



609407





CURIOSITIES  
OF  
L I T E R A T U R E.

BY  
I. D'ISRAELI.

*A NEW EDITION, IN ONE VOLUME.*



LONDON:  
GEORGE ROUTLEDGE AND SONS,  
THE BROADWAY, LUDGATE HILL.

NEW YORK: 416 BROOME STREET.

1867.



TO  
FRANCIS DOUCE, ESQ.

THESE VOLUMES  
OF SOME LITERARY RESEARCHES  
ARE INSCRIBED;  
AS A GRATEFUL ACKNOWLEDGMENT

TO  
A LOVER OF LITERATURE,  
BY HIS FRIEND

I. D'ISRAELI.





## MEMOIR OF THE LATE ISAAC D'ISRAELI.

---

DESCENDED from a line of Jewish merchants who had dwelt in the "Home of the Ocean" during the proud days when Venice remained, at least in name, the queen of the Adriatic, the father of the late Mr. Isaac D'Israeli brought with him to England a store of historical associations and traditions meet nurture for "a poetic child," and equally calculated to incite the imaginative to realise their conceptions in romantic fiction, and the inquisitive to ascertain their realities by sober investigation. About the time that the first D'Israeli settled in England, the country was convulsed by one of those popular alarms, the result of combined fraud and fanaticism which appear like periodical visitations in our history. A law for the naturalization of the Jews had been passed with little opposition by both houses of parliament, and had received the ready support of the most distinguished prelates on the episcopal bench. An alarm for the church and for religion was however produced among the inferior clergy, and principally, as Walpole assures us, among the "country parsons." The alarm was as senseless and the cry as absurd as on the occasion of Dr. Sacheverell's trial, when a very stupid and very malevolent sermon was sufficient to set the whole country in a flame. It was proclaimed from countless pulpits that, if the Jews were naturalized in Britain, the country became liable to the curses pronounced by prophecy against Jerusalem and the Holy Land. The logic of this argument is of course as defective as its charity, but the multitude is liable to be deluded by confident and repeated assertion; it also happened that at the time suspicions were entertained of hostile designs from France, and though the Jews could not be associated with the French by any show of reason, they were linked to the enemy by a very tolerable rhyme. Every dead wall in the kingdom exhibited in varied orthography the delectable couplet,

No Jews,  
No wooden shoes.

Some of the bishops adopted towards their insubordinate curates the same course that indiscreet parents employ to lull the tumults of the nursery when they proffer cakes as a bribe to stop crying. They resolved that it would be wise to make some concessions to clamour, and they joined in a representation to the minister which set forth that they by no means vouched for the truth of the popular calumnies directed against the Jews, that they had not even examined the evidence on which such tales of scandal were founded, but that believing the recent law to be offensive

and alarming to many of your good sort of people, they recommended the premier to undo his own act, and to repeal the obnoxious law as early as possible. The Duke of Newcastle, who then held the office of prime minister, had none of the firmness of the late Sir Robert Peel or Earl Russell: he yielded to the clamour, partly from natural timidity, and partly because being raised at the close of a Parliament, he was afraid of its effects at a general election.

Twelve years after this strange exhibition of popular delusion and ministerial weakness, Isaac D'Israeli was born at Enfield in the month of May, 1766. But though the Jewish Naturalization Bill had been repealed, the passions and prejudices to which it gave vigour did not subside for nearly half a century; indeed the Jews narrowly escaped being involved with the Roman Catholics in the outrages perpetrated by the Protestant mob of Lord George Gordon. The accounts which he heard in childhood of the calumnies levelled against his name and nation, and of the political disabilities to which his family continued subject because an imbecile minister had neither the sense nor the courage to withstand popular delusion and popular clamour, produced an effect on Mr. D'Israeli's mind which influenced his whole literary career. So far from adopting the aphorism *vox populi vox Dei*, he would much sooner have said *vox populi vox diaboli*; the very prevalence of any sentiment or opinion would with him have been a reason for viewing it with suspicion.

All the traditions of his race and all the reminiscences of his family tended to strengthen such a feeling. The people had no voice in the Hebrew commonwealth; law was dictated to them by the inspired prophet, the consecrated priest, or the anointed king; authority was not only the basis of their social order, but it entered into the minute detail of all their institutions; that confession of faith which every believing child of Abraham learns to lip in his cradle commences with a divine demand for implicit submission and obedience. "Hear, O Israel," is not the beginning of a creed suited to the partisans of a democracy.

The traditions of Venice were equally calculated to alienate Isaac D'Israeli's mind from the parties and the opinions that found favour with the populace. Aristotle mentions some ancient oligarchy, the members of which, on admission to office, bound themselves by an oath to do all the injury to the democracy in their power. Although the senators of Venice did not swear to the performance of any such obligation they adopted the same course by a design infinitely more binding than all the tests that human ingenuity could devise. Their first principle of government was that a mob was a restrained and caged tiger, and that, on any relaxation of these checks and restraints, the animal would spring at the throats of his keepers.

It is curious to observe how general and how influential these feelings were at the close of the last century. In spite of the proclamation of "Free and equal rights to all men," by the republicans of France, the Jews throughout Europe almost universally adhered to the cause of monarchy and social order. If they were not absolutely Tories they were at least very strenuous Conservatives; as men they loved "liberty," but as the sons of a privileged race they suspected "equality," and as a peculiar people they shrunk from "fraternity." Another reason for this

was probably the horror with which they were inspired by the daring blasphemies of the atheists of France. Revolting as these excesses were to every man of right feeling, they filled the mind of the Jew with a horror perfectly indescribable, and to men of other creeds and races quite inconceivable. For, the Jew is the most religious of men; to him the Supreme Being is not merely the Sovereign of the universe, but also and more especially the Tutelary Deity of his race, "the God of Abraham, of Isaac, and of Jacob." The insanity which would dethrone Jehovah, the God of Israel, and erect, amid drunken and frantic orgies, an altar to the goddess of reason, was in his eyes at once the most atrocious of crimes and the greatest of personal insults. Hence, during the wars of the Coalition against revolutionary France, no soldiers fought with more desperate energies against the republican armies than the Jewish regiments in the service of Prussia; no moneyed men were more eager to support Pitt by subscribing to loans than the Jewish capitalists of London; and no commercial body evinced such sympathy for the fallen fortunes of Austria as the Jewish bankers and merchants of Germany. These predilections for monarchy and subordination of classes are still characteristic of the race; more than one pamphleteer, indeed, has stigmatized the Jews as inveterate partisans of despotism and aristocracy.

It is hardly necessary to say that there was but a very scant share of sympathy between the French and the Venetian republics. Indeed they were founded on such antagonistic principles that collision was inevitable whenever they were brought into contact. Hence Napoleon, who retained many of his old principles as a Jacobin, long after he had ceased to be a republican, never spoke of the Venetian State but with abhorrence, and the only part of the proceedings of the Congress of Vienna on which he bestowed approbation was the decree which blotted the Venetian oligarchy from the list of the powers of Europe.

The philosophers who declare that "the child is the father of the man" do not mean that the whole of a man's future character, conduct, and career are predestined and predetermined by any direct system of education; but they do mean that the appetencies and tendencies of his intellectual faculties are irresistibly moulded, formed, and directed by the atmosphere of moral influence which surrounds his childhood. It is for this reason that we have endeavoured to trace the influences most directly operative on the mind of the subject of this brief memoir, that we have directed attention to his alienation from the populace on account of the insult and injury legislatively inflicted on his race and family, a little before his birth, by a reluctant Ministry and an unwilling Parliament at the behest of senseless mobs, that we have examined the results likely to be produced by his theocratic creed and his Venetian descent.

Isaac D'Israeli, we are informed, received the greater part of his education at Leyden. He seems however in boyhood to have read a pretty extensive course of Hebrew and Rabbinical literature; judging merely from the internal evidences of his later writings, and particularly from his "Portraiture of Judaism," a work of singular merit which has fallen into unaccountable neglect, we should say that he was a diligent student of Maimonides, Aben Ezra, Manasseh Ben Israel, but



more especially of Moses Mendelsohn. Like the last-named great man, whom, perhaps unintentionally, he seems to have taken for his model, D'Israeli chose to be purely a speculative philosopher, who never mingled in political broils, and who shunned all connection with political and religious parties. Hence, when he visited Paris in 1786, he escaped the influence of those passions which had been roused and stimulated by the revolution then impending, but devoted himself to the study of French literature with a zeal and ardour which continued with little abatement to almost the last hour of his life.

At no period of his life was D'Israeli a rabbinist or talmudist ; a large and liberal philosophy raised him, as it did Mendelsohn, above all the exclusive, intolerant, and anti-social glosses with which the authors of the Mishna and Gemara have encumbered and distorted the Mosaic legislation. He clung to the principles of the sublime and tolerant prayer offered by Solomon at the dedication of the Temple.

But this tolerance was not confined merely to philosophic opinion. Isaac D'Israeli, from the very commencement of his career, was a zealous advocate for every philanthropic plan by which the sufferings of humanity could be averted or alleviated. He adhered rigidly to those genuine principles of charity which are thus nobly enunciated by Rabbi Moses Ben Mizraim in his comment on the First Book of Kings :—"With respect to the *Góim* (foreign nations or Gentiles), our fathers have commanded us to visit their sick and to bury their dead as the dead of Israel, and to relieve and maintain their poor as we do the poor of Israel, because of the ways of peace ; as it is written, '*Elohim* (God) is good to all, and his tender mercies are over all his works.'" Psalm cxlv. 9.

It is certain that Isaac D'Israeli, though his parents had quitted the Jewish community, took a lively interest in the question of Jewish emancipation ; but, save in the "Portraiture of Judaism," we are not aware of his having written directly on the subject. We know, however, that he spurned the common rabbinical notion of a sudden and simultaneous elevation of the Jews to the highest rank of civilization and refinement. He believed that the restoration of the Jews to the rank of citizens and equal subjects would be accomplished by the gradual spread of knowledge and intelligence ; and in this he agrees with the ancient talmudists.

So early as his sixteenth year Mr. D'Israeli commenced his honourable career as an English author by addressing some verses to Dr. Johnson, whose High Church and Jacobite notions were closely in accordance with those of an admirer of the Hebrew theocracy. At a later period he published the oriental tale of "Mejnoun and Leila," the first eastern story written by a European in which the proprieties of costume and manner have received careful attention.

The work, however, by which the elder D'Israeli will always be best known, because it is the work which has made the deepest impression on the mind of the age, is the "Curiosities of Literature." It was the first revelation to the English people that they possessed materials for historical and critical investigations hardly inferior in value to the celebrated Memoirs of the French ; and it was also one of the earliest attempts to vindicate the memory of the Stuarts, but more especially the first James and the first Charles, from the odium which had been accumulated

upon them ever since the revolution. More than one of the Waverley Novels was obviously suggested by the "Curiosities of Literature;" and to that work our modern writers of historical romance have been far more deeply indebted than they have ever yet acknowledged.

The "Quarrels of Authors," the "Calamities of Authors," and the "Illustrations of the Literary Character," though more immediately connected with literary history, are everywhere marked with the characteristic feelings and sentiments which rendered the author an earnest advocate and zealous pleader for the hapless house of Stuart.

It was D'Israeli's review of Spence's "Anecdotes" in the "Quarterly," which gave rise to the great Pope controversy, in which Mr. Bowles, Lord Byron, Mr. Campbell, and others took a part. The reviewer's vindication of the moral and poetical character of Pope evinces great earnestness and conviction: he writes not as an advocate stating a case, but as a warm-hearted judge, who, having carefully investigated all the evidence, has unconsciously become a partisan while summing up the case. But we suspect that Pope was not the principal person in the writer's mind while preparing this article: we think that from beginning to end he was mainly intent on a vindication of Bolingbroke, that misrepresented statesman and misapprehended genius, to whom the younger D'Israeli has had the courage to do justice. Bayle and Bolingbroke have been especial favourites with both the D'Israelis; the father as a scholar clinging closer to the former, the latter as a politician dwelling more emphatically on the latter. If in the elder D'Israeli's volumes of literary history we find Bayle's multifarious reading, his philosophic spirit of speculation, his contempt for merely popular opinion, and a very appreciable tendency to paradox; so in the younger we find the ideal of Bolingbroke more or less pervading the heroes of his political romances. Vivian Grey is a Bolingbroke in those early days of his political intrigues, when, with a boyish spirit of malice, he overturned the political combinations which he had toiled to accomplish, from mere caprice or from sheer love of mischief; and Coningsby is what Bolingbroke would have been had he set himself up as a patriot minister for his own ideality of a patriot king.

Now this admiration of Bolingbroke arises chiefly, but not wholly, from the Venetian cast of the character of that statesman. Bolingbroke was essentially the statesman of an oligarchy; an admirable manager of a party, but the worst possible leader of a people. It may seem inconsistent to speak of the theocratic element in the mind of a reputed infidel; and yet the High Church sentiments of Bolingbroke cannot be questioned.

Isaac D'Israeli was one of the few men who lived exclusively for literature. Early placed in a position of independence, which rendered it unnecessary for him to adopt the commercial pursuits of his father, he indulged his taste, or rather his passion, for curious research, and never was satisfied in the investigation of any question until he had examined the original authorities. His writings and example have diffused a taste for historical inquiry and criticism, which has become, to a great extent, the prevalent characteristic of our age. In 1841 he was stricken with

blindness, and though he submitted to an operation, his sight was not restored. He, the great American writer, Prescott, and Thierry, the author of the "History of the Conquest of England by the Normans" (who has published several considerable works since his blindness), are probably the only historical authors who have continued their labours in spite of so terrible a calamity. Aided by his daughter, he produced the "Amenities of Literature," and completed the revision of his great work on the Reign of Charles I., which, on its first publication, had procured for him the degree of D.C.L. from the University of Oxford.

A cultivated and powerful memory enabled him, in the later years of his life, to pour forth the stores he had accumulated in his long and varied studies with a profusion as delightful as it was surprising. "The blind old man eloquent" was a description as applicable to him as to the bard of Scio. He felt that he had left an impress on his age and country; that he had enforced a more scrupulous attention to accuracy on its historians, and a more careful observance of character and costume on its writers of fiction. The dangers with which his favourite ideas of theocracy and nobility had been menaced by the wild theories to which the French Revolution gave birth, had long faded from his view, and he could look forward to a redemption of Israel consequent on a general advancement of enlightened principle and philosophic intelligence. *His work was done*; the great ideas which it had been his mission to develop were now unfolded more brilliantly, though perhaps not more efficaciously, by his son, who became the expounder of his most cherished sentiments, and more than the supporter of his dearly-earned fame. His own fame was thus enshrined in his son's reputation, and no one could hereafter name either D'Israeli without feeling that as the one worthily led so the other worthily succeeded.

The death of Mr. D'Israeli took place in the eighty-second year of his age, at his country seat, Bradenham House, in Buckinghamshire, January 19th, 1848. He died a widower, having lost his wife, to whom he had been united for more than forty years, in the spring of 1847. One daughter and three sons survived him: his eldest son is too well known (wherever the English language is spoken) for us to say one word respecting his claims to celebrity.

---

For permission to use the foregoing Memoir, slightly condensed from an able article entitled "The late Isaac D'Israeli, Esq., and the Genius of Judaism," by the late Dr. W. C. Taylor, which appeared in *Bentley's Miscellany* for March, 1848, we are indebted to the courtesy of Mr. Richard Bentley, the eminent publisher, of New Burlington Street.



## ADVERTISEMENT.

---

THE author of this Miscellany, in the Preface to a new edition of the first series, published in 1824, tells us that it was first formed many years before, in the conviction that literary history afforded an almost unexplored source of interesting facts ; adding that the work was designed to stimulate the curiosity of those who, with a taste for the tranquil pursuits of literature, are impeded in acquiring information. The characters, the events, and the singularities of modern literature, he proceeds to remark, are not always familiar even to those who excel in classical studies. But a more numerous part of mankind, by their occupations, or their indolence—both unfavourable causes to literary improvement—require to obtain the materials for thinking, by the easiest and readiest means.

In the Preface affixed to a new issue of the “Curiosities” in 1834, the author states that nearly half a century had elapsed since the publication of the first volume ; the other portions appearing from time to time during a period of about twenty-eight years ; and he concludes by remarking with laudable pride, that during this interval “these volumes had become domestic favourites ; that a great personage once called them his little library ; and they stood classed in the catalogue among the *delicia literaria* : that the work, which had been printed already, and translated, had received the same distinguished approbation, by being constantly referred to by the most eminent writers both for their information and their opinions.”





## CONTENTS.

	Page		Page
Libraries . . . . .	1	Aristotle and Plato . . . . .	53
Bibliomania . . . . .	3	Abelard and Eloisa . . . . .	54
Literary journals . . . . .	4	Physiognomy . . . . .	56
Recovery of manuscripts . . . . .	7	Characters described by musical notes . . . . .	56
Sketches of criticism . . . . .	9	Milton . . . . .	57
The persecuted learned . . . . .	10	Origin of newspapers . . . . .	58
Poverty of the learned . . . . .	11	Trial in superstitious ages . . . . .	60
Imprisonment of the learned . . . . .	13	Inquisition . . . . .	62
Amusements of the learned . . . . .	14	Singularities observed in repasts . . . . .	64
Portraits of authors . . . . .	15	Monarchs . . . . .	65
Destruction of books . . . . .	17	Titles of illustrious, Highness, and Excellence . . . . .	66
Literary works lost . . . . .	21	Titles of sovereigns . . . . .	67
Quodlibets, or scholastic disquisitions . . . . .	22	Royal divinities . . . . .	67
Fame contemned . . . . .	24	Dethroned monarchs . . . . .	68
Six follies of science . . . . .	24	Feudal customs . . . . .	69
Imitators . . . . .	25	Joan of Arc . . . . .	70
Cicero's puns . . . . .	26	Gaming . . . . .	70
Prefaces . . . . .	26	Arabic chronicle . . . . .	72
Ancients and moderns . . . . .	27	Metempsychosis . . . . .	72
Some ingenious thoughts . . . . .	27	Spanish etiquette . . . . .	73
Early printing . . . . .	28	Goths and Huns . . . . .	74
Anecdotes of errata . . . . .	29	Vicars of Bray . . . . .	74
Patrons . . . . .	31	Anecdote of the tragedy of Douglas . . . . .	74
Accident makes artists, poets, and philosophers . . . . .	32	History of poverty . . . . .	74
Inequalities of genius . . . . .	33	Solomon and Sheba . . . . .	76
Conception and expression . . . . .	33	Hell . . . . .	76
Geographical diction . . . . .	34	The absent man . . . . .	77
Legends . . . . .	34	Waxwork . . . . .	78
Port-royal society . . . . .	36	Pasquin and Marforio . . . . .	78
The progress of old age in new studies . . . . .	37	Female beauty and ornaments . . . . .	79
Spanish poetry . . . . .	38	Modern platonism . . . . .	80
Saint Evremond . . . . .	39	Anecdotes of fashion . . . . .	81
Men of genius deficient in conversation . . . . .	39	A senate of Jesuits . . . . .	87
Vida . . . . .	40	The lover's heart . . . . .	88
The Scuderis . . . . .	40	History of gloves . . . . .	88
Rochefoucault . . . . .	42	Relics of saints . . . . .	90
Prior's Hans Carvel . . . . .	42	Perpetual lamps of the ancients . . . . .	91
Student in the metropolis . . . . .	42	Natural productions, resembling artificial compositions . . . . .	92
The Talmud . . . . .	43	Julia's poetical garland . . . . .	93
Rabbinical stories . . . . .	46	The Violet . . . . .	93
On the custom of saluting after sneezing . . . . .	48	Tragic actors . . . . .	93
Bonaventure de Periers . . . . .	49	Jocular preachers . . . . .	94
Grotius . . . . .	49	Masterly imitators . . . . .	97
Noblemen turned critics . . . . .	50	Edward the Fourth . . . . .	98
Literary impostures . . . . .	50	Elizabeth . . . . .	99
Cardinal Richelieu . . . . .	52	Chinese language . . . . .	100

	Page		Page
Medical music . . . . .	101	Literary friendships . . . . .	196
Minute writing . . . . .	103	Anecdotes of abstraction of mind . . . . .	197
Numerical figures . . . . .	104	Richardson . . . . .	199
English astrologers . . . . .	105	Theological style . . . . .	200
Alchymy . . . . .	106	Influence of names . . . . .	200
Titles of books . . . . .	108	Jews of York . . . . .	204
Literary follies . . . . .	110	Sovereignty of seas . . . . .	205
Literary controversy . . . . .	115	Historical notices of the custom of kissing hands . . . . .	206
Literary blunders . . . . .	119	Popes . . . . .	207
Literary wife . . . . .	122	Literary compositions . . . . .	207
Dedications . . . . .	126	Poetical imitations and similitudes . . . . .	210
Philosophical descriptive poems . . . . .	127	Fac-simile in this work, explained . . . . .	217
Pamphlets . . . . .	128	Literary fashions . . . . .	218
Little books . . . . .	130	The pantomimical characters . . . . .	219
Catholic's refutation . . . . .	130	Extempore comedies . . . . .	224
Advice of a literary sinner . . . . .	131	Massinger, Milton, and the Italian theatre . . . . .	227
Mysteries, moralities, farces, and sotties . . . . .	131	Songs of trades, or songs for the people . . . . .	228
An ancient morality of Love and Polly . . . . .	135	Introducers of exotic flowers, fruits, &c. . . . .	231
Religious novelettes . . . . .	135	Usurers of the seventeenth century . . . . .	234
Bentley's Milton . . . . .	138	Chidock Titchbourne . . . . .	238
Jansenist dictionary . . . . .	139	Elizabeth and her parliament . . . . .	242
Manuscripts and books . . . . .	140	Anecdotes of Prince Henry, the son of James I., when a child . . . . .	245
Turkish spy . . . . .	141	The diary of a master of the ceremonies . . . . .	248
Spenser, Jonson, and Shakespeare . . . . .	141	Diaries—moral, historical, and critical . . . . .	252
Jonson, Feltham, and Randolph . . . . .	142	Licensers of the press . . . . .	256
Ariosto and Tasso . . . . .	144	Of anagrams and echo verses . . . . .	261
Venice . . . . .	145	Orthography of proper names . . . . .	264
Bayle . . . . .	146	Names of our streets . . . . .	265
Cervantes . . . . .	147	Secret history of Edward Vere, Earl of Oxford . . . . .	266
Magliabechi . . . . .	147	Ancient cookery and cooks . . . . .	267
Abridgers . . . . .	148	Ancient and modern Saturnalia . . . . .	271
Professors of plagiarism and obscurity . . . . .	149	Reliquiæ Gethinianæ . . . . .	276
Literary German and Dutch . . . . .	150	Robinson Crusoe . . . . .	278
Literary productions not seizable by creditors . . . . .	151	Catholic and Protestant dramas . . . . .	279
Critics . . . . .	151	The history of the theatre during its suppression . . . . .	280
Anecdotes of authors censured . . . . .	152	Drinking customs in England . . . . .	284
A treatise of virginity . . . . .	153	Literary anecdotes . . . . .	288
A glance into the French academy . . . . .	154	Condemned poets . . . . .	289
Poetical and grammatical deaths . . . . .	155	Acayou and Zirphile . . . . .	291
Scarron . . . . .	157	Tom O' Bedlams . . . . .	292
Peter Corneille . . . . .	159	Introduction of tea, coffee, and chocolate . . . . .	294
Poets . . . . .	161	Charles the First's love of the fine arts . . . . .	297
Romances . . . . .	165	The secret history of Charles I. and his queen Henrietta . . . . .	301
Astrea, an old French romance . . . . .	168	The minister—the cardinal duke of Richelieu . . . . .	306
Poets laureate . . . . .	170	The minister—duke of Buckingham, lord admiral, lord general, &c. &c. &c. . . . .	308
Angelo Politian . . . . .	171	Felton, the political assassin . . . . .	314
An original letter of queen Elizabeth . . . . .	172	Johnson's hints for the life of Pope . . . . .	317
Anne Bullen . . . . .	172	Modern literature—Bayle's critical dictionary . . . . .	319
James I. . . . .	173	Characteristics of Bayle . . . . .	321
General Monk and his wife . . . . .	175	Cicero viewed as a collector . . . . .	324
Philip and Mary . . . . .	175	The history of the Caracis . . . . .	325
Charles I. . . . .	176	An English academy of literature . . . . .	328
Duke of Buckingham . . . . .	177	Quotation . . . . .	331
Death of Charles IX. of France . . . . .	178	The origin of Dante's Inferno . . . . .	333
Royal promotions . . . . .	179	Of a history of events which have not happened . . . . .	336
Nobility . . . . .	180	Of false political reports . . . . .	339
Salutations of various nations . . . . .	180	Of suppressors and dilapidators of manuscripts . . . . .	341
Singularities of war . . . . .	181	Parodies . . . . .	345
Origin of fireworks . . . . .	182	Anecdotes of the Fairfax family . . . . .	348
Bible prohibited and improved . . . . .	183	Medicine and morals . . . . .	349
Origin of writing, the materials of . . . . .	184	Psalm singing . . . . .	352
Anecdotes of European manners . . . . .	187		
Anecdotes of the early drama . . . . .	190		
"Marriage of the arts," a scarce and whimsical comedy . . . . .	191		
A contrivance in dramatic dialogue . . . . .	193		
Comedy of a madman . . . . .	193		
Anecdotes of solitude . . . . .	194		

	Page		Page
On the ridiculous titles assumed by the		The dictionary of Trevoux . . . . .	462
Italian academies . . . . .	355	Quadrio's account of English poetry . . . . .	463
On the hero of Hudibras; Butler vindicated	359	"Political religionism" . . . . .	465
Shenstone's Schoolmistress . . . . .	360	Toleration . . . . .	468
Ben Jonson on translation . . . . .	362	Apology for the Parisian massacre . . . . .	472
The loves of "The lady Arabella" . . . . .	363	Prediction . . . . .	474
Domestic history of Sir Edward Coke . . . . .	369	Dreams at the dawn of philosophy . . . . .	481
Of Coke's style, and his conduct . . . . .	373	On Puck the commentator . . . . .	486
Secret history of authors who have ruined		Literary forgeries . . . . .	489
their booksellers . . . . .	374	Of literary filchers . . . . .	493
Local descriptions . . . . .	379	Of Lord Bacon at home . . . . .	494
Masques . . . . .	380	Secret history of the death of queen Elizabeth	497
Of des Maizeaux, and the secret history of		James the First, as a father and a husband . . . . .	499
Anthony Collins's manuscripts . . . . .	383	The man of one book . . . . .	501
History of new words . . . . .	388	A bibliognoste . . . . .	502
The philosophy of proverbs . . . . .	391	Secret history of an elective monarchy—a	
Confusion of words . . . . .	403	political sketch . . . . .	504
Political nicknames . . . . .	408	Buildings in the metropolis, and residence in	
The domestic life of a poet—Shenstone vin-		the country . . . . .	510
dicated . . . . .	411	Royal proclamations . . . . .	513
Secret history of the building of Blenheim . . . . .	416	True sources of secret history . . . . .	516
Secret history of Sir Walter Rawleigh . . . . .	419	Literary residences . . . . .	521
An authentic narrative of the last hours of		Whether allowable to ruin oneself? . . . . .	523
Sir Walter Rawleigh . . . . .	424	Discoveries of secluded men . . . . .	527
Literary unions—secret history of Rawleigh's		Sentimental biography . . . . .	529
History of the World and Vasari's Lives . . . . .	426	Literary parallels . . . . .	532
Of a biography painted . . . . .	428	The pearl bibles and six thousand errata . . . . .	533
Cause and pretext . . . . .	430	View of a particular period of the state of	
Political forgeries and fictions . . . . .	431	religion in our civil wars . . . . .	535
Expression of suppressed opinion . . . . .	433	Of Buckingham's political coquetry with the	
Autographs . . . . .	438	Puritans . . . . .	539
The history of writing-masters . . . . .	439	Sir Edward Coke's exceptions against the	
The Italian historians . . . . .	443	high-sheriff's oath . . . . .	541
Of palaces built by ministers . . . . .	446	Secret history of Charles the First, and his	
"Taxation no tyranny" . . . . .	448	first parliaments . . . . .	541
The book of death . . . . .	451	The Rump . . . . .	554
The history of the skeleton of death . . . . .	454	Life and habits of a literary antiquary—Oldys	
The rival biographers of Heylin . . . . .	457	and his MSS . . . . .	558
Of Lenglet du Fresnoy . . . . .	459	INDEX . . . . .	567







## CURIOSITIES OF LITERATURE.

### LIBRARIES.

THE passion for forming vast collections of books has necessarily existed in all periods of human curiosity; but long it required royal munificence to found a national library. It is only since the art of multiplying the productions of the mind has been discovered, that men of letters have been enabled to rival this imperial and patriotic honour. The taste for books, so rare before the fifteenth century, has gradually become general only within these four hundred years: in that small space of time the public mind of Europe has been created.

OF LIBRARIES, the following anecdotes seem most interesting, as they mark either the affection, or the veneration, which civilized men have ever felt for these perennial repositories of their minds. The first national library founded in Egypt seemed to have been placed under the protection of the divinities, for their statues magnificently adorned this temple, dedicated at once to religion and to literature. It was still further embellished by a well-known inscription, for ever grateful to the votary of literature; on the front was engraven "The nourishment of the soul;" or, according to Diodorus, "The medicine of the mind."

The Egyptian Ptolemies founded the vast library of Alexandria, which was afterwards the emulative labour of rival monarchs; the founder infused a soul into the vast body he was creating, by his choice of the librarian Demetrius Phalereus, whose skilful industry amassed from all nations their choicest productions. Without such a librarian, a national library would be little more than a literary chaos; his well-exercised memory and critical judgment are its best catalogue. One of the Ptolemies refused supplying the famished Athenians with wheat, until they presented him with the original manuscripts of *Æschylus*, *Sophocles*, and *Euripides*; and in returning copies of these autographs, he allowed them to retain the fifteen talents which he had pledged with them as a princely security.

Even when tyrants, or usurpers, possessed sense as well as courage, they have proved the most ardent patrons of literature; they know it is their interest to turn aside the public mind from political speculations, and to afford their subjects the inexhaustible occupations of curiosity, and the consoling pleasures of the imagination. Thus Pisisstratus is said

to have been among the earliest of the Greeks who projected an immense collection of the works of the learned, and is believed to have been the collector of the scattered works which passed under the name of Homer.

The Romans, after six centuries of gradual dominion, must have possessed the vast and diversified collections of the writings of the nations they conquered: among the most valued spoils of their victories, we know that manuscripts were considered as more precious than vases of gold. *Paulus Emilius*, after the defeat of *Perseus*, king of Macedon, brought to Rome a great number which he had amassed in Greece, and which he now distributed among his sons, or presented to the Roman people. *Sylla* followed his example. After the siege of Athens he discovered an entire library in the temple of *Apollo*, which having carried to Rome, he appears to have been the founder of the first Roman public library. After the taking of Carthage the Roman senate rewarded the family of *Regulus* with the books found in that city. A library was a national gift, and the most honourable they could bestow. From the intercourse of the Romans with the Greeks the passion for forming libraries rapidly increased, and individuals began to pride themselves on their private collections.

Of many illustrious Romans, their magnificent taste in their libraries has been recorded. *Asinius Pollio*, *Crassus*, *Cæsar*, and *Cicero*, have, among others, been celebrated for their literary splendour. *Lucullus*, whose incredible opulence exhausted itself on more than imperial luxuries, more honourably distinguished himself by his vast collections of books and the happy use he made of them by the liberal access he allowed the learned. "It was a library," says *Plutarch*, "whose walks, galleries, and cabinets were open to all visitors; and the ingenious Greeks, when at leisure, resorted to this abode of the Muses to hold literary conversations, in which *Lucullus* himself loved to join." This library enlarged by others, *Julius Cæsar* once proposed to open for the public, having chosen the erudite *Varro* for its librarian; but the daggers of *Brutus* and his party prevented the meditated projects of *Cæsar*. In this museum *Cicero* frequently pursued his studies, during the time his friend *Faustus* had the charge of it; which he describes to *Atticus* in his 4th Book, *Epist.* 9. Amidst

his public occupations and his private studies, either of them sufficient to have immortalized one man, we are astonished at the minute attention Cicero paid to the formation of his libraries, and his cabinets of antiquities.

The emperors were ambitious at length to give their names to the libraries they founded; they did not consider the purple as their chief ornament. Augustus was himself an author, and in one of those sumptuous buildings called *Thermes*, ornamented with porticos, galleries, and statues, with shady walks, and refreshing baths, testified his love of literature by adding a magnificent library. One of these libraries he fondly called by the name of his sister Octavia; and the other, the temple of Apollo, became the haunt of the poets, as Horace, Juvenal, and Persius have commemorated. The successors of Augustus imitated his example, and even Tiberius had an imperial library, chiefly consisting of works concerning the empire and the acts of its sovereigns. These Trajan augmented by the Ulpian library, so denominated from the family name of this prince. In a word, we have accounts of the rich ornaments the ancients bestowed on their libraries; of their floors paved with marble, their walls covered with glass and ivory, and their shelves and desks of ebony and cedar.

The first public library in Italy, says Tiraboschi, was founded by a person of no considerable fortune; his credit, his frugality, and fortitude, were indeed equal to a treasury. This extraordinary man was Nicholas Niccoli, the son of a merchant, and in his youth himself a merchant; but after the death of his father he relinquished the beaten roads of gain, and devoted his soul to study, and his fortune to assist students. At his death he left his library to the public, but his debts being greater than his effects, the princely generosity of Cosmo de Medici realised the intention of its former possessor, and afterwards enriched it, by the addition of an apartment, in which he placed the Greek, Hebrew, Arabic, Chaldaic, and Indian mss. The intrepid resolution of Nicholas V. laid the foundations of the Vatican; the affection of Cardinal Bessarion for his country first gave Venice the rudiments of a public library; and to Sir T. Bodley we owe the invaluable one of Oxford. Sir Robert Cotton, Sir Hans Sloane, Dr. Birch, Mr. Cracherode, and others of this race of lovers of books, have all contributed to form these literary treasures, which our nation owe to the enthusiasm of individuals, who have found such pleasure in consecrating their fortunes and their days to this great public object; or, which in the result produces the same public good, the collections of such men have been frequently purchased on their deaths, by government, and thus have entered whole and entire into the great national collections.

LITERATURE, like virtue, is its own reward, and the enthusiasm some experience in the permanent enjoyments of a vast library has far outweighed the neglect or the calumny of the world, which some of its votaries have received. From the time that Cicero poured forth his feelings in his oration for the poet Archias, innumerable are the testimonies of men of letters of the pleasurable delirium of their researches; that delicious beverage which they have swallowed, so thirstily, from the magical

cup of literature. Richard de Bury, Bishop of Durham, chancellor and high treasurer of England so early as 1341, perhaps raised the first private library in our country. He purchased thirty or forty volumes of the Abbot of St. Alban's for fifty pounds weight of silver. He was so enamoured of his large collection, that he expressly composed a treatise on his love of books, under the title of *Philobiblion*, an honourable tribute paid to literature in an age not literary.

To pass much of our time amid such vast resources, that man must indeed be not more animated than a leaden Mercury, who does not aspire to make some small addition to his library, were it only by a critical catalogue. He must be as indolent as that animal called the Sloth, who perishes on the tree he climbs, after he has eaten all its leaves.

Henry Rantzau, a Danish gentleman, the founder of the great library at Copenhagen, whose days were dissolved in the pleasures of reading, discovers his taste and ardour in the following elegant effusion:

Salvete aureoli mei libelli,  
Meæ deliciæ, mei lepores!  
Quam vos sæpe oculis juvat videre,  
Et tritos manibus tenere nostris!  
Tot vos eximii, tot eruditi,  
Prisci lumina sæculi et recentis,  
Confecere viri, suasque vobis  
Ausi credere lucubraciones:  
Et sperare decus perenne scriptis;  
Neque hæc irrita spes fecellit illos.

#### IMITATED.

Golden volumes! richest treasures!  
Objects of delicious pleasures!  
You my eyes rejoicing please,  
You my hands in rapture seize  
Brilliant wits and musing sages,  
Lights who beam'd through many ages!  
Left to your conscious leaves their story,  
And dared to trust you with their glory;  
And now their hope of fame achieved,  
Dear volumes!—you have not deceived!

This passion for the acquisition and enjoyment of books has been the occasion of their lovers embellishing their outside with costly ornaments: a rage which ostentation may have abused; but when these volumes belong to the real man of letters, the most fanciful bindings are often the emblems of his taste and feelings. The great Thuanus was eager to procure the finest copies for his library, and his volumes are still eagerly purchased, bearing his autograph on the last page. A celebrated amateur was Grollier, whose library was opulent in these luxuries; the Muses themselves could not more ingeniously have ornamented their favourite works. I have seen several in the libraries of our own curious collectors. He embellished their outside with taste and ingenuity. They are gilded and stamped with peculiar neatness, the compartments on the binding are drawn, and painted, with different inventions of subjects, analogous to the works themselves; and they are further adorned by that amiable inscription, *Jo. Grollierii et amicorum*!—purporting that these liti-

rary treasures were collected, for himself and for his friends!

The family of the Fuggers had long felt an hereditary passion for the accumulation of literary treasures; and their portraits, with others in their picture gallery, form a curious quarto volume of 127 portraits, excessively rare even in Germany, entitled "*Fuggerorum Pinacotheca*." Wolfius, who daily haunted their celebrated library, pours out his gratitude in some Greek verses, and describes this bibliothéque as a literary heaven, furnished with as many books as there were stars in the firmament; or as a literary garden, in which he passed entire days in gathering fruit and flowers, delighting and instructing himself by perpetual occupation.

In 1364 the royal library of France did not exceed twenty volumes. Shortly after Charles V. increased it to nine hundred, which by the fate of war, as much at least as that of money, the Duke of Bedford afterwards purchased and transported to London, where libraries were smaller than on the continent, about 1440. It is a circumstance worthy observation, that the French sovereign, Charles V. surnamed the Wise, ordered that thirty portable lights, with a silver lamp suspended from the centre, should be illuminated at night, that students might not find their pursuits interrupted at any hour. Many among us, at this moment, whose professional avocations admit not of morning studies, find that the resources of a public library are not accessible to them from the omission of the regulation of the zealous Charles V. of France. An alarming objection to night-studies in public libraries is the danger of fire, and in our own British Museum not a light is permitted to be carried about on any pretence whatever. The history of the "*Bibliothèque du Roi*" is a curious incident in literature; and the progress of the human mind and public opinion might be traced by its gradual accessions, noting the changeable qualities of its literary stores chiefly from theology, law, and medicine, to philosophy and elegant literature. In 1789 Neckar reckoned the literary treasures to amount to 225,000 printed books, 70,000 manuscripts, and 15,000 collections of prints. By a curious little volume published by M. Le Prince in 1782, it appears that it was first under Louis XIV. that the productions of the art of engraving were collected and arranged; the great minister Colbert purchased the extensive collections of the Abbé de Marolles, who may be ranked among the fathers of our print-collectors. Two hundred and sixty-four ample portfolios laid the foundations, and the catalogues of his collections, printed by Marolles himself, are rare, curious, and high-priced. Our own national print-gallery is yet an infant establishment.

Mr. Hallam has observed, that in 1440 England had made comparatively but little progress in learning—and Germany was probably still less advanced. However, there was in Germany a famous collector of books in the person of Trithemius, the celebrated abbot of Spanheim, who died in 1516; he had amassed about two thousand manuscripts, a literary treasure which excited such general attention, that princes and eminent men of that day travelled to visit Trithemius and his library. About this time six or eight hundred volumes

formed a royal collection, and their high value in price could only be furnished by a prince. This was indeed a great advancement in libraries, when at the beginning of the fourteenth century the library of Louis IX. contained only four classical authors, and that of Oxford, in 1300, consisted of "a few tracts kept in chests."

The pleasures of study are classed by Burton among those exercises or recreations of the mind which pass *within doors*. Looking about this "world of books," he exclaims, "I could even live and die with such meditations, and take more delight and true content of mind in them, than in all thy wealth and sport! There is a sweetness, which, as Circe's cup, bewitcheth a student, he cannot leave off, as well may witness those many laborious hours, days and nights, spent in their voluminous treatises. So sweet is the delight of study. The last day is *prioris discipulus*." "Heinseus was mewed up in the library of Leyden all the year long, and that which to my thinking should have bred a loathing, caused in him a greater liking. I no sooner, saith he, come into the library, but I bolt the door to me, excluding Lust, Ambition, Avarice, and all such vices, whose nurse is Idleness, the mother of Ignorance and Melancholy. In the very lap of eternity, amongst so many divine souls, I take my seat with so lofty a spirit, and sweet content, that I pity all our great ones and rich men, that know not this happiness." Such is the incense of a votary who scatters it on the altar less for the ceremony than from the devotion.

There is, however, an intemperance in study, incompatible often with our social or more active duties. The illustrious Grotius exposed himself to the reproaches of some of his contemporaries for having too warmly pursued his studies, to the detriment of his public station. It was the boast of Cicero, that his philosophical studies had never interfered with the services he owed the republic, and that he had only dedicated to them the hours which others give to their walks, their repasts, and their pleasures. Looking on his voluminous labours, we are surprised at this observation; how honourable is it to him, that his various philosophical works bear the titles of the different villas he possessed; which shows that they were composed in their respective retirements. Cicero must have been an early riser; and practised that magic art of employing his time, so as to have multiplied his days.

## THE BIBLIOMANIA.

THE preceding article is honourable to literature, yet impartial truth must show that even a passion for collecting books is not always a passion for literature.

THE BIBLIOMANIA, or the collecting an enormous heap of books without intelligent curiosity, has, since libraries have existed, infected weak minds, who imagine that they themselves acquire knowledge when they keep it on their shelves. Their motley libraries have been called the *mad-houses of the human mind*; and again, the *tomb of books* when the possessor will not communicate them, and confines them up in the cases of his

library—and as it was facetiously observed, these collections are not without a *Lock on the Human Understanding*.\*

The BIBLIOMANIA has never raged more violently than in the present day. It is fortunate that literature is in no ways injured by the follies of collectors, since though they preserve the worthless, they necessarily defend the good.

Some collectors place all their fame on the *view* of a splendid library, where volumes arrayed in all the pomp of lettering, silk linings, triple gold bands and tinted leather, are locked up in wire cases, and secured from the vulgar hands of the *mere reader*, dazzling our eyes like eastern beauties peering through their jealousies!

BRUYERE has touched on this mania with humour: "Of such a collector," says he, "as soon as I enter his house, I am ready to faint on the staircase, from a strong smell of Morocco leather: in vain he shows me fine editions, gold leaves, Etruscan bindings, &c., naming them one after another, as if he were showing a gallery of pictures! a gallery by the by which he seldom traverses when alone, for he rarely reads, but me he offers to conduct through it! I thank him for his politeness, and as little as himself care to visit the tan-house, which he calls his library."

LUCIAN has composed a biting invective against an ignorant possessor of a vast library. Like him, who in the present day, after turning over the pages of an old book, chiefly admires the *date*. LUCIAN compares him to a pilot, who was never taught the science of navigation; to a rider who cannot keep his seat on a spirited horse; to a man who, not having the use of his feet, wishes to conceal the defect by wearing embroidered shoes; but, alas! he cannot stand in them! He ludicrously compares him to Thersites wearing the armour of Achilles, tottering at every step; leering with his little eyes under his enormous helmet, and his hunch-back raising the cuirass above his shoulders. Why do you buy so many books? he says:—you have no hair, and you purchase a comb; you are blind, and you will have a grand mirror; you are deaf, and you will have fine musical instruments! Your costly bindings are only a source of vexation, and you are continually discharging your librarians for not preserving them from the silent invasion of the worms, and the nibbling triumphs of the rats!

Such collectors will contemptuously smile at the collection of the amiable Melancthon. He possessed in his library only four authors, Plato, Pliny, Plutarch, and Ptolemy the geographer.

Ancillon was a great collector of curious books, and dexterously defended himself when accused of the *Bibliomania*. He gave a good reason for buying the most elegant editions; which he did not consider merely as a literary luxury. He said the less the eyes are fatigued in reading a work, the more liberty the mind feels to judge of it: and as we

perceive more clearly the excellencies and defects of a printed book than when in MS.; so we see them more plainly in good paper and clear type than when the impression and paper are both bad. He always purchased *first editions*, and never waited for second ones; though it is the opinion of some that a first edition is generally the least valuable, and only to be considered as an imperfect essay, which the author proposes to finish after he has tried the sentiments of the literary world. Bayle approves of Ancillon's plan. Those who wait calmly for a book, says he, till it is reprinted, show plainly that they are resigned to their ignorance, and prefer the saving of a pistole to the acquisition of useful knowledge. With one of these persons, who waited for a second edition, which never appeared, a literary man argued, that it was much better to have two editions of a book than to deprive himself of the advantage which the reading of the first might procure him; and it was a bad economy to prefer a few crowns to that advantage. It has frequently happened, besides, that in second editions, the author omits, as well as adds, or makes alterations from prudential reasons; the displeasing truths which he *corrects*, as he might call them, are so many losses incurred by Truth itself. There is an advantage in comparing the first with subsequent editions; for among other things, we feel great satisfaction in tracing the variations of a work, when a man of genius has revised it. There are also other secrets, well known to the intelligent curious, who are versed in affairs relating to books. Many first editions are not to be purchased for the treble value of later ones. Let no lover of books be too hastily censured for his passion, which, if indulged with judgment, is useful. The collector we have noticed frequently said, as is related of Virgil, "I collect gold from Ennius's dung." I find, added he, in some neglected authors, particular things, not elsewhere to be found. He read many of these, but not with equal attention, "*Sicut canis ad Nilum bibens et fugiens*," like a dog at the Nile, drinking and running.

Fortunate are those who only consider a book for the utility and pleasure they may derive from its possession. Those students, who, though they know much, still thirst to know more, may require this vast sea of books; yet in that sea they may suffer many shipwrecks.

Great collections of books are subject to certain accidents besides the damp, the worms, and the rats; one not less common is that of the *borrowers*, not to say a word of the *partners*!

#### LITERARY JOURNALS.

WHEN writers were not numerous, and readers rare, the unsuccessful author fell insensibly into oblivion; he dissolved away in his own weakness: if he committed the private folly of printing what no one would purchase, he was not arraigned at the public tribunal—and the awful terrors of his day of judgment consisted only in the retributions of his publisher's final accounts. At length, a taste for literature spread through the body of the people; vanity induced the inexperienced and the ignorant to aspire to literary honours. To

\* An allusion and pun which occasioned the French translator of the present work an unlucky blunder: puzzled no doubt by my facetiously, he translates "mettant comme on l'a très-judicieusement fait observer, l'entendement humain sous la clef." The book, and the author alluded to, quite escaped him!

oppose these forcible entries into the haunts of the Muses, periodical criticism brandished its formidable weapon; and the fall of many, taught some of our greatest geniuses to rise. Multifarious writings produced multifarious strictures, and public criticism reached to such perfection, that taste was generally diffused, enlightening those whose occupations had otherwise never permitted them to judge of literary compositions.

The invention of *REVIEWS*, in the form which they have at length gradually assumed, could not have existed but in the most polished ages of literature; for without a constant supply of authors, and a refined spirit of criticism, they could not excite a perpetual interest among the lovers of literature. These publications are the chronicles of taste and science, and present the existing state of the public mind, while they form a ready resource for those idle hours, which men of letters do not choose to pass idly.

Their multiplicity has undoubtedly produced much evil; puerile critics, and venal drudges, manufacture reviews; hence that shameful discordance of opinion, which is the scorn and scandal of criticism. Passions hostile to the peaceful truths of literature have likewise made tremendous inroads in the republic, and every literary virtue has been lost! In "*Calamities of Authors*," I have given the history of a literary conspiracy, conducted by a solitary critic, Gilbert Stuart, against the historian Henry.

These works may disgust by vapid panegyric, or gross invective; weary by uniform dullness, or tantalize by superficial knowledge. Sometimes merely written to catch the public attention, a malignity is indulged against authors, to season the caustic leaves. A reviewer has admired those works in private, which he has condemned in his official capacity. But good sense, good temper, and good taste, will ever form an estimable journalist, who will inspire confidence, and give stability to his decisions.

To the lovers of literature these volumes, when they have outlived their year, are not unimportant. They constitute a great portion of literary history, and are indeed the annals of the republic.

To our own reviews, we must add the old foreign journals, which are perhaps even more valuable to the man of letters. Of these the variety is considerable; and many of their writers are now known. They delight our curiosity by opening new views, and light up in observing minds many projects of works, wanted in our own literature. GIBBON feasted on them; and while he turned them over with constant pleasure, derived accurate notions of works which no student can himself have verified; of many works a notion is sufficient, but this notion is necessary.

The origin of so many literary journals was the happy project of DENIS DE SALLO, a counsellor in the parliament of Paris. In 1665 appeared his *Journal des Sçavans*. He published his essay in the name of the Sieur de Hédouville, his footman! Was this a mere stroke of humour, or designed to insinuate that the freedom of his criticism could only be allowed to his footman? The work, however, met with so favourable a reception, that

SALLO had the satisfaction of seeing it, the following year, imitated throughout Europe, and his *Journal*, at the same time, translated into various languages. But as most authors lay themselves open to an acute critic, the animadversions of SALLO were given with such asperity of criticism, and such malignity of wit, that this new journal excited loud murmurs, and the most heart-moving complaints. The learned had their plagiarisms detected, and the wit had his claims disputed. Sarasin called the gazettes of this new Aristarchus, *Hebdomadary Flams! Billersées hebdomadaires!* and Menage having published a law-book, which Sallo had treated with severe railery, he entered into a long argument to prove, according to Justinian, that a lawyer is not allowed to defame another lawyer, &c. *Senatori maledicere non licet, remaledicere jus fasque est.* Others loudly declaimed against this new species of imperial tyranny, and this attempt to regulate the public opinion by that of an individual. Sallo, after having published only his third volume, felt the irritated wasps of literature thronging so thick about him, that he very gladly abdicated the throne of criticism. The journal is said to have suffered a short interruption by a remonstrance from the nuncio of the pope, for the energy with which Sallo had defended the liberties of the Gallican church.

Intimidated by the fate of SALLO, his successor, Abbé GALLOIS, flourished in a milder reign. He contented himself with giving the titles of books, accompanied with extracts; and he was more useful than interesting. The public, who had been so much amused by the railery and severity of the founder of this dynasty of new critics, now murmured at the want of that salt and acidity by which they had relished the fugitive collation. They were not satisfied in having the most beautiful, or the most curious parts of a new work brought together; they wished for the unreasonable entertainment of railing and railery. At length another objection was conjured up against the review; mathematicians complained they were neglected to make room for experiments in natural philosophy; the historian sickened over works of natural history; the antiquaries would have nothing but discoveries of mss. or fragments of antiquity. Medical works were called for by one party and reproached by another. In a word, each reader wished only to have accounts of books which were interesting to his profession or his taste. But a review is a work presented to the public at large, and written for more than one country. In spite of all these difficulties, this work was carried to a vast extent. An index to the *Journal des Sçavans* has been arranged on a critical plan, occupying ten volumes in quarto, which may be considered as a most useful instrument to obtain the science and literature of the entire century.

The next celebrated reviewer is BAYLE, who undertook, in 1684, his *Nouvelles de la République des Lettres*. He possessed the art, acquired by habit, of reading a book by his fingers, as it has been happily expressed; and of comprising, in concise extracts, a just notion of a book, without the addition of irrelevant matter. He had for his day sufficient playfulness to wreathe the rod of

criticism with roses; and, for the first time, the ladies and all the *beau-monde* took an interest in the labours of the critic. Yet even BAYLE, who declared himself to be a reporter and not a judge, BAYLE, the discreet sceptic, could not long satisfy his readers. His panegyric was thought somewhat prodigal; his fluency of style somewhat too familiar; and others affected not to relish his gaiety. In his latter volumes, to still the clamour, he assumed the cold sobriety of an historian: and has bequeathed no mean legacy to the literary world, in thirty-six small volumes of criticism, closed in 1687. These were continued by Bernard, with inferior skill; and by Basnage more successfully in his *Histoire des Ouvrages des Sçavans*.

The contemporary and the antagonist of BAYLE was LE CLERC. His firm industry has produced three *Bibliothèques—Universelle et Historique—Choisie—and Ancienne et Moderne*: forming in all 82 volumes, which complete bear a very high price. Inferior to BAYLE in the more pleasing talents, he is perhaps superior in erudition, and shows great skill in analysis: but his hand drops no flowers! Apostolo Zeno's *Giornale de' Letterati d'Italia*, from 1710 to 1733, is valuable. GIBBON resorted to Le Clerc's volumes at his leisure, "as an inexhaustible source of amusement and instruction."

BEAUSOBRE and L'ENFANT, two learned Protestants, wrote a *Bibliothèque Germanique*, from 1720 to 1740, in 50 volumes; our own literature is interested by the "*Bibliothèque Britannique*," written by some literary Frenchmen, noticed by La Croze in his "Voyage littéraire," who designates the writers in this most tantalizing manner: "Les auteurs sont gens de mérite et qui entendent tous parfaitement l'Anglois; Messrs. S. B. le M. D. et le savant Mr. D." Posterity has been partially let into the secret; De Missy was one of the contributors, and Warburton communicated his project of an edition of Velleius Paterculus. This useful account of only English books begins in 1733, and closes at 1747, Hague, 23 vols.: to this we must add *The Journal Britannique*, in 18 volumes, by Dr. MATY, a foreign physician residing in London: this Journal exhibits a view of the state of English literature from 1750 to 1755. GIBBON bestows a high character on the Journalist, who sometimes "aspires to the character of a poet and a philosopher; one of the last disciples of the school of Fontenelle."

MATY's son produced here a review known to the curious; his style and decisions often discover haste and heat, with some striking observations: alluding to his father, Maty, in his motto, applies Virgil's description of the young Ascanius: "Sequitur patrem non passibus æquis." He says he only holds a *monthly conversation* with the public; but criticism demands more maturity of reflection and more terseness of style. In his obstinate resolution of carrying on this review without an associate, he has shown its folly and its danger; for a fatal illness produced a cessation, at once, of his periodical labours and his life.

Other reviews, are the *Mémoires de Trévoux*, written by the Jesuits. Their caustic censure and vivacity of style made them redoubtable in their day; they did not even spare their brothers. The *Journal Littéraire*, printed at the Hague, and

chiefly composed by Prosper Marchand, Sallengre, Van Effen, who were then young writers. This list may be augmented by other journals, which sometimes merit preservation in the history of modern literature.

Our early English journals notice only a few publications, with but little acumen. Of these, the "Memoirs of Literature," and the "Present State of the Republic of Letters," are the best. The Monthly Review, the venerable mother of our journals, commenced in 1749.

It is impossible to form a literary journal in a manner such as might be wished; it must be the work of many of different tempers and talents. An individual, however versatile and extensive his genius, would soon be exhausted. Such a regular labour occasioned Bayle a dangerous illness, and Maty fell a victim to his review. A prospect always extending, as we proceed, the frequent novelty of the matter, the pride of considering one's self as the arbiter of literature, animate a journalist at the commencement of his career; but the literary Hercules becomes fatigued; and to supply his craving pages he gives copious extracts, till the journal becomes tedious, or fails in variety. Abbé Gallois was frequently diverted from continuing his journal, and Fontenelle remarks, that this occupation was too restrictive for a mind so extensive as his; the Abbé could not resist the charms of revelling in a new work, and gratifying any sudden curiosity which seized him: this interrupted perpetually the regularity which the public expects from a journalist.

To describe the character of a perfect journalist, would be only an ideal portrait! There are however some acquirements which are indispensable. He must be tolerably acquainted with the subjects he treats on; no common acquirement! He must possess the *literary history of his own times*; a science which Fontenelle observes is almost distinct from any other. It is the result of an active curiosity, which leads us to take a lively interest in the tastes and pursuits of the age, while it saves the journalist from some ridiculous blunders. We often see the mind of a reviewer half a century remote from the work reviewed. A fine feeling of the various manners of writers, with a style, adapted to fix the attention of the indolent, and to win the untractable, should be his study; but Candour is the brightest gem of criticism! He ought not to throw everything into the crucible, nor should he suffer the whole to pass as if he trembled to touch it. Lampoons, and satires, in time will lose their effect, as well as panegyrics. He must learn to resist the seductions of his own pen; the pretensions of composing a treatise on the *subject*, rather than on the *book* he criticises, proud of insinuating that he gives in a dozen pages, what the author himself has not been able to perform in his volumes. Should he gain confidence by a popular delusion and by unworthy conduct, he may chance to be mortified by the pardon or the chastisement of insulted genius. The most noble criticism is that, in which the critic is not the antagonist so much as the rival of the author.

## RECOVERY OF MANUSCRIPTS.

OUR ancient classics had a very narrow escape from total annihilation. Many, we know, have perished: many we possess are but fragments; and chance, blind arbiter of the works of genius, has given us some not of the highest value; which, however, have proved very useful, serving as a test to show the pedantry of those who adore antiquity not from true feeling, but from traditional prejudice.

One reason, writes the learned compiler of *L'Esprit des Croisades*, why we have lost a great number of ancient authors, was the conquest of Egypt by the Saracens, which deprived Europe of the use of the *papyrus*. The ignorance of that age could find no substitute; they knew no other expedient but writing on parchment, which became every day more scarce and costly. Ignorance and barbarism unfortunately seized on Roman manuscripts, and industriously defaced pages once imagined to have been immortal. The most elegant compositions of classic Rome were converted into the psalms of a breviary, or the prayers of a missal. Livy and Tacitus "hide their diminished heads" to preserve the legend of a saint, and immortal truths were converted into clumsy fictions. It happened that the most voluminous authors were the greatest sufferers; these were preferred, because their volume being the greatest, it most profitably repaid their destroying industry, and furnished ampler scope for future transcription. A Livy or a Diodorus was preferred to the smaller works of Cicero or Horace; and it is to this circumstance that Juvenal, Persius, and Martial have come down to us entire, rather probably than to these pious personages preferring their obscurities, as some have accused them. Not long ago at Rome, a part of a book of Livy was found, between the lines of a parchment but half effaced, on which they had substituted a book of the Bible; and the recent discovery of Cicero *de Republica* shows the fate of ancient manuscripts.

That, however, the monks had not in high veneration the *profane* authors, appears by a facetious anecdote. To read the classics was considered as a very idle recreation, and some held them in great horror. To distinguish them from other books, they invented a disgraceful sign; when a monk asked for a pagan author, after making the general sign they used in their manual and silent language when they wanted a book, he added a particular one, which consisted in scratching under his ear, as a dog, which feels an itching, scratches himself in that place with his paw—because, said they, an unbeliever is compared to a dog! In this manner they expressed an itching for those dogs, Virgil or Horace!

There have been ages when for the possession of a manuscript, some would transfer an estate; or leave in pawn for its loan hundreds of golden crowns; and when even the sale or loan of a manuscript was considered of such importance as to have been solemnly registered by public acts. Absolute as was Louis XI. he could not obtain the MS. of Rasis, an Arabian writer, to make a copy, from the library of the faculty of Paris, without pledging a hundred golden crowns; and the

president of his treasury, charged with this commission, sold part of his plate to make the deposit. For the loan of a volume of Avicenna, a baron offered a pledge of ten marks of silver, which was refused: because it was not considered equal to the risk incurred of losing a volume of Avicenna! These events occurred in 1471. One cannot but smile at an anterior period, when a countess of Anjou bought a favourite book of homilies, for two hundred sheep, some skins of martens, and bushels of wheat and rye.

In these times, manuscripts were important articles of commerce; they were excessively scarce, and preserved with the utmost care. Usurers themselves considered them as precious objects for pawn. A student of Pavia, who was reduced by his debaucheries, raised a new fortune by leaving in pawn a manuscript of a body of law; and a grammarian, who was ruined by a fire, rebuilt his house with two small volumes of Cicero.

At the restoration of letters, the researches of literary men were chiefly directed to this point; every part of Europe and Greece was ransacked, and the glorious end considered, there was something sublime in this humble industry, which often produced a lost author of antiquity, and gave one more classic to the world. This occupation was carried on with enthusiasm, and a kind of mania possessed many who exhausted their fortunes in distant voyages and profuse prices. In reading the correspondence of the learned Italians of these times, much of which has descended to us, their adventures of manuscript-hunting are very amusing, and their raptures, their congratulations, or at times their condolence, and even their censures, are all immoderate and excessive. The acquisition of a province would not have given so much satisfaction as the discovery of an author little known, or not known at all. "Oh, great gain! Oh, unexpected felicity! I intend you, my Poggio, send me the manuscript as soon as possible, that I may see it before I die!" exclaims Aretino, in a letter overflowing with enthusiasm, on Poggio's discovery of a copy of Quintilian. Some of the half-witted, who joined in this great hunt, were often thrown out, and some paid high for manuscripts not authentic; the knave played on the bungling amateur of manuscripts, whose credulity was greater than his purse. But even among the learned, much ill blood was inflamed; he who had been most successful in acquiring manuscripts was envied by the less fortunate, and the glory of possessing a manuscript of Cicero seemed to approximate to that of being its author. It is curious to observe that in these vast importations into Italy of manuscripts from Asia, John Aurispa, who brought many hundreds of Greek manuscripts, laments that he had chosen more profane than sacred writers; which circumstance he tells us was owing to the Greeks, who would not so easily part with theological works, but they did not highly value profane writers!

These manuscripts were discovered in the obscurest recesses of monasteries; they were not always imprisoned in libraries, but rotting in oblivion: in dark unfrequented corners with rubbish. It required no less ingenuity to find out places where to examine, than to understand the value of the acquisition, when obtained. An universal



ignorance then prevailed in the knowledge of ancient writers. A scholar of those times gave the first rank among the Latin writers to one Valerius, whether he meant Martial or Maximus is uncertain; he placed Plato and Tully among the poets, and imagined that Ennius and Statius were cotemporaries. A library of six hundred volumes was then considered as an extraordinary collection.

Among those whose lives were devoted to this purpose, Poggio the Florentine stands distinguished; but he complains that his zeal was not assisted by the great. He found under a heap of rubbish in a decayed cotter, in a tower belonging to the monastery of St. Gallo, the work of Quintilian. He is indignant at its forlorn situation; at least, he cries, it should have been preserved in the library of the monks; but I found it in *terribili quodam et obscuro carcere*—and to his great joy drew it out of its grave! The monks have been complimented as the preservers of literature, but by facts like the present, their real affection may be doubted.

The most valuable copy of Tacitus, of whom so much is wanting, was likewise discovered in a monastery of Westphalia. It is a curious circumstance in literary history, that we should owe Tacitus to this single copy; for the Roman emperor of that name had copies of the works of his illustrious ancestor placed in all the libraries of the empire, and every year had ten copies transcribed; but the Roman libraries seem to have been all destroyed, and the imperial protection availed nothing against the teeth of time.

The original manuscript of Justinian's code was discovered by the Pisans, accidentally, when they took a city in Calabria; that vast code of laws had been in a manner unknown from the time of that emperor. This curious book was brought to Pisa, and when Pisa was taken by the Florentines, was transferred to Florence, where it is still preserved.

It sometimes happened that manuscripts were discovered in the last agonies of existence. Papius Masson found, in the house of a bookbinder of Lyons, the works of Agobart; the mechanic was on the point of using the manuscripts to line the covers of his books. A page of the second decade of Livy it is said was found by a man of letters in the parchment of his battledore, while he was amusing himself in the country. He hastened to the maker of the battledore—but arrived too late! The man had finished the last page of Livy—about a week before!

Many works have undoubtedly perished in this manuscript state. By a petition of Dr. Dec to Queen Mary, in the Cotton library, it appears that Cicero's treatise *de Republica* was once extant in this country. Huet observes that Petronius was probably entire in the days of John of Salisbury, who quotes fragments, not now to be found in the remains of the Roman bard. Raimond Soranzo, a lawyer in the papal court, possessed two books of Cicero on *Glory*, which he presented to Petrarch, who lent them to a poor aged man of letters, formerly his preceptor. Urged by extreme want, the old man pawned them, and returning home died suddenly without having revealed where he had left them. They have never been recovered. Petrarch speaks of them with ecstasy, and tells us that he

had studied them perpetually. Two centuries afterwards this treatise on *Glory* by Cicero was mentioned in a catalogue of books bequeathed to a monastery of nuns, but when inquired after was missing; it was supposed that Petrus Alcyonius, physician to that household, purloined it, and after transcribing as much of it as he could into his own writings, had destroyed the original. Alcyonius, in his book *de Exilio*, the critics observed, had many splendid passages which stood isolated in his work, and were quite above his genius. The beggar, or in this case the thief, was detected by mending his rags with patches of purple and gold.

In this age of manuscript, there is reason to believe, that when a man of letters accidentally obtained an unknown work, he did not make the fairest use of it, and cautiously concealed it from his contemporaries. Leonard Aretino, a distinguished scholar at the dawn of modern literature, having found a Greek manuscript of Procopius *de Bello Gothico*, translated it into Latin, and published the work, but concealing the author's name, it passed as his own, till another manuscript of the same work being dug out of its grave, the fraud of Aretino was apparent. Barbosa, a bishop of Ugento, in 1640, has printed among his works a treatise, which, it is said, he obtained by having perceived one of his domestics bringing in a fish rolled in a leaf of written paper, which his curiosity led him to examine. He was sufficiently interested to run out and search the fish market, till he found the manuscript out of which it had been torn. He published it under the title *de Officio Episcopi*. Machiavelli acted more adroitly in a similar case; a manuscript of the Apophthegms of the ancients by Plutarch having fallen into his hands, he selected those which pleased him the best, and put them into the mouth of his hero Castruccio Castracani.

In more recent times, we might collect many curious anecdotes concerning manuscripts. Sir Robert Cotton one day at his tailor's, discovered that the man was holding in his hand, ready to cut up for measures—an original Magna Charta, with all its appendages of seals and signatures. He bought the singular curiosity for a trifle, and recovered in this manner what had long been given over for lost! This anecdote is told by Colomies, who long resided, and died in this country. An original Magna Charta is preserved in the Cottonian library; it exhibits marks of dilapidation, but whether from the invisible scythe of time, or the humble scissors of the tailor, I leave to archaeological inquiry.

Cardinal Granvelle carefully preserved all his letters; he left behind him several chests filled with a prodigious quantity, written in different languages, commented, noted, and underlined by his own hand. These curious manuscripts, after his death, were left in a garret to the mercy of the rain and the rats. Five or six of these chests the steward sold to the grocers. It was then that a discovery was made of this treasure. Several learned men occupied themselves in collecting as many of these literary relics as they possibly could. What were saved formed eighty thick folios. Among these original letters are found great numbers written by almost all the crowned heads in

Europe, with instructions for ambassadors, and many other state-papers.

Recently a valuable secret history by Sir George Mackenzie, the king's advocate in Scotland, has been rescued from a mass of waste paper sold to a grocer, who had the good sense to discriminate it, and communicated this curious memorial to Dr. McCre; the original, in the handwriting of its author, has been deposited in the advocates' library. There is an hiatus, which contained the history of six years. This work excited inquiry after the rest of the MSS., which were found to be nothing more than the sweepings of an attorney's office.

Montaigne's Journal of his Travels into Italy have been but recently published. A prebendary of Perigord, travelling through this province to make researches relative to its history, arrived at the ancient *château* of Montaigne, in possession of a descendant of this great man. He inquired for the archives, if there had been any. He was shown an old worm-eaten coffer, which had long held papers untouched by the incursive generations of Montaigne. The prebendary, with philosophical intrepidity, stifled himself in clouds of dust, and at length drew out the original manuscript of the travels of Montaigne. Two-thirds of the work are in the handwriting of Montaigne, and the rest is written by a servant, who served as his secretary, and who always speaks of his master in the third person. But he must have written what Montaigne dictated, as the expressions and the egotisms are all Montaigne's. The bad writing and orthography made it almost unintelligible. It proves also, says the editor, how true is Montaigne's observation, that he was very negligent in the correction of his works.

Our ancestors were great hiders of manuscripts: Dr. Dee's singular MSS. were found in the secret drawer of a chest, which had passed through many hands undiscovered; and that vast collection of state-papers of Thurlow's, the secretary of Cromwell, which formed about seventy volumes in the original manuscripts, accidentally fell out of the false ceiling of some chambers in Lincoln's-Inn.

A considerable portion of Lady Mary Wortley Montague's letters I discovered in the hands of an attorney. There are now many valuable manuscripts in the family papers of the descendants of celebrated persons; but posthumous publications of this kind are usually made from the most sordid motives: discernment, and taste, would only be detrimental to the views of bulky publishers.

# SKETCHES OF CRITICISM.

It may perhaps be some satisfaction to show the young writer, that the most celebrated ancients have been as rudely subjected to the tyranny of criticism as the moderns. Detraction has ever poured the "waters of bitterness."

It was given out, that Homer had stolen from anterior poets whatever was most remarkable in the *Iliad* and *Odyssey*. Naucratus even points out the source in the library at Memphis in a temple of Vulcan, which according to him the blind bard completely pillaged. Undoubtedly

there were good poets before Homer; how absurd to conceive that a finished and elaborate poem could be the first! We have indeed accounts of anterior poets, and apparently of epics, before Homer; their names have come down to us. Ælian notices Syagrus, who composed a poem on the Siege of Troy; and Suidas the poem of Corinnus, from which it is said Homer greatly borrowed. Why did Plato so severely condemn the great bard, and imitate him?

Sophocles was brought to trial by his children as a lunatic; and some, who censured the inequalities of this poet, have also condemned the vanity of Pindar; the rough verses of Æschylus; and Euripides, for the conduct of his plots.

Socrates, considered as the wisest and the most moral of men, Cicero treated as an usurer, and the pedant Athenæus as illiterate; the latter points out as a Socratic folly, our philosopher disserting on the nature of justice before his judges, who were so many thieves. The malignant buffoonery of Aristophanes, who, as Jortin says, was a great wit, but a great rascal, treats him much worse; but though some would revive this calumny, such modern witnesses may have their evidence impeached in the awful court of history.

Plato, who has been called, by Clement of Alexandria, the Moses of Athens; the philosopher of the Christians, by Arnobius; and the god of philosophers, by Cicero; Athenæus accuses of envy; Theopompus, of lying; Suidas, of avarice; Aulus Gellius, of robbery; Porphyry, of incontinence; and Aristophanes, of impiety.

Aristotle, whose industry composed more than four hundred volumes, has not been less spared by the critics; Diogenes Laertius, Cicero, and Plutarch, have forgotten nothing that can tend to show his ignorance, his ambition, and his vanity.

It has been said, that Plato was so envious of the celebrity of Democritus, that he proposed burning all his works; but that Amydis and Clinias prevented it, by remonstrating that there were copies of them everywhere; and Aristotle was agitated by the same passion against all the philosophers his predecessors!

Virgil is destitute of invention, if we are to give credit to Pliny, Catilius, and Seneca. Caligula has absolutely denied him even mediocrity; Herennus has marked his faults; and Perilius Faustinus has furnished a thick volume with his plagiarisms. Even the author of his apology has confessed, that he has stolen from Homer his greatest beauties; from Apollonius Rhodius, many of his pathetic passages; from Nicander, hints for his Georgics; and this does not terminate the catalogue.

Horace censures the coarse humour of Plautus; and Horace, in his turn, has been blamed for the free use he made of the Greek minor poets.

The majority of the critics regard Pliny's Natural History only as a heap of fables; and seem to have quite as little respect for Quintus Curtius, who indeed seems to have composed little more than an elegant romance.

Pliny cannot bear with Diodorus and Vopiscus; and in one comprehensive criticism, treats all the historians as narrators of fables.

Livy has been reproached for his aversion to

the Gauls; Dion, for his hatred of the republic; Velleius Paterculus, for speaking too kindly of the vices of Tiberius; and Herodotus and Plutarch, for their excessive partiality to their own country: while the latter has written an entire treatise on the malignity of Herodotus. Xenophon and Quintus Curtius have been considered rather as novelists than historians; and Tacitus has been censured for his audacity in pretending to discover the political springs and secret causes of events. Dionysius of Halicarnassus has made an elaborate attack on Thucydides for the unskilful choice of his subject and his manner of treating it. Dionysius would have nothing written but what tended to the glory of his country and the pleasure of the reader; as if history were a song! adds Hobbes, while he also shows that there was a personal motive in this attack. The same Dionysius severely criticises the style of Xenophon, who, he says, whenever he attempts to elevate his style, shows he is incapable of supporting it. Polybius has been blamed for his frequent introduction of moral reflections, which interrupt the thread of his narrative; and Sallust has been blamed by Cato for indulging his own private passions, and studiously concealing many of the glorious actions of Cicero. The Jewish historian Josephus is accused of not having designed his history for his own people so much as for the Greeks and Romans, whom he takes the utmost care never to offend. Josephus assumes a Roman name, Flavius; and considering his nation as entirely subjugated, he only varies his story to make them appear venerable and dignified to their conquerors, and for this purpose, alters what he himself calls the *Holy books*. It is well known how widely he differs from the scriptural accounts. Some have said of Cicero, that there is no connection, and, to adopt their own figures, *no blood and nerves*, in what his admirers so warmly extol. Cold in his extemporaneous effusions, artificial in his exordiums, trifling in his strained railery, and tiresome in his digressions. This is saying a good deal about Cicero.

Quintilian does not spare Seneca; and Demosthenes, called by Cicero the prince of orators, has, according to Hermippus, more of art than of nature. To Demades, his orations appear too much laboured; others have thought him too dry; and, if we may trust Æschines, his language is by no means pure.

The Attic Nights of Aulus Gellius, and the Deipnosophists of Athenæus, while they have been extolled by one party, have been degraded by another. They have been considered as botchers of rags and remnants; their diligence has not been accompanied by judgment; and their taste inclined more to the frivolous than to the useful. Compilers, indeed, are liable to a hard fate, for little distinction is made in their ranks; a disagreeable situation, in which honest Burton seems to have been placed; for he says of his work, that some will cry out, "This is a thing of mere industry; a collection without wit or invention; a very toy! So men are valued! their labours vilified by fellows of no worth themselves, as things of nought; who could not have done as much? Some understand too little, and some too much."

Should we proceed with this list to our own country, and to our own times, it might be curiously augmented, and show the world what men the critics are! but, perhaps, enough has been said to soothe irritated genius, and to shame fastidious criticism. "I would beg the critics to remember," the Earl of Roscommon writes, in his preface to Horace's Art of Poetry, "that Horace owed his favour and his fortune to the character given of him by Virgil and Varius; that Fundanius and Pollio are still valued by what Horace says of them; and that in their golden age, there was a good understanding among the ingenious, and those who were the most esteemed were the best natured."

#### THE PERSECUTED LEARNED.

THOSE who have laboured most zealously to instruct mankind have been those who have suffered most from ignorance; and the discoverers of new arts and sciences have hardly ever lived to see them accepted by the world. With a noble perception of his own genius, Lord Bacon, in his prophetic will, thus expresses himself: "For my name and memory, I leave it to men's charitable speeches, and to foreign nations, and the next ages." Before the times of Galileo and Harvey the world believed in the stagnation of the blood, and the diurnal immovability of the earth; and for denying these the one was persecuted and the other ridiculed.

The intelligence and the virtue of Socrates were punished with death. Anaxagoras, when he attempted to propagate a just notion of the Supreme Being, was dragged to prison. Aristotle, after a long series of persecution, swallowed poison. Heraclitus, tormented by his countrymen, broke off all intercourse with men. The great geometricians and chymists, as Gerbert, Roger Bacon, and others, were abhorred as magicians. Pope Gerbert, as Bishop Otho gravely relates, obtained the pontificate by having given himself up entirely to the devil: others suspected him too of holding an intercourse with demons; but this was indeed a devilish age!

Virgilius, Bishop of Saltzburg, having asserted that there existed antipodes, the archbishop of Mentz declared him a heretic, and consigned him to the flames; and the Abbot Trithemius, who was fond of improving steganography, or the art of secret writing, having published several curious works on this subject, they were condemned, as works full of diabolical mysteries; and Frederick II., Elector Palatine, ordered Trithemius's original work, which was in his library, to be publicly burnt.

Galileo was condemned at Rome publicly to disavow sentiments, the truth of which must have been to him abundantly manifest. "Are these then my judges?" he exclaimed in retiring from the inquisitors, whose ignorance astonished him. He was imprisoned, and visited by Milton, who tells us he was then poor and old. The confessor of his widow, taking advantage of her piety, perused the MSS. of this great philosopher, and destroyed such as in his judgment were not fit to be known to the world!

Gabriel Naudé, in his apology for those great men who have been accused of magic, has recorded a melancholy number of the most eminent scholars, who have found, that to have been successful in their studies was a success which harassed them with continued persecution, a prison, or a grave!

Cornelius Agrippa was compelled to fly his country, and the enjoyment of a large income, merely for having displayed a few philosophical experiments, which now every schoolboy can perform; but more particularly having attacked the then prevailing opinion, that St. Anne had three husbands, he was so violently persecuted, that he was obliged to fly from place to place. The people beheld him as an object of horror; and not unfrequently, when he walked, he found the streets empty at his approach. He died in an hospital.

In those times, it was a common opinion to suspect every great man of an intercourse with some familiar spirit. The favourite black dog of Agrippa was supposed to be a demon. When Urban Grandier, another victim to the age, was led to the stake, a large fly settled on his head: a monk, who had heard that Beelzebub signifies in Hebrew the God of Flies, reported that he saw this spirit come to take possession of him. Mr. De Langeur, a French minister, who employed many spies, was frequently accused of diabolical communication. Sixtus the Fifth, Mareschal Faber, Roger Bacon, Cesar Borgia, his son Alexander VI. and others, like Socrates, had their diabolical attendant.

Cardan was believed to be a magician. The fact is, that he was for his time a very able naturalist; and he who happened to know something of the arcanæ of nature was immediately suspected of magic. Even the learned themselves, who had not applied to natural philosophy, seem to have acted with the same feelings as the most ignorant; for when Albert, usually called the Great, an epithet he owed to his name *De Groot*, constructed a curious piece of mechanism, which sent forth distinct vocal sounds, Thomas Aquinas was so much terrified at it, that he struck it with his staff, and, to the mortification of Albert, annihilated the curious labour of thirty years!

Petrarch was less desirous of the laurel for the honour, than for the hope of being sheltered by it from the thunder of the priests, by whom both he and his brother poets were continually threatened. They could not imagine a poet, without supposing him to hold an intercourse with some demon. This was, as Abbé Resnel observes, having a most exalted idea of poetry, though a very bad one of poets. An anti-poetic Dominican was notorious for persecuting all verse-makers; whose power he attributed to the effects of *heresy and magic*. The lights of philosophy have dispersed all these accusations of magic, and have shown a dreadful chain of perjuries and conspiracies.

Descartes was horribly persecuted in Holland, when he first published his opinions. Voetius, a bigot of great influence at Utrecht, accused him of atheism, and had even projected in his mind to have this philosopher burnt at Utrecht in an extraordinary fire, which, kindled on an eminence, might be observed by the seven provinces. Mr.

Hallam has observed, that "the ordeal of fire was the great purifier of books and men." This persecution of science and genius lasted till the close of the seventeenth century.

"If the metaphysician stood a chance of being burnt as a heretic, the natural philosopher was not in less jeopardy as a magician," is an observation of the same writer, which sums up the whole

#### POVERTY OF THE LEARNED.

FORTUNE has rarely condescended to be the companion of genius; others find a hundred by-roads to her palace; there is but one open, and that a very indifferent one, for men of letters. Were we to erect an asylum for venerable genius, as we do for the brave and the helpless part of our citizens, it might be inscribed, a Hospital for Incurables! When even Famine will not protect the man of genius from Famine, Charity ought. Nor should such an act be considered as a debt incurred by the helpless member, but a just tribute we pay in his person to Genius itself. Even in these enlightened times such have lived in obscurity while their reputation was widely spread; and have perished in poverty, while their works were enriching the bookshelves.

Of the heroes of modern literature the accounts are as copious as they are melancholy.

Xylander sold his notes on Dion Cassius for a dinner. He tells us, that at the age of eighteen he studied to acquire glory, but at twenty-five he studied to get bread.

Cervantes, the immortal genius of Spain, is supposed to have wanted bread; Camoens, the solitary pride of Portugal, deprived of the necessities of life, perished in a hospital at Lisbon. This fact has been accidentally preserved in an entry in a copy of the first edition of the *Lusiad*, in the possession of Lord Holland, in a note written by a friar, who must have been a witness of the dying scene of the poet, and probably received the volume which now preserves the sad memorial, and which recalled it to his mind, from the hands of the unhappy poet:—"What a lamentable thing to see so great a genius so ill rewarded! I saw him die in a hospital in Lisbon, without having a sheet or shroud, *una sawana*, to cover him, after having triumphed in the East Indies, and sailed 5500 leagues! What good advice for those who weary themselves night and day in study without profit." Camoens, when some *fidalgo* complained that he had not performed his promise in writing some verses for him, replied, "When I wrote verses I was young, had sufficient food, was a lover, and beloved by many friends and by the ladies; then I felt poetical ardour; now I have no spirits, no peace of mind. See there my Javanese who asks me for two pieces to purchase fring, and I have them not to give him." The Portuguese, after his death, bestowed on the man of genius they had starved, the appellation of Great! Vondel, the Dutch Shakespeare, after composing a number of popular tragedies, lived in great poverty, and died at ninety years of age; then he had his coffin carried by fourteen poets, who without his genius probably partook of his wretchedness.

The great Tasso was reduced to such a dilemma,

that he was obliged to borrow a crown from a friend to subsist through the week. He alludes to his distress in a pretty sonnet, which he addresses to his cat, entreating her to assist him, during the night, with the lustre of her eyes—"Non avendo candele per iscrivere i suoi versi!" having no candle to see to write his verses!

When the liberality of Alphonso enabled Aristosto to build a small house, it seems that it was but ill furnished. When told that such a building was not fit for one who had raised so many fine palaces in his writings, he answered, that the structure of words and that of stones was not the same thing. "*Che porrai le pietre, e porrai le parole, non è il medesimo!*" At Ferrara this house is still shown. "*Parva sed apta*" he calls it, but exults that it was paid with his own money. This was in a moment of good-humour, which he did not always enjoy; for in his Satires he bitterly complains of the bondage of dependence and poverty. Little thought the poet the *commune* would order this small house to be purchased with their own funds, that it might be dedicated to his immortal memory!

The illustrious Cardinal Bentivoglio, the ornament of Italy and of literature, languished, in his old age, in the most distressful poverty; and having sold his palace to satisfy his creditors, left nothing behind him but his reputation. The learned Pomponius Lætus lived in such a state of poverty, that his friend Platina, who wrote the lives of the popes, and also a book of cookery, introduces him into the cookery book by a facetious observation, that if Pomponius Lætus should be robbed of a couple of eggs, he would not have wherewithal to purchase two other eggs. The history of Aldrovandus is noble and pathetic; having expended a large fortune in forming his collections of natural history, and employing the first artists in Europe, he was suffered to die in the hospital of that city to whose fame he had eminently contributed.

Du Ryer, a celebrated French poet, was constrained to labour with rapidity, and to live in the cottage of an obscure village. His bookseller bought his heroic verses for one hundred sols the hundred lines, and the smaller ones for fifty sols. What an interesting picture has a contemporary given of his reception by a poor and ingenious author in a visit he paid to Du Ryer! "On a fine summer day we went to him, at some distance from town. He received us with joy, talked to us of his numerous projects, and showed us several of his works. But what more interested us was, that though dreading to show us his poverty, he contrived to give us some refreshments. We seated ourselves under a wide oak, the tablecloth was spread on the grass, his wife brought us some milk, with fresh water and brown bread, and he picked a basket of cherries. He welcomed us with gaiety, but we could not take leave of this amiable man, now grown old, without tears, to see him so ill treated by fortune, and to have nothing left but literary honour!"

Vaugelas, the most polished writer of the French language, who devoted thirty years to his translation of Quintus Curtius (a circumstance which modern translators can have no conception of), died possessed of nothing valuable but his precious

manuscripts. This ingenious scholar left his corpse to the surgeons, for the benefit of his creditors!

Louis the Fourteenth honoured Racine and Boileau with a private monthly audience. One day, the king asked what there was new in the literary world? Racine answered, that he had seen a melancholy spectacle in the house of Corneille, whom he found dying, deprived even of a little broth! The king preserved a profound silence; and sent the dying poet a sum of money.

Dryden, for less than three hundred pounds, sold Tonson ten thousand verses, as may be seen by the agreement which has been published.

Purchas, who, in the reign of our first James, had spent his life in travels and study to form his *Relation of the World*, when he gave it to the public, for the reward of his labours was thrown into prison, at the suit of his printer. Yet this was the book which, he informs us in his dedication to Charles the First, his father read every night with great profit and satisfaction.

The Marquis of Worcester, in a petition to parliament, in the reign of Charles II., offered to publish the hundred processes and machines, enumerated in his very curious "Centenary of Inventions," on condition that money should be granted to extricate him from the difficulties in which he had involved himself, by the prosecution of useful discoveries. The petition does not appear to have been attended to! Many of these admirable inventions were lost. The steam engine and the telegraph may be traced among them.

It appears by the Harleian mss. 7524, that Rushworth, the author of "Historical Collections," passed the last years of his life in jail, where indeed he died. After the Restoration, when he presented to the king several of the privy council's books, which he had preserved from ruin, he received for his only reward the thanks of his majesty.

Rymer, the collector of the *Fœdera*, must have been sadly reduced, by the following letter, I found addressed by Peter le Neve, Norroy, to the Earl of Oxford:—

"I am desired by Mr. Rymer, historiographer, to lay before your lordship the circumstances of his affairs. He was forced some years back to part with all his choice printed books to subsist himself; and now, he says, he must be forced, for subsistence, to sell all his mss. collections to the best bidder, without your lordship will be pleased to buy them for the queen's library. They are fifty volumes, in folio, of public affairs, which he hath collected, but not printed. The price he asks is five hundred pounds."

Simon Ockley, a learned student in Oriental literature, addresses a letter to the same earl, in which he paints his distresses in glowing colours. After having devoted his life to Asiatic researches, then very uncommon, he had the mortification of dating his preface to his great work from Cambridge Castle, where he was confined for debt; and, with an air of triumph, feels a martyr's enthusiasm in the cause for which he perishes.

He published his first volume of the History of the Saracens in 1708; and ardently pursuing his Oriental studies, published his second volume ten years afterwards, without any patronage. Alluding to the encouragement necessary to bestow on youth, to remove the obstacles to such studies, he

observes, that "young men will hardly come in on the prospect of finding leisure, in a prison, to transcribe those papers for the press, which they have collected with indefatigable labour, and oftentimes at the expense of their rest, and all the other conveniences of life, for the service of the public. No, though I were to assure them from my own experience, that *I have enjoyed more true liberty, more happy leisure, and more solid repose, in six months HERE, than in thrice the same number of years before. Evil is the condition of that historian who undertakes to write the lives of others, before he knows how to live himself.*—Not that I speak thus as if I thought I had any just cause to be angry with the world—I did always in my judgment give the possession of *wisdom* the preference to that of *riches*!"

Spenser, the child of Fancy, languished out his life in misery. "Lord Burleigh," says Granger, "who it is said prevented the queen giving him a hundred pounds, seems to have thought the lowest clerk in his office a more deserving person." Mr. Malonc attempts to show that Spenser had a small pension; but the poet's querulous verses must not be forgotten—

"Full little knowest thou, that hast not try'd  
What Hell it is, in suing long to bide."

To lose good days—to waste long nights—and as he feelingly exclaims,

"To fawn, to crouch, to wait, to ride, to run,  
To speed, to give, to want, to be undone!"

How affecting is the death of Sydenham, who had devoted his life to a laborious version of Plato! He died in a spunging-house, and it was his death which appears to have given rise to the Literary Fund "for the relief of distressed authors."

Who shall pursue important labours when they read these anecdotes? Dr. Edmund Castell spent a great part of his life in compiling his *Lexicon Heptaglotton*, on which he bestowed incredible pains, and expended on it no less than 12,000*l.* and broke his constitution, and exhausted his fortune. At length it was printed, but the copies remained *unsold* on his hands. He exhibits a curious picture of literary labour in his preface. "As for myself, I have been unceasingly occupied for such a number of years in this mass," *Molendino* he calls them, "that that day seemed, as it were, a holiday in which I have not laboured so much as sixteen or eighteen hours in these enlarging lexicons and Polyglot Bibles."

Le Sage resided in a little cottage while he supplied the world with their most agreeable novels, and appears to have derived the sources of his existence in his old age from the filial exertions of an excellent son, who was an actor of some genius. I wish, however, that every man of letters could apply to himself the epitaph of this delightful writer:

Sous ce tombeau git LE SAGE abattu  
Par le ciseau de la Parque importune;  
S'il ne fut pas ami de la fortune,  
Il fut toujours ami de la vertu.

Many years after this article had been written, I published "*Calamities of Authors*," confining myself to those of our own country; the catalogue is very incomplete, but far too numerous.

## IMPRISONMENT OF THE LEARNED.

IMPRISONMENT has not always disturbed the man of letters in the progress of his studies, but often unquestionably has greatly promoted them.

In prison Boethius composed his work on the Consolations of Philosophy; and Grotius wrote his Commentary on Saint Matthew, with other works: the detail of his allotment of time to different studies, during his confinement, is very instructive.

Buchanan, in the dungeon of a monastery in Portugal, composed his excellent Paraphrases of the Psalms of David.

Cervantes composed the most agreeable book in the Spanish language during his captivity in Barbary.

Fleta, a well-known law production, was written by a person confined in the Fleet for debt: the name of the *place*, though not that of the *author*, has thus been preserved; and another work, "*Fleta Minor*, or the Laws of Art and Nature in knowing the Bodies of Metals, &c. by Sir John Pettus, 1683;" who gave it this title from the circumstance of his having translated it from the German during his confinement in this prison.

Louis the Twelfth, when Duke of Orleans, was long imprisoned in the Tower of Bourges; applying himself to his studies, which he had hitherto neglected, he became, in consequence, an enlightened monarch.

Margaret, queen of Henry the Fourth, King of France, confined in the Louvre, pursued very warmly the studies of elegant literature, and composed a very skilful apology for the irregularities of her conduct.

Charles the First, during his cruel confinement at Holmsby, wrote the *Eikon Basilike*, *The Royal Image*, addressed to his son; this work has, however, been attributed by his enemies to Dr. Gauden, who was incapable of writing the book, though not of disowning it.

Queen Elizabeth, while confined by her sister Mary, wrote several poems, which we do not find she ever could equal after her enlargement: and it is said Mary Queen of Scots, during her long imprisonment by Elizabeth, produced many pleasing poetic compositions.

Sir Walter Raleigh's unfinished History of the World, which leaves us to regret that later ages had not been celebrated by his sublime eloquence, was the fruits of eleven years of imprisonment. It was written for the use of Prince Henry, as he and Dallington, who also wrote "*Aphorisms*" for the same prince, have told us; the prince looked over the manuscript. Of Raleigh it is observed, to employ the language of Hume, "They were struck with the extensive genius of the man, who, being educated amidst naval and military enterprises, had surpassed, in the pursuits of literature, even those of the most reclusive and sedentary lives; and they admired his unbroken magnanimity which at his age, and under his circumstances, could engage him to undertake and execute so great a work, as his History of the World." He was, however, assisted in this great work by the learning of several eminent persons; a circumstance which has not been noticed.

The plan of the *Henriade* was sketched, and!

the greater part composed, by Voltaire, during his imprisonment in the Bastille; and "The Pilgrim's Progress" of Bunyan was produced in a similar situation.

Howel, the author of "Familiar Letters," wrote the chief part of them, and almost all his other works, during his long confinement in the Fleet-prison: he employed his fertile pen for subsistence; and in all his books we find much entertainment.

Lydiat, while confined in the King's Bench for debt, wrote his Annotations on the Parian Chronicle, which were first published by Pridcaux. He was the learned scholar whom Johnson alludes to: an allusion not known to Boswell and others.

The learned Selden, committed to prison for his attacks on the divine right of tithes and the king's prerogative, prepared during his confinement his "History of Eadmer," enriched by his notes.

Cardinal Polignac formed the design of refuting the arguments of the sceptics which Bayle had been renewing in his dictionary; but his public occupations hindered him. Two exiles at length fortunately gave him the leisure; and the Anti-Lucretius is the fruit of the court disgraces of its author.

Freret, when imprisoned in the Bastille, was permitted only to have Bayle for his companion. His dictionary was always before him, and his principles were got by heart. To this circumstance we owe his works, animated by all the powers of scepticism.

Sir William Davenant finished his poem of Gondibert during his confinement by the rebels in Carisbrook Castle.

De Foe, when imprisoned in Newgate for a political pamphlet, began his Review; a periodical paper, which was extended to nine thick volumes in quarto, and it has been supposed served as the model of the celebrated papers of Steele. There he also composed his *Jure Divino*.

Wicquefort's curious work on "Ambassadors" is dated from his prison, where he had been confined for state affairs. He softened the rigour of those heavy hours by several historical works.

One of the most interesting facts of this kind is the fate of an Italian scholar of the name of Maggi. Early addicted to the study of the sciences, and particularly to the mathematics and military architecture, he defended Famagusta, besieged by the Turks, by inventing machines which destroyed their works. When that city was taken in 1571, they pillaged his library and carried him away in chains. Now a slave, after his daily labours he amused a great part of his nights by literary compositions; *De Yntinnabulis*, on Bells, a treatise still read by the curious, was actually composed by him when a slave in Turkey, without any other resource than the erudition of his own memory, and the genius of which adversity could not deprive him.

#### AMUSEMENTS OF THE LEARNED.

AMONG the Jesuits it was a standing rule of the order, that after an application to study for two hours, the mind of the student should be unbent by some relaxation, however trifling. When Pe-

tavius was employed in his *Dogmata Theologica*, a work of the most profound and extensive erudition, the great recreation of the learned father was at the end of every second hour, to twirl his chair for five minutes. After protracted studies Spinoza would mix with the family-party where he lodged, and join in the most trivial conversations, or unbend his mind by setting spiders to fight each other; he observed their combats with so much interest, that he was often seized with immoderate fits of laughter. A continuity of Labour deadens the soul, observes Seneca, in closing his treatise on "The Tranquillity of the Soul," and the mind must unbend itself by certain amusements. Socrates did not blush to play with children; Cato, over his bottle, found an alleviation from the fatigues of government; a circumstance, Seneca says in his manner, which rather gives honour to this defect, than the defect dishonours Cato. Some men of letters portioned out their day between repose and labour. Asinius Pollio would not suffer any business to occupy him beyond a stated hour; after that time he would not allow any letter to be opened, that his hours of recreation might not be interrupted by unforeseen labours. In the senate, after the tenth hour, it was not allowed to make any new motion.

Tycho Brahe diverted himself with polishing glasses for all kinds of spectacles, and making mathematical instruments; an amusement too closely connected with his studies to be deemed as one.

D'Andilly, the translator of Josephus, after seven or eight hours of study every day, amused himself in cultivating trees; Barclay, the author of the *Argenis*, in his leisure hours was a florist; Balzac amused himself with a collection of crayon portraits; Peiresc found his amusement amongst his medals and antiquarian curiosities; the Abbé de Maroles with his prints; and Politian in singing airs to his lute. Descartes passed his afternoons in the conversation of a few friends, and in cultivating a little garden; in the morning, occupied by the system of the world, he relaxed his profound speculations by rearing delicate flowers.

Conrad ab Uffenbach, a learned German, recreated his mind, after severe studies, with a collection of prints of eminent persons, methodically arranged; he retained this ardour of the *Crangerie* to his last days.

Rohault wandered from shop to shop to observe the mechanics labour; Count Caylus passed his mornings in the studios of artists, and his evenings in writing his numerous works on art. This was the true life of an amateur.

Granville Sharp, amidst the severity of his studies, found a social relaxation in the amusement of a barge on the Thames, which was well known to the circle of his friends; there, was festive hospitality with musical delight. It was resorted to by men of the most eminent talents and rank. His little voyages to Putney, to Kew, and to Richmond, and the literary intercourse they produced, were singularly happy ones. "The history of his amusements cannot be told without adding to the dignity of his character," observes Mr. Prince Hoare, in the very curious life of this great philanthropist.

Some have found amusement in composing

treatises on odd subjects. Seneca wrote a burlesque narrative of Claudius's death. Pierius Valerianus has written an eulogium on beards; and we have had a learned one recently, with due gravity and pleasantry, entitled "Eloge de Perruques."

Holstein has written an eulogium on the North Wind; Heinsius, on "the Ass;" Menage, "the Transmigration of the Parasitical Pedant to a Parrot;" and also the "Petition of the Dictionaries."

Erasmus composed, to amuse himself when travelling in a post-chaise, his panegyric on *Moria*, or Folly; which, authorized by the pun, he dedicated to Sir Thomas More.

Sallengre, who would amuse himself like Erasmus, wrote, in imitation of his work, a panegyric on *Ebriety*. He says, that he is willing to be thought as drunken a man as Erasmus was a foolish one. Synesius composed a Greek panegyric on *Baldness*. These burlesques were brought into great vogue by Erasmus's *Moria Encomium*.

It seems, Johnson observes in his life of Sir Thomas Browne, to have been in all ages the pride of art to show how it could exalt the low and amplify the little. To this ambition perhaps we owe the Frogs of Homer; the Gnat and the Bees of Virgil; the Butterfly of Spenser; the Shadow of Wowerus; and the Quincunx of Browne.

Cardinal de Richelieu, amongst all his great occupations, found a recreation in violent exercises; and he was once discovered jumping with his servant, to try who could reach the highest side of a wall. De Grammont, observing the cardinal to be jealous of his powers, offered to jump with him; and, in the true spirit of a courtier, having made some efforts which nearly reached the cardinal's, confessed the cardinal had surpassed him. This was jumping like a politician; and by this means is said to have ingratiated himself with the minister.

The great Samuel Clarke was fond of robust exercise; and this profound logician has been found leaping over tables and chairs: once perceiving a pedantic fellow, he said, "Now we must desist, for a fool is coming in!"

What ridiculous amusements passed between Dean Swift and his friends, in Ireland, some of his prodigal editors have revealed to the public. He seems to have outlived the relish of fame, when he could level his mind to such perpetual trifles.

An eminent French lawyer, confined by his business to a Parisian life, amused himself with collecting from the classics all the passages which relate to a country life. The collection was published after his death.

Contemplative men seem to be fond of amusements which accord with their habits. The thoughtful game of chess, and the tranquil delight of angling, have been favourite recreations with the studious. Paley had himself painted with a rod and line in his hand; a strange characteristic for the author of "Natural Theology." Sir Henry Wotton called angling "idle time not idly spent;" we may suppose that his meditations and his amusements were carried on at the same moment.

The amusements of the great Daguessau, chan-

cellor of France, consisted in an interchange of studies: his relaxations were all the varieties of literature. "Le changement de l'étude est mon seul délassement," said this great man; and Thomas observes, "that in the age of the passions, his only passion was study."

Seneca has observed on amusements proper for literary men, in regard to robust exercises, that these are a folly, an indecency to see a man of letters exult in the strength of his arm, or the breadth of his back! Such amusements diminish the activity of the mind. Too much fatigue exhausts the animal spirits, as too much food blunts the finer faculties: but elsewhere he allows his philosopher an occasional slight inebriation; an amusement which was very prevalent among our poets formerly, when they exclaimed,

Fetch me Ben Jonson's scull, and fill't with sack,  
Rich as the same he drank, when the whole pack  
Of jolly sisters pledged, and did agree  
It was no sin to be as drunk as he!

Seneca concludes admirably, "whatever be the amusements you choose, return not slowly from those of the body to the mind; exercise the latter night and day. The mind is nourished at a cheap rate; neither cold nor heat, nor age itself, can interrupt this exercise; give therefore all your cares to a possession which ameliorates even in its old age!"

An ingenious writer has observed, that "a garden just accommodates itself to the perambulations of a scholar, who would perhaps rather wish his walks abridged than extended." There is a good characteristic account of the mode in which the literati take exercise in Pope's letters. "I, like a poor squirrel, am continually in motion indeed, but it is but a cage of three foot; my little excursions are like those of a shopkeeper, who walks every day a mile or two before his own door, but minds his business all the while." A turn or two in a garden will often very happily close a fine period, mature an unripened thought, and raise up fresh associations, when the mind like the body becomes rigid by preserving the same posture. Buffon often quitted the apartment he studied in, which was placed in the midst of his garden, for a walk in it; Evelyn loved "books and a garden."

## PORTRAITS OF AUTHORS.

With the ancients, it was undoubtedly a custom to place the portraits of authors before their works. Martial's 186th epigram of his fourteenth book is a mere play on words concerning a little volume containing the works of Virgil, and which had his portrait prefixed to it. The volume and the characters must have been very diminutive.

"*Quam brevis immensum cepit membrana Maronem!*

*Ipsius Vultus prima tabella gerit."*

Martial is not the only writer who takes notice of the ancients prefixing portraits to the works of authors. Seneca, in his ninth chapter on the Tranquillity of the Soul, complains of many of the luxurious great, who, like so many of our own collectors, possessed libraries as they did their



estates and equipages. "It is melancholy to observe how the portraits of men of genius, and the works of their divine intelligence, are used only as the luxury and the ornaments of walls."

Pliny has nearly the same observation, *Lib. xxxv. cap. 2*. He remarks, that the custom was rather modern in his time; and attributes to Asinius Pollio the honour of having introduced it into Rome. "In consecrating a library with the portraits of our illustrious authors, he has formed, if I may so express myself, a republic of the intellectual powers of men." To the richness of book-treasures, Asinius Pollio had associated a new source of pleasure, in placing the statues of their authors amidst them, inspiring the minds of the spectators even by their eyes.

A taste for collecting portraits, or busts, was warmly pursued in the happier periods of Rome; for the celebrated Atticus, in a work he published of illustrious Romans, made it more delightful, by ornamenting it with the portraits of those great men; and the learned Varro, in his biography of Seven Hundred celebrated Men, by giving the world their true features and their physiognomy in some manner, *aliquo modo imaginibus* is Pliny's expression, showed that even their persons should not entirely be annihilated; they indeed, adds Pliny, form a spectacle which the gods themselves might contemplate; for if the gods sent those heroes to the earth, it is Varro who secured their immortality, and has so multiplied and distributed them in all places, that we may carry them about us, place them wherever we choose, and fix our eyes on them with perpetual admiration. A spectacle that every day becomes more varied and interesting, as new heroes appear, and as works of this kind are spread abroad.

But as printing was unknown to the ancients (though *stamping an impression* was daily practised, and, in fact, they possessed the art of printing without being aware of it), how were these portraits of Varro so easily propagated? If copied with a pen, their correctness was in some danger, and their diffusion must have been very confined and slow; perhaps they were outlines. This passage of Pliny excites curiosity, which it may be difficult to satisfy.

Amongst the various advantages which attend a collection of the portraits of illustrious characters, Oldys observes, that they not only serve as matters of entertainment and curiosity, and preserve the different modes or habits of the fashions of the time, but become of infinite importance, by settling our floating ideas upon the true features of famous persons: they fix the chronological particulars of their birth, age, death, sometimes with short characters of them, besides the names of painter, designer, and engraver. It is thus a single print, by the hand of a skilful artist, may become a varied banquet. To this Granger adds, that in a collection of engraved portraits, the contents of many galleries are reduced into the narrow compass of a few volumes; and the portraits of eminent persons who distinguished themselves for a long succession of ages, may be turned over in a few hours.

"Another advantage," Granger continues, "attending such an assemblage is, that the methodical arrangement has a surprising effect upon the

memory. We see the celebrated contemporaries of every age almost at one view; and the mind is insensibly led to the history of that period. I may add to these an important circumstance, which is, the power that such a collection will have in *awakening genius*. A skilful preceptor will presently perceive the true bent of the temper of his pupil, by his being struck with a Blake or a Boyle, a Hyde or a Milton."

A circumstance in the life of Cicero confirms this observation. Atticus had a gallery adorned with the images or portraits of the great men of Rome, under each of which, Cornelius Nepos says, he had severally described their principal acts and honours in a few concise verses of his own composition. It was by the contemplation of two of these portraits (Old Brutus and a venerable relative in one picture) that Cicero seems to have incited Brutus, by the example of these his great ancestors, to dissolve the tyranny of Cæsar. Fairfax made a collection of engraved portraits of warriors. A story much in favour of portrait-collectors is that of the Athenian courtesan, who, in the midst of a riotous banquet with her lovers, accidentally casting her eyes on the portrait of a philosopher that hung opposite to her seat, the happy character of temperance and virtue struck her with so lively an image of her own unworthiness, that she instantly quitted the room, and retired for ever from the scene of debauchery. The Orientalists have felt the same charm in their pictured memorials; for "the imperial Akber," says Mr. Forbes, in his Oriental Memoirs, "employed artists to make portraits of all the principal omrahs and officers in his court;" they were bound together in a thick volume, wherein, as the Ayeen Akbery or the Institutes of Akber expresses it, "The PAST are kept in lively remembrance; and the PRESENT are insured immortality."

Leonard Aretin, when young and in prison, found a portrait of Petrarch, on which his eyes were perpetually fixed; and this sort of contemplation inflamed the desire of imitating this great man. Buffon hung the portrait of Newton before his writing-table.

On this subject, how sublimely Tacitus expresses himself at the close of his admired biography of Agricola! "I do not mean to censure the custom of preserving in brass or marble the shape and stature of eminent men; but busts and statues, like their originals, are frail and perishable. The soul is formed of finer elements, its inward form is not to be expressed by the hand of an artist with unconscious matter; our manners and our morals may in some degree trace the resemblance. All of Agricola that gained our love and raised our admiration still subsists, and ever will subsist, preserved in the minds of men, the register of ages and the records of fame."

What is more agreeable to the curiosity of the mind and the eye than the portraits of great characters? An old philosopher whom Marville invited to see a collection of landscapes by a celebrated artist replied, "landscapes I prefer seeing in the country itself, but I am fond of contemplating the pictures of illustrious men." This opinion has some truth; Lord Orford preferred an interesting portrait to either landscape or historical painting. "A landscape," said he, "however ex-

cellent in its distributions of wood, and water, and buildings, leaves not one trace in the memory; historical painting is perpetually false in a variety of ways, in the costume, the grouping, the portraits, and is nothing more than fabulous painting; but a real portrait is truth itself, and calls up so many collateral ideas as to fill an intelligent mind more than any other species."

Maryle justly reprehends the fastidious feelings of those ingenious men who have resisted the solicitations of the artist, to sit for their portraits. In them it is sometimes as much pride as it is vanity in those who are less difficult in this respect. Of Gray, Shenstone, Fielding, and Akenside, we have no heads for which they sat; a circumstance regretted by their admirers, and by physiognomists.

To an arranged collection of PORTRAITS, we owe several interesting works. Granger's justly esteemed volumes originated in such a collection. Perrault's *Eloges* of "the illustrious men of the seventeenth century" were drawn up to accompany the engraved portraits of the most celebrated characters of the age, which a fervent lover of the fine arts and literature had had engraved as an elegant tribute to the fame of those great men. They are confined to his nation, as Granger's to ours. The parent of this race of books may perhaps be the *Eulogiums* of Paulus Jovius, which originated in a beautiful CABINET, whose situation he has described with all its amenity.

Paulus Jovius had a country house, in an insular situation of a most romantic aspect. It was built on the ruins of the villa of Pliny; and in his time the foundations were still to be traced. When the surrounding lake was calm, in its lucid bosom were still viewed sculptured marbles, the trunks of columns, and the fragments of those pyramids which had once adorned the residence of the friend of Trajan. Jovius was an enthusiast of literary leisure; an historian, with the imagination of a poet; a Christian prelate nourished on the sweet fictions of pagan mythology. His pen colours like a pencil. He paints rapturously his gardens bathed by the waters of the lake, the shade and freshness of his woods, his green hills, his sparkling fountains, the deep silence, and the calm of solitude. He describes a statue raised in his gardens to NATURE; in his hall an Apollo presided with his lyre, and the Muses with their attributes; his library was guarded by Mercury, and an apartment devoted to the three Graces was embellished by Doric columns, and paintings of the most pleasing kind. Such was the interior! Without, the pure and transparent lake spread its broad mirror, rolled its voluminous windings, while the banks were richly covered with olives and laurels, and in the distance, towns, promontories, hills rising in an amphitheatre blushing with vines, and the elevations of the Alps covered with woods and pasturage and sprinkled with herds and flocks.

In the centre of this enchanting habitation stood the CABINET, where Paulus Jovius had collected, at great cost, the PORTRAITS of celebrated men of the fourteenth and two succeeding centuries. The daily view of them animated his mind to compose their eulogiums. These are still curious, both for the facts they preserve, and the happy conciseness with which Jovius delineates a character. He had collected these portraits as others form a collection

of natural history; and he pursued in their characters what others do in their experiments.

One caution in collecting portraits must not be forgotten: it respects their authenticity. We have too many supposititious heads, and ideal personages. Conrad ab Uffenbach, who seems to have been the first collector who projected a methodical arrangement, condemned those portraits which were not genuine, as fit only for the amusements of children. The painter does not always give a correct likeness, or the engraver misses it in his copy. The faithful Vertue refused to engrave for Houbraken's set, because they did not authenticate their originals; and some of these are spurious. Busts are not so liable to these accidents. It is to be regretted that men of genius have not been careful to transmit their own portraits to their admirers; it forms a part of their character; a false delicacy has interfered. Erasmus did not like to have his own diminutive person sent down to posterity, but Holbein was always affectionately painting his friend: Bayle and others have refused; but Montesquieu once sat to Dacier, after repeated denials, won over by the ingenious argument of the artist: "Do you not think," said Dacier, "that there is as much pride in refusing my offer as in accepting it?"

#### DESTRUCTION OF BOOKS.

THE literary treasures of antiquity have suffered from the malice of men, as well as that of time. It is remarkable that conquerors, in the moment of victory, or in the unsparing devastation of their rage, have not been satisfied with destroying men, but have even carried their vengeance to books.

Ancient history records how the Persians, from hatred of the religion of the Phœnicians and the Egyptians, destroyed their books, of which Eusebius notices they possessed a great number. A remarkable anecdote is recorded of the Grecian libraries; one at Gnidus was burnt by the sect of Hippocrates, because the Gnidian refused to follow the doctrines of their master. If the followers of Hippocrates formed the majority, was it not very unorthodox in the Gnidians to prefer taking physic their own way? The anecdote may be suspicious, but faction has often annihilated books.

The Romans burnt the books of the Jews, of the Christians, and the philosophers; the Jews burnt the books of the Christians and the Pagans; and the Christians burnt the books of the Pagans and the Jews. The greater part of the books of Origen and other heretics were continually burnt by the orthodox party. Gibbon pathetically describes the empty library of Alexandria, after the Christians had destroyed it. "The valuable library of Alexandria was pillaged or destroyed; and near twenty years afterwards the appearance of the empty shelves excited the regret and indignation of every spectator, whose mind was not totally darkened by religious prejudice. The compositions of ancient genius, so many of which have irretrievably perished, might surely have been excepted from the wreck of idolatry, for the amusement and instruction of succeeding ages; and

either the zeal or avarice of the archbishop might have been satiated with the richest spoils which were the rewards of his victory."

The curious narrative of Nicetas Choniates of the ravages committed by the Christians of the thirteenth century in Constantinople was fraudulently suppressed in the printed editions; it has been preserved by Dr. Clarke. We cannot follow this painful history, step by step, of the pathetic Nicetas, without indignant feelings. Dr. Clarke observes, that the Turks have committed fewer injuries to the works of art than the barbarous Christians of that age.

The reading of the Jewish Talmud has been forbidden by various edicts, of the Emperor Justinian, of many of the French and Spanish kings, and numbers of popes. All the copies were ordered to be burnt: the intrepid perseverance of the Jews themselves preserved that work from annihilation. In 1569 twelve thousand copies were thrown into the flames at Cremona. John Reuchlin interfered to stop this universal destruction of Talmuds; for which he became hated by the monks, and condemned by the Elector of Mentz, but appealing to Rome, the prosecution was stopped; and the traditions of the Jews were considered as not necessary to be destroyed.

Conquerors at first destroy with the rashest zeal the national records of the conquered people; hence it is that the Irish deplore the irreparable losses of their most ancient national memorials, which their invaders have been too successful in annihilating. The same event occurred in the conquest of Mexico; and the interesting history of the New World must ever remain imperfect, in consequence of the unfortunate success of the first missionaries, who too late became sensible of their error. Clavigero, the most authentic historian of Mexico, continually laments this affecting loss. Everything in that country had been painted, and painters abounded there, as scribes in Europe. The first missionaries, suspicious that superstition was mixed with all their paintings, attacked the chief school of these artists, and collecting, in the market-place, a little mountain of these precious records, they set fire to it, and buried in the ashes the memory of many most interesting events. Afterwards, sensible of their error, they tried to collect information from the mouths of the Indians; but the Indians were indignantly silent: when they attempted to collect the remains of these painted histories, the patriotic Mexican usually buried in concealment the remaining records of his country.

The story of the Caliph Omar proclaiming throughout the kingdom, at the taking of Alexandria, that the Koran contained everything which was useful to believe and to know, and he therefore ordered all the books in the Alexandrian library to be distributed to the master of the baths, amounting to 4000, to be used in heating their stoves during a period of six months, modern paradox would attempt to deny. But the tale would not be singular even were it true: it perfectly suits the character of a bigot, a barbarian, and a blockhead. A similar event happened in Persia. When Abdoolah, who in the third century of the Mohammedan era governed Khorassan, was presented at Nishapoor with a ms. which was

shown as a literary curiosity, he asked the title of it, and was told it was the tale of Wamick and Oozra, composed by the great poet Noshirwan. On this Abdoolah observed, that those of his country and faith had nothing to do with any other book than the Koran; and that the composition of an idolater must be detestable. Not only he declined accepting it, but ordered it to be burnt in his presence; and further issued a proclamation, commanding all Persian mss. which should be found within the circle of his government to be burnt. Much of the most ancient poetry of the Persians perished by this fanatical edict.

Cardinal Ximenes seems to have retaliated a little on the Saracens; for at the taking of Granada he condemned to the flames five thousand Korans.

The following anecdote respecting a Spanish missal, called St. Isidore's, is not incurious; hard fighting saved it from destruction. In the Moorish wars, all these missals had been destroyed excepting those in the city of Toledo. There in six churches the Christians were allowed the free exercise of their religion. When the Moors were expelled several centuries afterwards from Toledo, Alphonsus the Sixth ordered the Roman missal to be used in those churches; but the people of Toledo insisted on having their own preferred, as being drawn up by the most ancient bishops, and revised by St. Isidore. It had been used by a great number of saints, and having been preserved pure during Moorish times, it seemed to them that Alphonsus was more tyrannical than the Turks. The contest between the Roman and the Toletan missals came to that height, that at length it was determined to decide their fate by single combat; the champion of the Toletan missal felled by one blow the knight of the Roman missal. Alphonsus still considered this battle as merely the effect of the heavy arm of the doughty Toletan, and ordered a fast to be proclaimed, and a great fire to be prepared, into which, after his majesty and the people had joined in prayer for heavenly assistance in this ordeal, both the rivals (not the men, but the missals) were thrown into the flames—again St. Isidore's missal triumphed, and this iron book was then allowed to be orthodox by Alphonsus, and the good people of Toledo were allowed to say their prayers as they had long been used to. However, the copies of this missal at length became very scarce; for now, when no one opposed the reading of St. Isidore's missal, none cared to use it. Cardinal Ximenes found it so difficult to obtain a copy, that he printed a large impression, and built a chapel, consecrated to St. Isidore, that this service might be daily chanted as it had been by the ancient Christians.

The works of the ancients were frequently destroyed at the instigation of the monks. They appear sometimes to have mutilated them, for passages have not come down to us, which once evidently existed; and occasionally their interpolations and other forgeries formed a destruction in a new shape, by additions to the originals. They were indefatigable in erasing the best works of the most eminent Greek and Latin authors, in order to transcribe their ridiculous lives of saints on the obliterated vellum. One of the books of Livy is in the Vatican most painfully defaced by some

pious father for the purpose of writing on it some missal or psalter, and there have been recently others discovered in the same state. Inflamed with the blindest zeal against everything pagan, Pope Gregory VII. ordered that the library of the Palatine Apollo, a treasury of literature formed by successive emperors, should be committed to the flames. He issued this order under the notion of confining the attention of the clergy to the holy scriptures! From that time all ancient learning which was not sanctioned by the authority of the church has been emphatically distinguished as *profane*—in opposition to *sacred*. This pope is said to have burnt the works of Varro, the learned Roman, that Saint Austin should escape from the charge of plagiarism, being deeply indebted to Varro for much of his great work "the City of God."

The Jesuits, sent by the Emperor Ferdinand to proscribe Lutheranism from Bohemia, converted that flourishing kingdom comparatively into a desert, from which it never recovered; convinced that an enlightened people could never be long subservient to a tyrant, they struck one fatal blow at the national literature: every book they condemned was destroyed, even those of antiquity; the annals of the nation were forbidden to be read, and writers were not permitted even to compose on subjects of Bohemian literature. The mother tongue was held out as a mark of vulgar obscurity, and domiciliary visits were made for the purpose of inspecting books and the libraries of the Bohemians. With their books and their language they lost their national character and their independence.

The destruction of libraries in the reign of Henry VIII. at the dissolution of the monasteries is wept over by John Bale; those who purchased the religious houses took the libraries as part of the booty, with which they scoured their furniture, or sold the books as waste paper, or sent them abroad in ship-loads to foreign bookbinders.

The fear of destruction induced many to hide manuscripts under ground, and in old walls. At the Reformation popular rage exhausted itself on illuminated books, or mss. that had red letters in the title-page: any work that was decorated was sure to be thrown into the flames as a superstitious one. Red letters and embellished figures were sure marks of being papistical and diabolical. We still find such volumes mutilated of the gilt letters and elegant flourishes, but the greater number were annihilated. Many have been found under ground, being forgotten; what escaped the flames were obliterated by the damp: such is the deplorable fate of books during a persecution!

The Puritans burnt everything they found which bore the vestige of popish origin. We have on record many curious accounts of their pious depredations, of their maiming images and crasing pictures. The heroic expeditions of one Dowling are journalised by himself: a fanatical Quixote, to whose intrepid arm many of our noseless saints sculptured on our cathedrals owe their misfortunes.

The following are some details from the diary of this redoubtable Goth, during his rage for reformation. His entries are expressed with a laconic conciseness, and it would seem with a little

dry humour. "At *Sunbury*, we brake down ten mighty great engels in glass. At *Barham*, brake down the twelve apostles in the chancel, and six superstitious pictures more there; and eight in the church, one a lamb with cross (+) on the back; and digged down the steps and took up four superstitious inscriptions in brass," &c. "*Lady Bruce's house*, the chapel, a picture of God the Father, of the Trinity, of Christ, the Holy Ghost, and the cloven tongues, which we gave orders to take down, and the lady promised to do it." At another place they "brake six hundred superstitious pictures, eight Holy Ghosts, and three of the Son." And in this manner he and his deputies scoured one hundred and fifty parishes! It has been humorously conjectured, that from this ruthless devastator originated the phrase to *give a Dowling*. Bishop Hall saved the windows of his chapel at Norwich from destruction, by taking out the heads of the figures; and this accounts for the many faces in church windows which we see supplied by white glass.

In the various civil wars in our country, numerous libraries have suffered both in mss. and printed books. "I dare maintain," says Fuller, "that the wars betwixt York and Lancaster, which lasted sixty years, were not so destructive as our modern wars in six years." He alludes to the parliamentary feuds in the reign of Charles I. "For during the former their differences agreed in the same religion, impressing them with reverence to all allowed monuments; whilst our civil wars, founded in faction and variety of pretended religions, exposed all naked church records a prey to armed violence; a sad vacuum, which will be sensible in our *English historie*."

The scarcity of books concerning the Catholics in this country is owing to two circumstances; the destruction of Catholic books and documents by the pursuivants in the reign of Charles I., and the destruction of them by the Catholics themselves, from the dread of the heavy penalties in which their mere possession involved their owners.

When it was proposed to the great Gustavus of Sweden to destroy the palace of the Dukes of Bavaria, that hero nobly refused, observing, "Let us not copy the example of our unlettered ancestors, who, by waging war against every production of genius, have rendered the name of GOTH universally proverbial of the rudest state of barbarity."

Even the civilization of the eighteenth century could not preserve from the savage and destructive fury of a disorderly mob, in the most polished city of Europe, the valuable mss. of the great Earl Mansfield, which were madly consigned to the flames during the riots of 1780.

In the year 1599, the hall of the stationers underwent as great a purgation as was carried on in Don Quixote's library. Warton gives a list of the best writers who were ordered for immediate conflagration by the prelates Whitgift and Bancroft, urged by the puritanic and calvinistic factions. Like thieves and outlaws, they were ordered to be taken *wheresoever they may be found*.—"It was also decreed that no satires or epigrams should be printed for the future. No plays were to be printed without the inspection and permission of the archbishop of Canterbury

and the bishop of London; nor any *English histories*, I suppose novels and romances, without the sanction of the privy council. Any pieces of this nature, unlicensed, or now at large and wandering abroad, were to be diligently sought, recalled, and delivered over to the ecclesiastical arm at London-house."

At a later period, and by an opposite party, among other extravagant motions made in the parliament, one was to destroy all the records in the Tower, and to settle the nation on a new foundation. The very same principle was attempted to be acted on in the French revolution by the "true sans-culottes." With us Sir Matthew Hale showed the weakness of the proposal, and while he drew on his side "all sober persons, stopped even the mouths of the frantic people themselves."

To descend to the losses incurred by individuals, whose names ought to have served as an amulet to charm away the demons of literary destruction. One of the most interesting is the fate of Aristotle's library; he who by a Greek term was first saluted as a collector of books! His works have come down to us accidentally, but not without irreparable injuries, and with no slight suspicion respecting their authenticity. The story is told by Strabo, in his thirteenth book. The books of Aristotle came from his scholar Theophrastus to Nелеus, whose posterity, an illiterate race, kept them locked up without using them, buried in the earth! One Apellion, a curious collector, purchased them, but finding the mss. injured by age and moisture, conjecturally supplied their deficiencies. It is impossible to know how far Apellion has corrupted and obscured the text. But the mischief did not end here; when Sylla at the taking of Athens brought them to Rome, he consigned them to the care of one Tyrannio, a grammarian, who employed scribes to copy them; he suffered them to pass through his hands without corrections, and took great freedoms with them; the words of Strabo are strong: "Ibique Tyrannionem grammaticum iis vsum atque (ut fama est) *intercidisse*, aut *invertisse*." He gives it indeed as a report; but the fact seems confirmed by the state in which we find these works: Averroes declared that he read Aristotle forty times over before he succeeded in perfectly understanding him; he pretends he did at the one and fortieth time. And to prove this has published five folios of commentary.

We have lost much valuable literature by the illiterate or malignant descendants of learned and ingenious persons. Many of Lady Mary Wortley Montague's letters have been destroyed, I am informed, by her mother, who did not approve that she should disgrace her family by adding to it literary honours; and a few of her best letters, recently published, were found buried in an old family chest. It would have mortified her ladyship's mother, to have heard that her daughter was the *Seignie of Britain*.

At the death of the learned Peiresc, a chamber in his house filled with letters from the most eminent scholars of the age was discovered: the learned in Europe had addressed Peiresc in their difficulties, who was hence called "the Avocat

general" of the republic of letters. Such was the disposition of his niece, that although repeatedly entreated to permit them to be published, she preferred to regale herself occasionally with burning those learned epistles to save the expense of firewood!

The mss. of Leonardo da Vinci have equally suffered from his relatives. When a curious collector discovered some, he generously brought them to a descendant of the great painter, who coldly observed, that "he had a great deal more in the garret, which had lain there for many years, if the rats had not destroyed them!" "Nothing which this great artist wrote but showed an inventive genius."

Menage observes on a friend having had his library destroyed by fire, in which several valuable mss. had perished, that such a loss is one of the greatest misfortunes that can happen to a man of letters. This gentleman afterwards consoled himself with composing a little treatise *De Bibliotheca incendio*. It must have been sufficiently curious. Even in the present day men of letters are subject to similar misfortunes; for though the fire-offices will insure books, they will not allow authors to value their own manuscripts.

A fire in the Cottonian library shrivelled and destroyed many Anglo-Saxon mss.—a loss now irreparable. The antiquary is doomed to spell hard and hardly at the baked fragments that crumble in his hand.

Meninsky's famous Persian dictionary met with a sad fate. Its excessive rarity is owing to the siege of Vienna by the Turks; a bomb fell on the author's house, and consumed the principal part of his indefatigable labours. There are few sets of this high-priced work which do not bear evident proofs of the bomb; while many parts are stained with the water sent to quench the flames.

The sufferings of an author for the loss of his manuscripts is nowhere more strongly described than in the case of Anthony Urceus, one of the most unfortunate scholars of the fifteenth century. The loss of his papers seems immediately to have been followed by madness. At Forli, he had an apartment in the palace, and had prepared an important work for publication. His room was dark, and he generally wrote by lamp-light. Having gone out, he left the lamp burning; the papers soon kindled, and his library was reduced to ashes. As soon as he heard the news, he ran furiously to the palace, and knocking his head violently against the gate, uttered this blasphemous language: "Jesus Christ, what great crime have I done! who of those who believed in you have I ever treated so cruelly? Hear what I am saying, for I am in earnest, and am resolved. If by chance I should be so weak as to address myself to you at the point of death, don't hear me, for I will not be with you, but prefer hell and its eternity of torments." To which, by the by, he gave little credit. Those who heard these ravings tried to console him, but they could not. He quitted the town, and lived frantically, wandering about the woods!

Ben Jonson's *Execration on Pulcan* was composed on a like occasion; the fruits of twenty years' study were consumed in one short hour: our literature suffered, for among some works

of imagination there were many philosophical collections, a commentary on the poetics, a complete critical grammar, a life of Henry V., his journey into Scotland with all his adventures in that poetical pilgrimage, and a poem on the ladies of Great Britain. What a catalogue of losses!

Castelvetro, the Italian commentator on Aristotle, having heard that his house was on fire, ran through the streets exclaiming to the people, *alla Poetica! alla Poetica!* To the Poetic! to the Poetic! He was then writing his commentary on the Poetic of Aristotle.

Several men of letters have been known to have risen from their death-bed, to destroy their MSS. So solicitous have they been not to venture their posthumous reputation in the hands of undiscerning friends. Marmontel relates a pleasing anecdote of Colardeau, the elegant versifier of Pope's epistle of Eloisa to Abelard.

This writer had not yet destroyed what he had written of a translation of Tasso. At the approach of death, he recollected his unfinished labour; he knew that his friends would not have the courage to annihilate one of his works; this was reserved for him. Dying, he raised himself, as if animated by an honourable action, he dragged himself along, and with trembling hands seized his papers, and consumed them in one sacrifice.—I recollect another instance of a man of letters, of our own country, who acted the same part. He had passed his life in constant study, and it was observed that he had written several folio volumes, which his modest fears would not permit him to expose to the eye even of his critical friends. He promised to leave his labours to posterity; and he seemed sometimes, with a glow on his countenance, to exult that they would not be unworthy of their acceptance. At his death his sensibility took the alarm; he had the folios brought to his bed; no one could open them, for they were closely locked. At the sight of his favourite and mysterious labours, he paused; he seemed disturbed in his mind, while he felt at every moment his strength decaying; suddenly he raised his feeble hands by an effort of firm resolve, burnt his papers, and smiled as the greedy Vulcan licked up every page. The task exhausted his remaining strength, and he soon afterwards expired. The late Mrs. Inchbald had written her life in several volumes; on her death-bed, from a motive perhaps of too much delicacy to admit of any argument, she requested a friend to cut them into pieces before her eyes—not having sufficient strength herself to perform this funeral office. These are instances of what may be called the heroism of authors.

The republic of letters has suffered irreparable losses by shipwrecks. Guarino Veronese, one of those learned Italians who travelled through Greece for the recovery of MSS., had his perseverance repaid by the acquisition of many valuable works. On his return to Italy he was shipwrecked, and unfortunately for himself and the world, says Mr. Roscoe, he lost his treasures! So pungent was his grief on this occasion that, according to the relation of one of his countrymen, his hair became suddenly white.

About the year 1700, Hudde, an opulent burgo-master of Middleburgh, animated solely by literary curiosity, went to China to instruct himself in the

language, and in whatever was remarkable in this singular people. He acquired the skill of a mandarin in that difficult language; nor did the form of his Dutch face deceive the physiognomists of China. He succeeded to the dignity of a mandarin; he travelled through the provinces under this character, and returned to Europe with a collection of observations, the cherished labour of thirty years; and all these were sunk in the bottomless sea!

The great Pinellian library, after the death of its illustrious possessor, filled three vessels to be conveyed to Naples. Pursued by corsairs, one of the vessels was taken; but the pirates finding nothing on board but books, they threw them all into the sea: such was the fate of a great portion of this famous library. National libraries have often perished at sea, from the circumstance of conquerors transporting them into their own kingdoms.

#### SOME NOTICES OF LOST WORKS.

ALTHOUGH it is the opinion of some critics that our literary losses do not amount to the extent which others imagine, they are however much greater than they allow. Our severest losses are felt in the historical province, and particularly in the earliest records, which might not have been the least interesting to philosophical curiosity.

The history of Phœnicia by Sanchoniathon, supposed to be a contemporary with Solomon, is only known to us by a few valuable fragments preserved by Eusebius. The same ill fortune attends Manetho's history of Egypt, and Berossus's history of Chaldea. The researches of the philosopher are therefore limited: and it cannot be doubted that the histories of these most ancient nations, however veiled in fables, or clouded by remoteness, would have presented to the philosopher singular objects of contemplation.

Of the history of Polybius, which once contained forty books, we have now only five; of the historical library of Diodorus Siculus fifteen books only remain out of forty; and half of the Roman antiquities of Dionysius Halicarnassensis has perished. Of the eighty books of the history of Dion Cassius, twenty-five only remain. The present opening book of Ammianus Marcellinus is entitled the fourteenth. Livy's history consisted of one hundred and forty books, and we only possess thirty-five of that pleasing historian. What a treasure has been lost in the thirty books of Tacitus! little more than four remain. Murphy elegantly observes, that "The reign of Titus, the delight of human kind, is totally lost, and Domitian has escaped the vengeance of the historian's pen." Yet Tacitus in fragments is still the colossal torso of history. It is curious to observe that Velleius Paterculus, of whom a fragment only has reached us, we owe to a single copy: no other having ever been discovered, and which occasions the text of this historian to remain incurably corrupt. Taste and criticism have certainly incurred an irreparable loss in that *Treatise on the Causes of the Corruption of Eloquence*, by Quintilian; which he has himself noticed with so much satisfaction in his "Institutes." Petrarch

declares, that in his youth he had seen the works of Varro, and the second Decad of Livy; but all his endeavours to recover them were fruitless.

These are only some of the most known losses which have occurred in the republic of letters; but in reading contemporary writers we are perpetually discovering new and important ones. We have lost two precious works in ancient biography: Varro wrote the lives of seven hundred illustrious Romans, and Atticus, the friend of Cicero, composed another on the actions of the great men among the Romans; these works were enriched with portraits. When we consider that these writers lived familiarly with the finest geniuses of their times, and were opulent, hospitable, and lovers of the fine arts, their biography and their portraits are felt as an irreparable loss to literature. I suspect likewise we have had great losses of which we are not always aware; for in that curious letter in which the younger Pliny describes in so interesting a manner the sublime industry, for it seems sublime by its greatness, of his uncle (Book III. Letter V. of Melmoth's translation), it appears that his Natural History, that vast register of the wisdom and folly of the ancients, was not his most extraordinary labour. Among his other works we find a history in twenty books, which has entirely perished. We discover also the works of writers, which, by the accounts of them, appear to have equalled in genius those which have descended to us. I refer the curious reader to such a poet whom Pliny, in Book I. Letter XVI., has feelingly described. He tells us that "his works are never out of my hands; and whether I sit down to write anything myself, or to revise what I have already wrote, or am in a disposition to amuse myself, I constantly take up this agreeable author; and as often as I do so, he is still new." He had before compared this poet to Catullus; and in a critic of so fine a taste as Pliny, to have cherished so constant an intercourse with the writings of this author, indicates high powers. Instances of this kind frequently occur.

The losses which the poetical world has sustained are sufficiently known by those who are conversant with the few invaluable fragments of Menander, who would have interested us much more than Homer: for he was evidently the domestic poet, and the lyre he touched was formed of the strings of the human heart. He was the painter of manners, and the historian of the passions. The opinion of Quintilian is confirmed by the golden fragments preserved for the English reader in the elegant versions of Cumberland. Even of Æschylus, Sophocles, and Euripides, who each wrote about one hundred dramas, seven only have been preserved, and nineteen of Euripides. Of the one hundred and thirty comedies of Plautus, we only inherit twenty imperfect ones.

I believe that a philosopher would consent to lose any poet to regain an historian; nor is this unjust, for some future poet may arise to supply the vacant place of a lost poet, but it is not so with the historian. Fancy may be supplied; but Truth once lost in the annals of mankind leaves a chasm never to be filled.

#### QUODLIBETS, OR SCHOLASTIC DISQUISITIONS.

MENAGE observes that the scholastic questions were called *Questiones Quodlibeticæ*; and they were generally so ridiculous that we have retained the word *Quodlibet* in our vernacular language, to express anything ridiculously subtle; something which comes at length to be distinguished into nothingness,

"With all the rash dexterity of wit."

The history of the scholastic philosophy might furnish a philosophical writer with an instructive theme; it would enter into the history of the human mind, and fill a niche in our literary annals. The works of the scholastics, with the debates of these *Quodlibetarians*, at once show the greatness and the littleness of the human intellect; for though they often degenerate into incredible absurdities, those who have examined the works of Thomas Aquinas and Duns Scotus have confessed their admiration of the Herculean texture of brain which they exhausted in demolishing their aerial fabrics.

The following is a slight sketch of the school divinity.

The Christian doctrines in the primitive ages of the gospel were adapted to the simple comprehension of the multitude; metaphysical subtleties were not even employed by the Fathers, of whom several are eloquent. The Homilies explained by an obvious interpretation some scriptural point, or inferred by artless illustration some moral doctrine. When the Arabians became the only learned people, and their empire extended over the greatest part of the known world, they impressed their own genius on those nations with whom they were allied as friends, or revered as masters. The Arabian genius was fond of abstruse studies; it was highly metaphysical and mathematical, for the fine arts their religion did not admit them to cultivate; and it appears that the first knowledge which modern Europe obtained of Euclid and Aristotle was through the medium of Latin translations of Arabic versions. The Christians in the west received their first lessons from the Arabians in the east; and Aristotle, with his Arabic commentaries, was enthroned in the schools of Christendom.

Then burst into birth from the dark cave of metaphysics a numerous and ugly spawn of monstrous sects; unnatural children of the same foul mother, who never met but for mutual destruction. Religion became what is called the study of divinity; and they all attempted to reduce the worship of God into a system! the creed into a thesis! Every point relating to religion was debated through an endless chain of infinite questions, incomprehensible distinctions, with differences mediate and immediate, the concrete and the abstract, a perpetual civil war carried on against common sense in all the Aristotelian severity. There existed a rage for Aristotle; and Melancthon complains that in sacred assemblies the ethics of Aristotle were read to the people instead of the gospel. Aristotle was placed

a-head of St. Paul; and St. Thomas Aquinas in his works distinguishes him by the title of "The Philosopher;" inferring doubtless that no other man could possibly be a philosopher who disagreed with Aristotle. Of the blind rites paid to Aristotle, the anecdotes of the Nominalists and Realists are noticed in the article "Literary controversy" in this work.

Had their subtle questions and perpetual wranglings only been addressed to the metaphysician in his closet, and had nothing but strokes of the pen occurred, the scholastic divinity would only have formed an episode in the calm narrative of literary history; but it has claims to be registered in political annals, from the numerous persecutions and tragical events with which they too long puzzled their followers, and disturbed the repose of Europe. The Thomists, and the Scotists, the Occamites, and many others, soared into the regions of mysticism.

Peter Lombard had laboriously compiled after the celebrated Abelard's "Introduction to Divinity," his four books of "Sentences," from the writings of the Fathers; and for this he is called "The Master of Sentences." These Sentences, on which we have so many commentaries, are a collection of passages from the Fathers, the real or apparent contradictions of whom he endeavours to reconcile. But his successors were not satisfied to be mere commentators on these "Sentences," which they now only made use of as a row of pegs to hang on their fine-spun metaphysical cobwebs. They at length collected all these quodlibetical questions into enormous volumes, under the terrific form, for those who have seen them, of *Summaries of Divinity*! They contrived by their chimerical speculations, says their modern adversary Grimaldi, to question the plainest truths, to wrest the simple meaning of the Holy Scriptures, and give some appearance of truth to the most ridiculous and monstrous opinions.

One of the subtle questions which agitated the world in the tenth century, relating to dialectics, was concerning *universals* (as for example, man, horse, dog, &c.) signifying not *this* or *that* in particular, but *all* in general. They distinguished *universals*, or what we call abstract terms, by the *genera* and *species rerum*; and they never could decide whether these were *substances*—or *names*! That is, whether the abstract idea we form of a horse was not really a *being* as much as the horse we ride! All this and some congenial points respecting the origin of our ideas, and what ideas were, and whether we really had an idea of a thing before we discovered the thing itself—in a word, what they called *universals*, and the essence of *universals*; of all this nonsense on which they at length proceeded to accusations of heresy, and for which many learned men were excommunicated, stoned, and what not, the whole was derived from the reveries of Plato, Aristotle, and Zeno, about the nature of ideas; than which subject to the present day no discussion ever degenerated into such insanity. A modern metaphysician infers that we have no ideas at all!

Of these scholastic divines, the most illustrious was Saint THOMAS AQUINAS, styled the Angelical Doctor. Seventeen folio volumes not only testify his industry, but even his genius. He was a great

man busied all his life with making the charades of metaphysics.

My learned friend Sharon Turner has favoured me with a notice of his greatest work—his "Sum of all Theology," *Summa totius Theologie*, Paris, 1615. It is a metaphysico-theological treatise, or the most abstruse metaphysics of theology. It occupies above 1250 folio pages, of very small close print in double columns. It may be worth noticing that to this work are appended 10 folio pages of double columns of errata, and about 200 of additional index!

The whole is thrown into an Aristotelian form; the difficulties or questions are proposed first, and the answers are then appended. There are 168 articles on Love—358 on Angels—200 on the Soul—85 on Demons—151 on the Intellect—134 on Law—3 on the Catamenia—237 on Sins—17 on Virginity, and others on a variety of topics.

The scholastic tree is covered with prodigal foliage, but is barren of fruit; and when the scholastics employed themselves in solving the deepest mysteries, their philosophy became nothing more than an instrument in the hands of the Roman Pontiff. Aquinas has composed 358 articles on angels, of which a few of the heads have been culled for the reader.

He treats of angels, their substance, orders, offices, natures, habits, &c.—as if he himself had been an old experienced angel!

Angels were not before the world!

Angels might have been before the world!

Angels were created by God—They were created immediately by him—They were created in the Empyrean sky—They were created in grace—They were created in imperfect beatitude. After a severe chain of reasoning he shows that angels are incorporeal compared to us, but corporeal compared to God.

An angel is composed of action and potentiality; the more superior he is, he has the less potentiality. They have not matter properly. Every angel differs from another angel in species. An angel is of the same species as a soul. Angels have not naturally a body united to them. They may assume bodies; but they do not want to assume bodies for themselves, but for us.

The bodies assumed by angels are of thick air.

The bodies they assume have not the natural virtues which they show, nor the operations of life, but those which are common to inanimate things.

An angel may be the same with a body.

In the same body there are, the soul formally giving being, and operating natural operations; and the angel operating supernatural operations.

Angels administer and govern every corporeal creature.

God, an angel, and the soul, are not contained in space, but contain it.

Many angels cannot be in the same space.

The motion of an angel in space is nothing else than different contacts of different successive places.

The motion of an angel is a succession of his different operations.

His motion may be continuous and discontinuous as he will.

The continuous motion of an angel is necessary



through every medium, but may be discontinuous without a medium.

The velocity of the motion of an angel is not according to the quantity of his strength, but according to his will.

The motion of the illumination of an angel is threefold, or circular, straight, and oblique.

In this account of the motion of an angel we are reminded of the beautiful description of Milton, who marks it by a continuous motion,

"Smooth-sliding without step."

The reader desirous of being *merry* with Aquinas's angels may find them in Martinus Scriblerus, in Ch. VII. who inquires if angels pass from one extreme to another without going through the *middle*? And if angels know things more clearly in a morning? How many angels can dance on the point of a very fine needle, without jostling one another?

All the questions are answered with a subtlety and nicety of distinction more difficult to comprehend and remember than many problems in Euclid; and perhaps a few of the best might still be selected for youth as curious exercises of the understanding. However, a great part of these peculiar productions are loaded with the most trifling, irrelevant, and even scandalous discussions. Even Aquinas could gravely debate, Whether Christ was not an Hermaphrodite? Whether there are excrements in Paradise? Whether the pious at the resurrection will rise with their bowels? Others again debated—Whether the angel Gabriel appeared to the Virgin Mary in the shape of a serpent, of a dove, of a man, or of a woman? Did he seem to be young or old? In what dress was he? Was his garment white or of two colours? Was his linen clean or foul? Did he appear in the morning, noon, or evening? What was the colour of the Virgin Mary's hair? Was she acquainted with the mechanic and liberal arts? Had she a thorough knowledge of the Book of Sentences, and all it contains? that is, Peter Lombard's compilation from the works of the Fathers, written 1200 years after her death.—But these are only trifling matters; they also agitated, Whether when during her conception the Virgin was seated, Christ too was seated, and whether when she lay down, Christ also lay down? The following question was a favourite topic for discussion, and thousands of the acutest logicians, through more than one century, never resolved it: "When a hog is carried to market with a rope tied about its neck, which is held at the other end by a man, whether is the *hog* carried to market by the *rope* or the *man*?"

In the tenth century (says Jortin, in his Remarks on Ecclesiastical History, Vol. V. p. 17.), after long and ineffectual controversy about the real presence of Christ in the Sacrament, they at length universally agreed to strike a peace! Yet it must not be imagined that this mutual moderation and forbearance should be ascribed to the prudence and virtue of those times. It was mere ignorance and incapacity of reasoning which kept the peace, and deterred them from entering into debates to which they were unequal!

Lord Lyttelton, in his Life of Henry II., laments

the unhappy effects of the scholastic philosophy on the progress of the human mind. The minds of men were turned from classical studies to the subtleties of school divinity, which Rome encouraged as more profitable for the maintenance of her doctrines. It was a great misfortune to religion and to learning, that men of such acute understanding as Abelard and Lombard, who might have done much to reform the errors of the church, and to restore science in Europe, should have depraved both, by applying their admirable parts to weave these cobwebs of sophistry, and to confound the clear simplicity of evangelical truths by a false philosophy and a captious logic.

#### FAME CONTEMNED.

ALL men are fond of glory, and even those philosophers who write against that noble passion prefix their *names* to their own works. It is worthy of observation that the authors of two *religious books*, universally received, have concealed their names from the world. The "Imitation of Christ" is attributed, without any authority, to Thomas A' Kempis; and the author of the "Whole Duty of Man" still remains undiscovered. Millions of their books have been dispersed in the Christian world.

To have revealed their *names*, would have given them as much worldly fame as any moralist has obtained—but they contemned it! Their religion was the purest, and raised above all worldly passions! Some profane writers indeed have also concealed their names to great works, but their *motives* were of a very different cast.

#### THE SIX FOLLIES OF SCIENCE.

NOTHING is so capable of disordering the intellects as an intense application to any one of these six things: the Quadrature of the Circle; the Multiplication of the Cube; the Perpetual Motion; the Philosophical Stone; Magic; and Judicial Astrology. In youth we may exercise our imagination on these curious topics, merely to convince us of their impossibility; but it shows a great defect in judgment to be occupied on them in an advanced age. "It is proper, however," Fontenelle remarks, "to apply one's self to these inquiries; because we find, as we proceed, many valuable discoveries of which we were before ignorant." The same thought Cowley has applied, in an address to his mistress, thus—

"Although I think thou never wilt be found,  
Yet 'I'm resolved to search for thee:

The search itself rewards the pains.

So though the chymist his great secret miss,  
(For neither it in art or nature is)

Yet things well worth his toil he gains;

And does his charge and labour pay

With good unsought experiments by the way."

The same thought is in Donne. Perhaps Cowley did not suspect that he was an imitator. Fontenelle could not have read either; he struck out the

thought by his own reflection; it is very just. Glauber searched long and deeply for the philosopher's stone, which though he did not find, yet in his researches he discovered a very useful purging salt, which bears his name.

Maupertuis, in a little volume of his Letters, observes on the *Philosophical Stone*, that we cannot prove the impossibility of obtaining it, but we can easily see the folly of those who employ their time and money in seeking for it. This price is too great to counterbalance the little probability of succeeding in it. However it is still a bantling of modern chemistry, who has nodded very affectionately on it!—Of the *Perpetual Motion*, he shows the impossibility, at least in the sense in which it is generally received. On the *Quadrature of the Circle*, he says he cannot decide if this problem be resolvable or not: but he observes, that it is very useless to search for it any more; since we have arrived by approximation to such a point of accuracy, that on a large circle, such as the orbit which the earth describes round the sun, the geometrical will not mistake by the thickness of a hair. The quadrature of the circle is still, however, a favourite game of some visionaries, and several are still imagining that they have discovered the perpetual motion; the Italians nickname them *matto perpetuo*; and Bekker tells us of the fate of one Hartmann of Leipzig, who was in such despair at having passed his life so vainly, in studying the perpetual motion, that at length he hanged himself!

#### IMITATORS.

SOME writers, usually pedants, imagine that they can supply by the labours of industry the deficiencies of nature. It is recorded of Paulus Manutius, that he frequently spent a month in writing a single letter. He affected to imitate Cicero. But although he has painfully attained to something of the elegance of his style, he is still destitute of the native graces of unadorned composition. He was one of those whom Erasmus bantered in his *Ciceronianus*, as so slavishly devoted to Cicero's style, that they ridiculously employed the utmost precautions when they were seized by a Ciceronian fit. The *Nosoponus* of Erasmus tells us of his devotion to Cicero; of his three indexes to all his words, and his never writing but in the dead of night; employing months upon a few lines, and his religious veneration for words, with his total indifference about the sense.

Le Brun, a Jesuit, was a singular instance of such unhappy imitation. He was a Latin poet, and his themes were religious. He formed the extravagant project of substituting a *religious Virgil* and *Orvid* merely by adapting his works to their titles. His *Christian Virgil* consists, like the Pagan Virgil, of *Eclagues*, *Georgics*, and of an *Epic* of twelve books, with this difference, that devotional subjects are substituted for fabulous ones. His epic is the *Ignaciad*, or the pilgrimage of Saint Ignatius. His *Christian Orvid* is in the same taste; everything wears a new face. The *Epistles* are pious ones; the *Fasts* are the six days of the Creation; the *Elegies* are the lamentations of Jeremiah; a poem on the *Love of God* is substituted for the *Art of*

*Love*; and the history of some *Conversions* supplies the place of the *Metamorphoses*! This Jesuit would, no doubt, have approved of a family *Shakespeare*!

A poet of far different character, the elegant Sannazarius, has done much the same thing in his poem *De partu Virginis*. The same servile imitation of ancient taste appears. It professes to celebrate the birth of *Christ*, yet his name is not once mentioned in it! The *Virgin* herself is styled *spes deorum*! "The hope of the Gods!" The *Incarnation* is predicted by *Proteus*. The Virgin, instead of consulting the sacred writings, reads the *Sybilline oracles*! Her attendants are *Dryads*, *Nereids*, &c. This monstrous mixture of polytheism with the mysteries of Christianity appeared in every thing he had about him. In a chapel at one of his country seats he had two statues placed at his tomb, *Apollo* and *Minerva*; Catholic piety found no difficulty in the present case, as well as in innumerable others of the same kind, to inscribe the statue of *Apollo* with the name of *David*, and that of *Minerva* with the female one of *Judith*!

Seneca, in his 114th Epistle, gives a curious literary anecdote of the sort of imitation by which an inferior mind becomes the monkey of an original writer. At Rome, when Sallust was the fashionable writer, short sentences, uncommon words, and an obscure brevity, were affected as so many elegancies. Arruntius, who wrote the history of the Punic Wars, painfully laboured to imitate Sallust. Expressions which are rare in Sallust are frequent in Arruntius, and, of course, without the motive that induced Sallust to adopt them. What rose naturally under the pen of the great historian, the minor one must have run after with a ridiculous anxiety. Seneca adds several instances of the servile affectation of Arruntius, which seem much like those we once had of Johnson, by the undiscerning herd of his apes.

One cannot but smile at these imitators; we have abounded with them. In the days of Churchill, every month produced an effusion which tolerably imitated his rough and slovenly versification, his coarse invective, and his careless mediocrity—but the genius remained with the English Juvenal. Sterne had his countless multitude; and in Fielding's time, Tom Jones produced more bastards in wit than the author could ever suspect. To such literary echoes, the reply of Philip of Macedon to one who prided himself on imitating the notes of the nightingale may be applied; "I prefer the nightingale herself!" Even the most successful of this imitating tribe must be doomed to share the fate of Silius Italicus in his cold imitation of Virgil, and Cawthorne in his empty harmony of Pope.

To all these imitators I must apply an Arabian anecdote. Ebn Saad, one of Mahomet's amanuenses, when writing what the prophet dictated, cried out by way of admiration—"Blessed be God the best Creator!" Mahomet approved of the expression, and desired him to write those words down also as part of the inspired passage.—The consequence was, that Ebn Saad began to think himself as great a prophet as his master, and took upon himself to imitate the Koran according to his fancy; but the imitator got himself into

trouble, and only escaped with life by falling on his knees, and solemnly swearing he would never again imitate the Koran, for which he was sensible God had never created him.

#### CICERO'S PUNS.

"I SHOULD," says Menage, "have received great pleasure to have conversed with Cicero, had I lived in his time. He must have been a man very agreeable in conversation, since even Caesar carefully collected his *bon mots*. Cicero has boasted of the great actions he has done for his country, because there is no vanity in exulting in the performance of our duties; but he has not boasted that he was the most eloquent orator of his age, though he certainly was; because nothing is more disgusting than to exult in our intellectual powers."

Whatever were the *bon mots* of Cicero, of which few have come down to us, it is certain that Cicero was an inveterate punster; and he seems to have been more ready with them than with repartees. He said to a senator, who was the son of a tailor, "*Rem acu tetigisti.*" You have touched it sharply; *acu* means sharpness as well as the point of a needle. To the son of a cook, "*Ego quoque tibi jure favebo.*" The ancients pronounced *coe* and *quoque* like *co-ke*, which alludes to the Latin *cocus*, cook, besides the ambiguity of *jure*, which applies to *broth* or *law*—*jus*. A Sicilian suspected of being a Jew, attempted to get the cause of Verres into his own hands; Cicero, who knew that he was a creature of the great culprit, opposed him, observing, "What has a Jew to do with swine's flesh?" The Romans called a boar pig *verres*. I regret to afford a respectable authority for forensic puns; however to have degraded his adversaries by such petty personalities, only proves that Cicero's taste was not exquisite.

There is something very original in Montaigne's censure of this great man. Cotton has not ill expressed the peculiarities of his author, though he has blundered on a material expression.

"Boldly to confess the truth, his way of writing, and that of all other long-winded authors, appears to me very tedious; for his preface, definitions, divisions, and etymologies, take up the greatest part of his work; whatever there is of life and marrow, is smothered and lost in the preparation. When I have spent an hour in reading him, which is a great deal for me, and recollect what I have thence extracted of juice and substance, for the most part I find nothing but wind; for he is not yet come to the arguments that serve to his purpose, and the reasons that should properly help to loose the knot I would untie. For me, who only desired to become more wise, not more learned or eloquent, these logical or Aristotelian disquisitions of poets are of no use. I look for good and solid reasons at the first dash. I am for discourses that give the first charge into the heart of the doubt; his languish about the subject, and delay our expectation. Those are proper for the schools, for the bar, and for the pulpit, where we have leisure to nod, and may awake a quarter of an hour after, time enough to find again the thread of the discourse. It is necessary to speak after this manner

to judges, whom a man has a design, right or wrong, to incline to favour his cause; to children and common people, to whom a man must say all he can. I would not have an author make it his business to render me attentive; or that he should cry out fifty times *O yes!* as the clerks and heralds do.

"As to Cicero, I am of the common opinion that, learning excepted, he had no great natural parts. He was a good citizen, of an amiable nature, as all fat heavy men (*gras et gausseurs*) are the words in the original, meaning perhaps broad jokers, for Cicero was not fat)—such as he was, usually are; but given to ease, and had a mighty share of vanity and ambition. Neither do I know how to excuse him for thinking his poetry fit to be published. 'Tis no great imperfection to write ill verses; but it is an imperfection not to be able to judge how unworthy bad verses were of the glory of his name. For what concerns his eloquence, that is totally out of comparison, and I believe will never be equalled."

#### PREFACES.

A PREFACE, being the entrance to a book, should invite by its beauty. An elegant porch announces the splendour of the interior. I have observed, that ordinary readers skip over these little elaborate compositions. The ladies consider them as so many pages lost, which might better be employed in the addition of a picturesque scene, or a tender letter to their novels. For my part I always gather amusement from a preface, be it awkwardly or skillfully written; for dullness, or impertinence, may raise a laugh for a page or two. A preface is frequently a superior composition to the work itself; for, long before the days of Johnson, it had been a custom with many authors to solicit for this department of their work the ornamental contribution of a man of genius. Cicero tells his friend Atticus, that he had a volume of prefaces or introductions always ready by him to be used as circumstances required. These must have been like our periodical essays. A good preface is as essential to put the reader into good humour, as a good prologue is to a play, or a fine symphony to an opera, containing something analogous to the work itself; so that we may feel its want as a desire not elsewhere to be gratified. The Italians call the preface *La salsa del libro*, the sauce of the book, and if well seasoned it creates an appetite in the reader to devour the book itself. A preface badly composed prejudices the reader against the work. Authors are not equally fortunate in these little introductions; some can compose volumes more skillfully than prefaces, and others can finish a preface who could never be capable of finishing a book.

On a very elegant preface prefixed to an ill-written book, it was observed that they ought never to have *come together*; but a sarcastic wit remarked that he considered such *marriages* were allowable, for they were *not of kin*.

In prefaces an affected haughtiness or an affected humility are alike despicable. There is a deficient dignity in Robertson's; but the haughtiness is now to our purpose. This is called by the French "*La*

*Morgue litteraire*," the surly composit of literature. It is sometimes used by writers who have succeeded in their first work, while the failure of their subsequent productions appears to have given them a literary hypochondriasm. Dr Armstrong, after his classical poem, never shook hands cordially with the public for not relishing his barren labours. In the *preface* to his lively "Sketches" he tells us, "he could give them much bolder strokes as well as more delicate touches, but that he *dreads the danger of writing too well*, and feels the value of his own labour too sensibly to bestow it upon the *mobility*." This is pure milk compared to the gall in the *preface* to his poems. There he tells us, "that at last he has taken the trouble to collect them! What he has destroyed would, probably enough, have been better received by the great majority of readers. But he has always most heartily despised their opinion." These prefaces remind one of the *prologi galacti*, prefaces with a helmet! as St Jerome entitles the one to his Version of the Scriptures. These *armed prefaces* were formerly very common in the age of literary controversy, for half the business of an author consisted then, either in replying, or anticipating a reply, to the attacks of his opponent.

Prefaces ought to be dated, as these become, after a series of editions, leading and useful circumstances in literary history.

Fuller with quaint humour observes on INDEXES—"An INDEX is a necessary implement, and no impediment of a book, except in the same sense wherein the carriages of an army are termed *Impedimenta*. Without this, a large author is but a labyrinth without a clue to direct the reader therein. I confess there is a lazy kind of learning which is *only* *indexical*, when scholars (like adders, which only bite the horse's heels) nibble at the tables, which are *calces librorum*, neglecting the body of the book. But though the idle deserve no crutches (let not a staff be used by them, but on them), pity it is the weary should be denied the benefit thereof, and industrious scholars prohibited the accommodation of an index, most used by those who most pretend to condemn it."

#### THE ANCIENTS AND MODERNS.

FREQUENT and violent disputes have arisen on the subject of the preference to be given to the ancients, or the moderns. The controversy of Perrault and Boileau makes a considerable figure in French literature; the last of whom said that the ancients had been moderns, but that it was by no means clear the moderns would become ancients. The dispute extended to England; Sir William Temple raised even his gentle indignance against the bold attacks of the rogue Wotton. The literary world was pestered and tired with this dispute, which at length got into the hands of insolence and ignorance. Swift's "Battle of the Books," by his irresistible vein of keen satire, seems to have laid this "perturbed spirit." Yet, surely, it had been better if these acrid and absurd controversies had never disgraced the republic of letters. The advice of Sidorus Apollinaris is excellent; he says, that we should read the ancients *with respect*, and the moderns *without envy*.

#### SOME INGENIOUS THOUGHTS.

APULEIUS calls those neck kerchiefs so glassy fine, (may I so express myself?) which in veiling, discover the beautiful bosom of a woman, *ventum textilem*, which may be translated *woven air*. It is an expression beautifully fanciful.

A Greek poet wrote this inscription for a statue of Niobe—

The Gods, from living, turned me to stone,  
Praxiteles, from stone, restored me to life.

P. Commire, a pleasing writer of Latin verse, says of the flight of a butterfly,

*Florem putares nare per liquidum æthera*

It FLIES, and swims a flower in liquid air!

Voiture, in addressing Cardinal Richelieu, says,—How much more affecting is it to hear one's praises from the mouth of the people, than from that of the poets.

Cervantes, with an elevation of sentiment, observes that one of the greatest advantages which princes possess above other men, is that of being attended by servants as great as themselves.

Lususque salesque,  
Sed lectos pælagi, quo Venus orta, sales

This is written by a modern Latin poet, but the thought is also in Plutarch, in the comparison of Aristophanes and Menander, "In the comedies of Menander there is a natural and divine salt, as if it proceeded from that sea where Venus took her birth." This beautiful thought, observes Montaigne, has been employed by seven or eight modern writers.

Seneca, amongst many strained sentiments, and trivial points, has frequently a happy thought. As this on anger "I wish that the frocity of this passion could be spent at its first appearance, so that it might injure but *once*—as in the case of the bees, whose sting is destroyed for ever at the first puncture it occasions."

Aræstæntus says of a beauty, that she seemed most beautiful when *dressed*, yet not less beautiful when *undressed*. Of two beauties he says, "they yielded to the *Graces* only in number."

Ménage has these two terse and pointed lines on the portrait of a lady—

"Ce portrait ressemble à la belle,  
Il est insensible comme elle."

In this portrait, my fair, thy resemblance I see,  
An insensible charmer it is—just like thee!

A French poet has admirably expressed the instantaneous sympathy of two lovers. A princess is relating to her *confidante* the birth of her passion.

"Et comme un jeune cœur est bientôt enflammé  
Il me vit, il m'aima, je le vis, je l'aimai."

Soon is the youthful heart by passion moved  
He saw, and loved me—him I saw, and loved

Calderon is more extravagant still, he says on a similar occasion—

"I saw and I loved her so nearly together, that I do not know if I saw her before I loved her, or loved her before I saw her."

An old French poet, Pichou, in his imitation of Bonarelli's *Filli de Sciro*, has this ingenious

trouble, and only escaped with life by falling on his knees, and solemnly swearing he would never again imitate the Koran, for which he was sensible God had never created him.

#### CICERO'S PUNS.

"I SHOULD," says Menage, "have received great pleasure to have conversed with Cicero, had I lived in his time. He must have been a man very agreeable in conversation, since even Caesar carefully collected his *bon mots*. Cicero has boasted of the great actions he has done for his country, because there is no vanity in exulting in the performance of our duties; but he has not boasted that he was the most eloquent orator of his age, though he certainly was; because nothing is more disgusting than to exult in our intellectual powers."

Whatever were the *bon mots* of Cicero, of which few have come down to us, it is certain that Cicero was an inveterate punster; and he seems to have been more ready with them than with repartees. He said to a senator, who was the son of a tailor, "*Rem acu tetigisti*." You have touched it sharply; *acu* means sharpness as well as the point of a needle. To the son of a cook, "*Ego quoque tibi jure favebo*." The ancients pronounced *coce* and *quoque* like *co-ke*, which alludes to the Latin *cocus*, cook, besides the ambiguity of *jure*, which applies to *broth* or *law*—*jus*. A Sicilian suspected of being a Jew, attempted to get the cause of Verres into his own hands; Cicero, who knew that he was a creature of the great culprit, opposed him, observing, "What has a Jew to do with swine's flesh?" The Romans called a boar pig *verres*. I regret to afford a respectable authority for forensic puns; however to have degraded his adversaries by such petty personalities, only proves that Cicero's taste was not exquisite.

There is something very original in Montaigne's censure of this great man. Cotton has not ill expressed the peculiarities of his author, though he has blundered on a material expression.

"Boldly to confess the truth, his way of writing, and that of all other long-winded authors, appears to me very tedious; for his preface, definitions, divisions, and etymologies, take up the greatest part of his work; whatever there is of life and marrow, is smothered and lost in the preparation. When I have spent an hour in reading him, which is a great deal for me, and recollect what I have thence extracted of juice and substance, for the most part I find nothing but wind; for he is not yet come to the arguments that serve to his purpose, and the reasons that should properly help to loose the knot I would untie. For me, who only desired to become more wise, not more learned or eloquent, these logical or Aristotelian disquisitions of poets are of no use. I look for good and solid reasons at the first dash. I am for discourses that give the first charge into the heart of the doubt; his languish about the subject, and delay our expectation. Those are proper for the schools, for the bar, and for the pulpit, where we have leisure to nod, and may awake a quarter of an hour after, time enough to find again the thread of the discourse. It is necessary to speak after this manner

to judges, whom a man has a design, right or wrong, to incline to favour his cause; to children and common people, to whom a man must say all he can. I would not have an author make it his business to render me attentive; or that he should cry out fifty times *O yes!* as the clerks and heralds do.

"As to Cicero, I am of the common opinion that, learning excepted, he had no great natural parts. He was a good citizen, of an affable nature, as all fat heavy men (*gras et gausseurs* are the words in the original, meaning perhaps broad jokers, for Cicero was not fat)—such as he was, usually are; but given to ease, and had a mighty share of vanity and ambition. Neither do I know how to excuse him for thinking his poetry fit to be published. 'Tis no great imperfection to write ill verses; but it is an imperfection not to be able to judge how unworthy bad verses were of the glory of his name. For what concerns his eloquence, that is totally out of comparison, and I believe will never be equalled."

#### PREFACES.

A PREFACE, being the entrance to a book, should invite by its beauty. An elegant porch announces the splendour of the interior. I have observed, that ordinary readers skip over these little elaborate compositions. The ladies consider them as so many pages lost, which might better be employed in the addition of a picturesque scene, or a tender letter to their novels. For my part I always gather amusement from a preface, be it awkwardly or skillfully written; for dullness, or impertinence, may raise a laugh for a page or two. A preface is frequently a superior composition to the work itself; for, long before the days of Johnson, it had been a custom with many authors to solicit for this department of their work the ornamental contribution of a man of genius. Cicero tells his friend Atticus, that he had a volume of prefaces or introductions always ready by him to be used as circumstances required. These must have been like our periodical essays. A good preface is as essential to put the reader into good humour, as a good prologue is to a play, or a fine symphony to an opera, containing something analogous to the work itself; so that we may feel its want as a desire not elsewhere to be gratified. The Italians call the preface *La salsa del libro*, the sauce of the book, and if well seasoned it creates an appetite in the reader to devour the book itself. A preface badly composed prejudices the reader against the work. Authors are not equally fortunate in these little introductions; some can compose volumes more skillfully than prefaces, and others can finish a preface who could never be capable of finishing a book.

On a very elegant preface prefixed to an ill-written book, it was observed that they ought never to have *come together*; but a sarcastic wit remarked that he considered such *marriages* were allowable, for they were *not of kin*.

In prefaces an affected haughtiness or an affected humility are alike despicable. There is a deficient dignity in Robertson's; but the haughtiness is now to our purpose. This is called by the French "*La*

*Morgue litteraire*," the surly composition of literature. It is sometimes used by writers who have succeeded in their first work, while the failure of their subsequent productions appears to have given them a literary hypochondriasm. Dr Armstrong, after his classical poem, never shook hands cordially with the public for not relishing his barren labours. In the *preface* to his lively "Sketches" he tells us, "he could give them much bolder strokes as well as more delicate touches, but that he *dreads the danger of writing too well*, and feels the value of his own labour too sensibly to bestow it upon the *mobility*." This is pure milk compared to the gall in the *preface* to his poems. There he tells us, "that at last he has taken the *trouble to collect them*! What he has destroyed would, probably enough, have been better received by the great majority of readers. But he has always most heartily despised their opinion." These prefaces remind one of the *prologi galeati*, prefaces with a helmet! as St Jerome entitles the one to his Version of the Scriptures. These *armed prefaces* were formerly very common in the age of literary controversy, for half the business of an author consisted then, either in replying, or anticipating a reply, to the attacks of his opponent.

Prefaces ought to be dated, as these become, after a series of editions, leading and useful circumstances in literary history.

Fuller with quaint humour observes on INDEXES—"An INDEX is a necessary implement, and no impediment of a book, except in the same sense wherein the carriages of an army are termed *Impedimenta*. Without this, a large author is but a labyrinth without a clue to direct the reader therein. I confess there is a lazy kind of learning which is *only indexical*, when scholars (like adders which only bite the horse's heels) nibble at the tables, which are *calces librorum*, neglecting the body of the book. But though the idle deserve no crutches (let not a staff be used by them, but on them), pity it is the wary should be denied the benefit thereof, and industrious scholars prohibited the accommodation of an index, most used by those who most pretend to condemn it."

#### THE ANCIENTS AND MODERNS.

FREQUENT and violent disputes have arisen on the subject of the preference to be given to the ancients, or the moderns. The controversy of Perrault and Boileau makes a considerable figure in French literature; the last of whom said that the ancients had been moderns, but that it was by no means clear the moderns would become ancients. The dispute extended to England; Sir William Temple raised even his gentle indolence against the bold attacks of the rough Wotton. The literary world was pestered and tired with this dispute, which at length got into the hands of insolence and ignorance. Swift's "Battle of the Books," by his irresistible vein of keen satire, seems to have laid this "perturbed spirit." Yet, surely, it had been better if these acrid and absurd controversies had never disgraced the republic of letters. The advice of Sidosius Apollinaris is excellent; he says, that we should read the ancients with *respect*, and the moderns without *envy*.

#### SOME INGENIOUS THOUGHTS.

APULEIUS calls those neck kerchiefs so *glasy fine*, (may I so express myself?) which in veiling, discover the beautiful bosom of a woman, *centum textilem*, which may be translated *woven air*. It is an expression beautifully fanciful.

A Greek poet wrote this inscription for a statue of Niobe—

The Gods, from living, turned me to stone,  
Praxiteles, from stone, restored me to life.

P. Commire, a pleasing writer of Latin verse, says of the flight of a butterfly,

*Florem putares nare per liquidum æthera*

It FLIES, and swims a flower in liquid air!

Voiture, in addressing Cardinal Richelieu, says,—How much more affecting is it to hear one's praises from the mouth of the *people*, than from that of the *poets*.

Cervantes, with an elevation of sentiment, observes that one of the greatest advantages which princes possess above other men, is that of being attended by servants as great as themselves.

Lususque salesque,  
Sed lectos pælagi, quo Venus orta, sales

This is written by a modern Latin poet, but the thought is also in Plutarch, in the comparison of Aristophanes and Menander, "In the comedies of Menander there is a natural and divine salt, as if it proceeded from that sea where Venus took her birth." This beautiful thought, observes Montaigne, has been employed by seven or eight modern writers.

Seneca, amongst many strained sentiments, and trivial points, has frequently a happy thought. As this on *anger* "I wish that the ferocity of this passion could be spent at its first appearance, so that it might injure but *once*—as in the case of the bees, whose sting is destroyed for ever at the first puncture it occasions."

Aristænetus says of a beauty, that she seemed most beautiful when *dressed*, yet not *less* beautiful when *undressed*. Of two beauties he says, "they yielded to the *Graces* only in number."

Menage has these two terse and pointed lines on the portrait of a lady—

"Ce portrait ressemble à la belle,  
Il est insensible comme elle."

In this portrait, my fair, thy resemblance I see,  
An insensible charmer it is—just like thee!

A French poet has admirably expressed the instantaneous sympathy of two lovers. A princess is relating to her *confidante* the birth of her passion.

"Et comme un jeune cœur est bientôt enflammé.  
Il me vit, il m'aima, je le vis, je l'aimai."

Soon is the youthful heart by passion moved  
He saw, and loved me—him I saw, and loved

Calderon is more extravagant still, he says on a similar occasion—

"I saw and I loved her so nearly together, that I do not know if I saw her before I loved her, or loved her before I saw her."

An old French poet, Pichou, in his imitation of Bonarelli's *Filli de Sciro*, has this ingenious

thought. A nymph is discovered by her lover, fainting under an umbrageous oak—the conflict of beauty and horror is described by a pretty conceit—

"Si l'amour se mouroit, on dirait, le voici !  
Et si la mort aimoit, on la peindroit ainsi."

If Love were dying, we should think him here !  
If Death could love, he would be pictured thus !

The same lover consents at length that his mistress shall love his rival, and not inelegantly expresses his feelings in the perplexed situation :

"Je veux bien que ton ame un double amour  
s'assemble

Tu peux aimer sans crime Aminte et Nise ensemble.

Et lors que le trepas finira mes douleurs  
Avoir pour l'un des feux, et pour l'autre des pleurs."

Yes, with a double love thy soul may burn ;  
Oh 'tis no crime to love Aminte and Nise !  
And when in my last hour my grief shall close,  
Give one your fires, and give the other tears !

It was said of Petronius, that he was *pura impuritas*; purely impure. *Pura*, because of his style; *impuritas*, because of his obscenities.

*Quam multa ! quam paucis !* is a fine expression, which was employed to characterize a concise style pregnant with meaning.

How tenderly does Tasso, in one verse, describe his *Olindo* ! So much love and so much modesty !

"Brama assai, poco spera, nulla chiede."

An exquisite verse, which *Hoole* entirely passes over in his version, but which *Fairfax's* finer feeling preserves :

—— "He, full of bashfulness and truth,  
Loved much, hoped little, and desired nought."

It was said of an exquisite portrait, that to judge by the eye it did not want speech ; for this only could be detected by the ear.

Manca il parlar ; di vivo altro non chiedi :

Ne manca questo ancor, s'agli occhi credi.

*Perrault* has very poetically informed us, that the ancients were ignorant of the circulation of the blood—

"—— Ignorait jusqu'aux routes certaines  
Du meandre vivant qui coule dans les veines."

Unknown to them what devious course maintains  
The live meander flowing in their veins.

An Italian poet makes a lover, who has survived his mistress, thus sweetly express himself—

"Piango la sua morte, e la mia vita."

Much I deplore her death, and much my life.

It has been usual for poets to say, that rivers flow to convey their tributary streams to the sea. This figure, being a mark of subjection, proved offensive to the patriotic *Tasso*; and he has ingeniously said of the river *Po*, because of its rapidity—

"Pare

Che porti guerra, e non tributo al mare."

See rapid *Po* to Ocean's empire bring

A war, and not a tribute, from his spring !

## EARLY PRINTING.

THERE is some probability that this art originated in China, where it was practised long before it was known in Europe. Some European traveller might have imported the hint. That the Romans did not practise the art of printing cannot but excite our astonishment, since they really possessed the art, and may be said to have enjoyed it, unconscious of their rich possession. I have seen Roman stereotypes, or printing immovable types with which they stamped their pottery. How in daily practising the art, though confined to this object, it did not occur to so ingenious a people to print their literary works, is not easily to be accounted for. Did the wise and grave senate dread those inconveniences which attend its indiscriminate use ? Or perhaps they did not care to deprive so large a body as their scribes of their business. Not a hint of the art itself appears in their writings.

When first the art of printing was discovered, they only made use of one side of a leaf ; they had not yet found out the expedient of impressing the other. Specimens of these early printed books are in his Majesty's and Lord Spencer's libraries. Afterwards they thought of pasting the blank sides, which made them appear like one leaf. Their blocks were made of soft woods, and their letters were carved ; but frequently breaking, the expense and trouble of carving and gluing new letters suggested our moveable types, which have produced an almost miraculous celerity in this art. Our modern stereotype consists of entire pages in solid blocks of metal, and, not being liable to break like the soft wood at first used, is profitably employed for works which require to be perpetually reprinted. Printing in carved blocks of wood must have greatly retarded the progress of universal knowledge : for one set of types could only have produced one work, whereas it now serves for hundreds.

When their editions were intended to be curious, they omitted to print the first letter of a chapter, for which they left a blank space, that it might be painted or illuminated, to the fancy of the purchaser. Several ancient volumes of these early times have been found where these letters are wanting, as they neglected to have them painted.

The initial carved letter, which is generally a fine wood-cut, among our printed books, is evidently a remains or imitation of these ornaments. Among the very earliest books printed, which were religious, the Poor Man's Bible has wooden cuts in a coarse style, without the least shadowing or crossing of strokes, and these they inelegantly daubed over with colours, which they termed illuminating, and sold at a cheap rate to those who could not afford to purchase costly missals, elegantly written and painted on vellum. Specimens of these rude efforts of illuminated prints may be seen in Strutt's Dictionary of Engravers. The Bodleian library possesses the originals.

In the productions of early printing may be distinguished the various splendid editions they made of *Primers*, or *Prayer-books*. They were embellished with cuts finished in a most elegant taste : many of them were ludicrous, and several

were obscene. In one of them an angel is represented crowning the Virgin Mary, and God the Father himself assisting at the ceremony. Sometimes St. Michael is overcoming Satan; and sometimes St. Anthony is attacked by various devils of most clumsy forms—not of the grotesque and lumber family of Callot!

Printing was gradually practised throughout Europe from the year 1440 to 1500. Caxton and his successor Wynkyn de Worde were our own earliest printers. Caxton was a wealthy merchant, who in 1464, being sent by Edward IV. to negotiate a commercial treaty with the Duke of Burgundy, returned to his country with this invaluable art. Notwithstanding his mercantile habits he possessed a literary taste, and his first work was a translation from a French historical miscellany.

The tradition of the Devil and Dr. Faustus was derived from the odd circumstance in which the Bibles of the first printer, Fust, appeared to the world. When he had discovered this new art, and printed off a considerable number of copies of the Bible, to imitate those which were commonly sold as MSS., he undertook the sale of them at Paris. It was his interest to conceal this discovery, and to pass off his printed copies for MSS. But as he was enabled to sell his Bibles at sixty crowns, while the other scribes demanded five hundred, this raised universal astonishment; and still more when he produced copies as fast as they were wanted, and even lowered his price. The uniformity of the copies increased wonder. Informations were given in to the magistrates against him as a magician, and in searching his lodgings a great number of copies were found. The red ink, and Fust's red ink is peculiarly brilliant, which embellished his copies, was said to be his blood; and it was solemnly adjudged that he was in league with the devil. Fust was at length obliged, to save himself from a bonfire, to reveal his art to the Parliament of Paris, who discharged him from all prosecution in consideration of this useful invention.

When the art of printing was established, it became the glory of the learned to be correctors of the press to eminent printers. Physicians, lawyers, and bishops themselves, occupied this department. The printers then added frequently to their names those of the correctors of the press; and editions were then valued according to the abilities of the corrector.

The prices of books in these times were considered as an object worthy of the animadversions of the highest powers. This anxiety in favour of the studious appears from a privilege of Pope Leo X. to Aldus Manutius for printing Varro, dated 1553, signed Cardinal Bembo. Aldus is exhorted to put a moderate price on the work, lest the Pope should withdraw the privilege, and accord it to others.

Robert Stephens, one of the early printers, surpassed in correctness those who exercised the same profession. It is said that to render his editions immaculate, he hung up the proofs in public places, and generously recompensed those who were so fortunate as to detect any errata.

Plantin, though a learned man, is more famous as a printer. His printing-office claims our admiration: it was one of the wonders of Europe. This grand building was the chief ornament of the

city of Antwerp. Magnificent in its structure, it presented to the spectator a countless number of presses, characters of all figures and all sizes, matrices to cast letters, and all other printing materials, which Baillet assures us amounted to immense sums.

In Italy, the three Manuti were more solicitous of correctness and illustrations than of the beauty of their printing. It was the character of the scholar, not of the printer, of which they were ambitious.

It is much to be regretted that our publishers are not literary men. Among the learned printers formerly a book was valued because it came from the presses of an Aldus or a Stephens; and even in our time the names of Bowyer and Doddsley sanctioned a work. Pelisson, in his history of the French Academy, tells us that Camusat was selected as their bookseller, from his reputation for publishing only valuable works. "He was a man of some literature and good sense, and rarely printed an indifferent work; when we were young I recollect that we always made it a rule to purchase his publications. His name was a test of the goodness of the work." A publisher of this character would be of the greatest utility to the literary world at home he would induce a number of ingenious men to become authors, for it would be honourable to be inscribed in his catalogue; and it would be a direction for the continental reader.

So valuable a union of learning and printing did not, unfortunately, last. The printers of the seventeenth century became less charmed with glory than with gain. Their correctors and their letters evinced as little delicacy of choice.

The invention of what is now called the *Italic* letter in printing was made by Aldus Manutius, to whom learning owes much. He observed the many inconveniences resulting from the vast number of abbreviations, which were then so frequent among the printers, that a book was difficult to understand; a treatise was actually written on the art of reading a printed book, and this addressed to the learned! He contrived an expedient, by which these abbreviations might be entirely got rid of, and yet books suffer little increase in bulk. This he effected by introducing what is now called the *Italic* letter, though it formerly was distinguished by the name of the inventor, and called the *Aldeine*.

---

#### ERRATA.

BESIDES the ordinary *errata*, which happen in printing a work, others have been purposely committed that the *errata* may contain what is not permitted to appear in the body of the work. Wherever the Inquisition had any power, particularly at Rome, it was not allowed to employ the word *fatum*, or *fata*, in any book. An author, desirous of using the latter word, adroitly invented this scheme: he had printed in his book *facta*, and, in the *errata*, he put, for *facta*, read *fata*.

Scarron has done the same thing on another occasion. He had composed some verses, at the head of which he placed this dedication—*A Guillemette, Chienne de ma Sœur*, but having a quarrel with his sister, he maliciously put into the *errata*,



instead of *Chienne de ma Sœur*, read *ma Chienne de Sœur*.

Lully at the close of a bad prologue said, the word *fin du prologue* was an *erratum*, it should have been *fi du prologue*.

In a book, there was printed *le docte Morel*. A wag put into the *errata*, for *le docte Morel*, read *le docteur Morel*. This *Morel* was not the first *docteur* nor *docte*.

When a fanatic published a mystical work full of unintelligible raptures, and which he entitled *Les Délices de l'Esprit*, it was proposed to print in his *errata*, for *Délices*, read *Délirés*.

The author of an idle and imperfect book ended with the usual phrase of *cetera desiderantur*, one altered it *non desiderantur sed desunt*; the rest is *wanting*, but not *wanted*.

At the close of a silly book, the author as usual printed the word *FINIS*—a wit put this among the *errata*, with this pointed couplet:

FINIS! an error, or a lie, my friend!

In writing foolish books—there is no End!

In the year 1561 was printed a work, entitled the *Anatomy of the Mass*. It is a thin octavo, of 172 pages, and it is accompanied by an *Errata* of 15 pages! The editor, a pious Monk, informs us that a very serious reason induced him to undertake this task: for it is, says he, to forestall the *artifices of Satan*. He supposes that the Devil, to ruin the fruit of this work, employed two very malicious frauds: the first before it was printed, by drenching the ms. in a kennel, and having reduced it to a most pitiable state, rendered several parts illegible: the second, in obliging the printers to commit such numerous blunders, never yet equalled in so small a work. To combat this double machination of Satan he was obliged carefully to reprove the work, and to form this singular list of the blunders of printers, under the influence of the Devil. All this he relates in an advertisement prefixed to the *Errata*.

A furious controversy raged between two famous scholars from a very laughable but accidental *Erratum*; and threatened serious consequences to one of the parties. Flavigny wrote two letters, criticising rather freely a polyglot Bible edited by Abraham Ecchellensis. As this learned editor had sometimes censured the labours of a friend of Flavigny, this latter applied to him the third and fifth verses of the seventh chapter of St. Matthew, which he printed in Latin. Ver. 3. *Quid vides festucam in oculo fratris tui, et trabem in oculo tuo non vides?* Ver. 5. *Ejice primum trabem de oculo tuo, et tunc videbis ejicere festucam de oculo fratris tui*. Ecchellensis opens his reply by accusing Flavigny of an enormous crime committed in this passage; attempting to correct the sacred text of the Evangelist, and daring to reject a word, while he supplied its place by another as *impious as obscene*! This crime, exaggerated with all the virulence of an angry declaimer, closes with a dreadful accusation. Flavigny's morals are attacked, and his reputation overturned by a horrid imputation. Yet all this terrible reproach is only founded on an *Erratum*! The whole arose from the printer having negligently suffered the *first letter* of the word *Oculo* to have dropped from the form, when he happened to touch a line with his finger, which

did not stand straight! He published another letter to do away the imputation of Ecchellensis; but thirty years afterwards his rage against the negligent printer was not extinguished; certain wits were always reminding him of it.

One of the most egregious of all literary blunders is that of the edition of the Vulgate, by Sixtus V. His Holiness carefully superintended every sheet as it passed through the press; and, to the amazement of the world, the work remained without a rival—it swarmed with *errata*! A multitude of scraps were printed to paste over the erroneous passages, in order to give the true text. The book makes a whimsical appearance with these patches; and the heretics exulted in this demonstration of papal infallibility! The copies were called in, and violent attempts made to suppress it; a few still remain for the raptures of the biblical collectors; at a late sale the Bible of Sixtus V. fetched above sixty guineas—not too much for a mere book of blunders! The world was highly amused at the bull of the editorial Pope prefixed to the first volume, which excommunicates all printers who in re-printing the work should make any *alteration* in the text!

In the version of the Epistles of St. Paul into the Ethiopic language, which proved to be full of errors, the editors allege a very good-humoured reason—"They who printed the work could not read, and we could not print; they helped us, and we helped them, as the blind helps the blind."

A printer's widow in Germany, while a new edition of the Bible was printing at her house, one night took an opportunity of going into the office, to alter that sentence of subjection to her husband, pronounced upon Eve in Genesis, Chap. 3, v. 16. She took out the two first letters of the word *HERR*, and substituted *NA* in their place, thus altering the sentence from "and he shall be thy LORD," (*Herr*) to "and he shall be thy FOOL," (*Narr*). It is said her life paid for this intentional *erratum*; and that some secreted copies of this edition have been bought up at enormous prices.

We have an edition of the Bible, known by the name of *The Vinegar Bible*; from the *erratum* in the title to the 20th Chap. of St. Luke, in which "Parable of the *Vineyard*," is printed "Parable of the *Vinegar*." It was printed in 1717, at the Clarendon press.

We have had another, where "Thou shalt commit adultery" was printed, omitting the negation; which occasioned the archbishop to lay one of the heaviest penalties on the Company of Stationers that was ever recorded in the annals of literary history.

Herbert Croft used to complain of the incorrectness of our English classics, as reprinted by the booksellers. It is evident some stupid printer often changes a whole text intentionally. The fine description by Akenside of the Pantheon, "SEVERELY great," not being understood by the blockhead, was printed *serenely great*. Swift's own edition of "the City Shower," has "old *ACHES* throb." *Aches* is two syllables, but modern printers, who had lost the right pronunciation, have *aches* as one syllable; and then to complete the metre, have foisted in "*aches will throb*." Thus what the poet and the linguist wish to preserve is altered, and finally lost.

It appears by a calculation made by the printer of St. Evans's edition of Shakspeare, that every octavo page of that work, text and notes, contains 2680 distinct pieces of metal, which in a sheet amount to 42,580—the misplacing of any one of which would inevitably cause a blunder! With this curious fact before us, the accurate state of our printing, in general, is to be admired, and errata ought more freely to be pardoned than the tedious minuteness of the insect eye of certain critics has allowed.

Whether such a miracle as an immaculate edition of a classical author does exist, I have never learnt, but an attempt has been made to obtain this glorious singularity—and was as nearly realized as is perhaps possible in the magnificent edition of *As Lusitadas* of Camoens, by Dom Joze Souza, in 1817. This amateur spared no prodigality of cost and labour, and flattered himself that by the assistance of Didot, not a single typographical error should be found in that splendid volume. But an error was afterwards discovered in some of the copies, occasioned by one of the letters in the word *Lusitano* having got misplaced during the working of one of the sheets. It must be confessed that this was an accident or misfortune—rather than an Erratum.

One of the most remarkable complaints on ERRATA is that of Edw Leigh, appended to his curious treatise “on Religion and Learning.” It consists of two folio pages, in a very minute character, and exhibits an incalculable number of printers blunders. “We have not,” he says, “Plantin nor Stephens amongst us, and it is no easy task to specify the chiefest errata, false inter-punctuations there are too many, here a letter wanting, there a letter too much, a syllable too much, one letter for another, words parted where they should be joined, words joined which should be severed, words misplaced, chronological mistakes, &c.” This unfortunate folio was printed in 1656. Are we to infer by such frequent complaints of the authors of that day, that either they did not receive proofs from the printers, or that the printers never attended to the corrected proofs? Each single erratum seems to have been felt as a stab to the literary feelings of the poor author!

#### PATRONS.

AUTHORS have too frequently received ill treatment, even from those to whom they dedicated their works.

Some who felt hurt at the shameless treatment of such mock Maecenases have observed that no writer should dedicate his works but to his FRIENDS, as was practised by the ancients, who usually addressed theirs to those who had solicited their labours, or animated their progress.

Theodosius Gaza had no other recompense for having inscribed to Sixtus IV his translation of the book of Aristotle on the Nature of Animals, than the price of the binding, which this charitable father of the church munificently bestowed upon him.

Theocritus fills his Idylliums with loud complaints of the neglect of his patrons, and Tasso was as little successful in his dedications.

Ariosto, in presenting his Orlando Furioso to the Cardinal d'Este, was gratified with the bitter sarcasm of—“*Dove diavolo avete pigliato tante coglionerie?*” Where the devil have you found all this stuff?

When the French historian Duplex, whose pen was indeed fertile, presented his book to the Duke d'Eprenon, this Maecenas, turning to the Pope's Nuncio, who was present, very coarsely exclaimed—“*Cadezdi là ce Monsieur a un flux enrage, il chic un livre tous les luns!*”

Thomson, the ardent author of the Seasons, having extravagantly praised a person of rank, who afterwards appeared to be undervaluing of eulogiums, properly employed his pen in a solemn recantation of his error. A very different conduct from that of Duplex, who always spoke highly of Queen Margaret of France for a little place he held in her household, but after her death, when the place became extinct, spoke of her with all the freedom of satire. Such is too often the character of some of the literati, who only dare to reveal the truth when they have no interest to conceal it.

Poor Mickle, to whom we are indebted for so beautiful a version of Camoens's Lusiad, having dedicated this work, the continued labour of five years, to the Duke of Buckleuch, had the mortification to find, by the discovery of a friend, that he had kept it in his possession three weeks before he could collect sufficient intellectual desire to cut open the first pages! and what is worse, the neglect he had experienced from this nobleman preyed on his mind, and reduced him to a state of despondency. This patron was a political economist, the pupil of Adam Smith! It is pleasing to add, in contrast with this frigid Scotch patron that when Mickle went to Lisbon, where his translation had passed before him, he found the Prince of Portugal waiting on the quay to be the first to receive the translator of his great national poem, and during a residence of six months, Mickle was warmly regarded by every Portuguese nobleman.

“Every man believes,” writes Dr Johnson, in a letter to Barthe, “that mistresses are unfaithful, and patrons are capricious. But he excepts his own mistress, and his own patron.”

A patron is sometimes obtained in an odd way. Benserade attached himself to Cardinal Mazarin, but his friendship produced nothing but civility. The poet every day indulged his easy and charming vein of amatory and panegyric poetry, while all the world read and admired his verses. One evening the cardinal, in conversation with the king, described his mode of life when at the papal court. He loved the sciences, but his chief occupation was the belles lettres, composing little pieces of poetry, he said that he was then in the court of Rome what Benserade was now in that of France. Some hours afterwards the friends of the poet related to him the conversation of the cardinal. He quitted them abruptly, and ran to the apartment of his eminence, knocking with all his force, that he might be certain of being heard. The cardinal had just gone to bed. In vain they informed him of this circumstance, while he persisted in demanding entrance; and as he continued this incessant disturbance, they were com-

pelled to open the door. He ran to his eminence, fell upon his knees, almost pulled off the sheets of the bed in rapture, imploring a thousand pardons for thus disturbing him; but such was his joy in what he had just heard, which he repeated, that he could not refrain from immediately giving vent to his gratitude and his pride, to have been compared with his eminence for his poetical talents! Had the door not been immediately opened, he should have expired; he was not rich, it is true, but he should now die contented! The cardinal was pleased with his *ardour*, and probably never suspected his *flattery*; and the next week our new actor was pensioned.

On Cardinal Richelieu, another of his patrons, he gratefully made this epitaph.

Cy gist, ouy gist par la mort bleu  
Le Cardinal de Richelieu,  
Et ce qui cause mon ennuy  
Ma PENSION avec lui.

Here lies, egad, 'tis very true!  
The illustrious Cardinal Richelieu:  
My grief is genuine—void of whim!  
Alas! my *pension* lies with him!

Le Brun, the great French artist, painted himself holding in his hand the portrait of his earliest patron. In this accompaniment Le Brun may be said to have portrayed the features of his soul, as his pencil had his physiognomy. If genius has too often complained of its patrons, has it not also often over-valued their protection?

#### POETS, PHILOSOPHERS, AND ARTISTS, MADE BY ACCIDENT.

ACCIDENT has frequently occasioned the most eminent geniuses to display their powers. "It was at Rome," says Gibbon, "on the 15th of October, 1764, as I sat musing amidst the ruins of the Capitol, while the bare-footed friars were singing vespers in the Temple of Jupiter, that the idea of writing the decline and fall of the City first started to my mind."

Father Malebranche having completed his studies in philosophy and theology without any other intention than devoting himself to some religious order, little expected the celebrity his works acquired for him. Loitering in an idle hour in the shop of a bookseller, and turning over a parcel of books, *L'Homme de Descartes* fell into his hands. Having dipped into some parts, he read with such delight, that the palpitations of his heart compelled him to lay the volume down. It was this circumstance that produced those profound contemplations which made him the Plato of his age.

Cowley became a poet by accident. In his mother's apartment he found, when very young, Spenser's *Fairy Queen*; and, by a continual study of poetry, he became so enchanted by the *Muse*, that he grew irrecoverably a poet.

Dr. Johnson informs us, that Sir Joshua Reynolds had the first fondness for his art excited by the perusal of Richardson's *Treatise*.

Vaucauson displayed an uncommon genius for mechanics. His taste was first determined by an accident: when young, he frequently attended his mother to the residence of her confessor; and

while she wept with repentance, he wept with weariness! In this state of disagreeable vacation, says Helvetius, he was struck with the uniform motion of the pendulum of the clock in the hall. His curiosity was roused; he approached the clock case, and studied its mechanism; what he could not discover, he guessed at. He then projected a similar machine; and gradually his genius produced a clock. Encouraged by this first success, he proceeded in his various attempts; and the genius which thus could form a clock, in time formed a fluting automaton.

"If Shakespeare's imprudence had not obliged him to quit his wool trade, and his town; if he had not engaged with a company of actors, and at length, disgusted with being an indifferent performer, he had not turned author, the prudent woolseller had never been the celebrated poet."

"Accident determined the taste of Molière for the stage. His grandfather loved the theatre and frequently carried him there. The young man lived in dissipation: the father observing it, asked in anger, if his son was to be made an actor. 'Would to God,' replied the grandfather, 'he were as good an actor as Monrose.' The words struck young Molière; he took a disgust to his tapestry trade; and it is to this circumstance France owes her greatest comic writer."

"Cornelle loved; he made verses for his mistress, became a poet, composed *Mérite*, and afterwards his other celebrated works. The discreet Cornelle had else remained a lawyer."

"Thus it is, that the devotion of a mother, the death of Cromwell, deer-stealing, the exclamation of an old man, and the beauty of a woman, have given five illustrious characters to Europe."

We owe the great discovery of Newton to a very trivial accident. When a student at Cambridge, he had retired during the time of the plague into the country. As he was reading under an apple-tree, one of the fruit fell, and struck him a smart blow on the head. When he observed the smallness of the apple, he was surprised at the force of the stroke. This led him to consider the accelerating motion of falling bodies; from whence he deduced the principle of gravity, and laid the foundation of his philosophy.

Ignatius Loyola was a Spanish gentleman, who was dangerously wounded at the siege of Pampluna. Having heated his imagination by reading the *Lives of the Saints*, which were brought to him in his illness, instead of a romance, he conceived a strong ambition to be the founder of a religious order: whence originated the celebrated society of the Jesuits.

Rousseau found his eccentric powers first awakened by the advertisement of the singular annual subject which the Academy of Dijon proposed for that year, in which he wrote his celebrated *Declaration against the arts and sciences*. A circumstance which determined his future literary efforts.

La Fontaine, at the age of twenty-two, had not taken any profession, or devoted himself to any pursuit. Having accidentally heard some verses of Malherbe, he felt a sudden impulse, which directed his future life. He immediately bought a Malherbe, and was so exquisitely delighted with this poet, that after passing the nights in treasur-

ing his verses in his memory, he would run in the day-time to the woods, where concealing himself, he would recite his verses to the surrounding dryads.

Flamsteed was an astronomer by accident. He was taken from school on account of his illness, when Sacrobosco's book of *Sphæra* having been lent to him, he was so pleased with it, that he immediately began a course of astronomic studies. Pennant's first propensity to natural history was the pleasure he received from an accidental perusal of Willoughby's work on birds: the same accident, of finding on the table of his professor, Reaumur's History of Insects, of which he read more than he attended to the lecture, and having been refused the loan, gave such an instant turn to the mind of Bonnet, that he hastened to obtain a copy, but found many difficulties in procuring this costly work; its possession gave an unalterable direction to his future life; this naturalist indeed lost the use of his sight by his devotion to the microscope.

Dr. Franklin attributes the cast of his genius to a similar accident. "I found a work of De Foe's, entitled an 'Essay on Projects,' from which perhaps I derived impressions that have since influenced some of the principal events of my life."

I shall add the incident which occasioned Roger Ascham to write his *Schoolmaster*, one of the most curious and useful treatises among our elder writers.

At a dinner given by Sir William Cecil, during the plague in 1563, at his apartments at Windsor, where the queen had taken refuge, a number of ingenious men were invited. Secretary Cecil communicated the news of the morning, that several scholars at Eton had run away on account of their master's severity, which he condemned as a great error in the education of youth. Sir William Petre maintained the contrary; severe in his own temper, he pleaded warmly in defence of hard flogging. Dr. Wootton, in softer tones, sided with the Secretary. Sir John Mason, adopting no side, bantered both. Mr. Haddon seconded the hard-hearted Sir William Petre, and adduced, as an evidence, that the best schoolmaster then in England was the hardest flogger. Then was it that Roger Ascham indignantly exclaimed, that if such a master had an able scholar it was owing to the boy's genius, and not the preceptor's rod. Secretary Cecil and others were pleased with Ascham's notions. Sir Richard Sackville was silent, but when Ascham after dinner went to the queen to read one of the orations of Demosthenes, he took him aside, and frankly told him that though he had taken no part in the debate, he would not have been absent from that conversation for a great deal; that he knew to his cost the truth Ascham had supported; for it was the perpetual flogging of such a schoolmaster that had given him an unconquerable aversion to study. And as he wished to remedy this defect in his own children, he earnestly exhorted Ascham to write his observations on so interesting a topic. Such was the circumstance which produced the admirable treatise of Roger Ascham.

### INEQUALITIES OF GENIUS.

SINGULAR inequalities are observable in the labours of genius; and particularly in those which admit great enthusiasm, as in poetry, in painting, and in music. Faultless mediocrity industry can preserve in one continued degree; but excellence, the daring and the happy, can only be attained, by human faculties, by starts.

Our poets who possess the greatest genius, with, perhaps, the least industry, have at the same time the most splendid and the worst passages of poetry. Shakespeare and Dryden are at once the greatest and the least of our poets. With some, their great fault consists in having none.

Carraccio sarcastically said of Tintoret—*Ho veduto il Tintoretto hora eguale a Titiano, hora minore del Tintoretto*—"I have seen Tintoret now equal to Titian, and now less than Tintoret."

Trublet very justly observes—The more there are *beauties*, and *great beauties*, in a work, I am the less surprised to find *faults* and *great faults*. When you say of a work—that it has many faults; that decides nothing: and I do not know by this, whether it is execrable, or excellent. You tell me of another—that it is without any faults; if your account be just, it is certain the work cannot be excellent.

### CONCEPTION AND EXPRESSION.

THERE are men who have just thoughts on every subject; but it is not perceived, because their expressions are feeble. They conceive well, but they produce badly.

Erasmus acutely observed—alluding to what then much occupied his mind—that one might be apt to swear that they had been taught, in the confessional cell, all they had learnt; so scrupulous are they of disclosing what they know. Others, again, conceive ill, and produce well; for they express with elegance, frequently, what they do not know.

It was observed of one pleader, that he *knew* more than he *said*; and of another, that he *said* more than he *knew*.

The judicious Quintilian observes, that we ought at first to be more anxious in regard to our conceptions than our expressions—we may attend to the latter afterwards. While Horace thought that expressions will never fail us if we have luminous conceptions. Yet they seem to be different things, for a man may have the clearest conceptions, and at the same time be no pleasing writer; while conceptions of no eminent merit may be very agreeably set off by a warm and colouring diction.

Lucian happily describes the works of those who abound with the most luxuriant language, void of ideas. He calls their unmeaning verbosity *anemone-words* (*anemonæ verborum*); for anemones are flowers, which, however brilliant, can only please the eye, leaving no fragrance. Pratt, who was a writer of flowing, but nugatory verses, was compared to the *daisy*; a flower indeed, but without the fragrance.

## GEOGRAPHICAL DICTION.

THERE are many sciences, says Menage, on which we cannot, indeed, compose in a florid or elegant diction—such as geography, music, algebra, geometry, &c. When Atticus requested Cicero to write on geography, the latter excused himself, observing, that its scenes were more adapted to please the eye than susceptible of the embellishments of style. However, in these kinds of sciences, we may lend an ornament to their dryness by introducing occasionally some elegant allusion, or noticing some incident suggested by the object.

Thus when we notice some inconsiderable place, for instance, *Woodstock*, we may recall attention to the residence of *Chaucer*, the parent of our poetry; or as a late traveller, in "an Autumn on the Rhine," when at Ingelheim, at the view of an old palace built by *Charlemagne*, adds, with "a hundred columns brought from Rome," and was "the scene of the romantic amours of that monarch's fair daughter, *Ibertha*, with *Evinhard*, his secretary;" and viewing the Gothic ruins on the banks of the Rhine, has noticed them as having been the haunts of those illustrious *chevaliers voleurs*, whose chivalry consisted in pillaging the merchants and towns, till, in the thirteenth century, a citizen of *Mayence* persuaded the merchants of more than a hundred towns to form a league against these little princes and counts; the origin of the famous *Hanseatic league*, which contributed so much to the commerce of Europe. This kind of erudition gives an interest to all local histories, and associates in our memory the illustrious personages who were their inhabitants.

The same principle of composition may be carried with the happiest effect into some dry investigations, though the profound antiquary may not approve of these sports of wit or fancy. *Dr. Arbuthnot*, in his *Tables of Ancient Coins, Weights, and Measures*, a topic extremely barren of amusement, takes every opportunity of enlivening the dulness of his task: even in these mathematical calculations he betrays his wit; and observes, that "the polite *Augustus*, the Emperor of the World, had neither any glass in his windows, nor a shirt to his back!" Those uses of glass and linen were, indeed, not known in his time. Our physician is not less curious and facetious in the account of the *fees* which the Roman physicians received.

## LEGENDS.

THOSE ecclesiastical histories entitled *Legends* are said to have originated in the following circumstance.

Before colleges were established in the monasteries where the schools were held, the professors in rhetoric frequently gave their pupils the life of some saint for a trial of their talent at *amplification*. The students, being constantly at a loss to furnish out their pages, invented most of these wonderful adventures. *Jortin* observes, that the Christians used to collect out of *Ovid*, *Livy*, and other pagan poets and historians, the miracles and portents to be found there, and accommodated them to their own monks and saints. The good

fathers of that age, whose simplicity was not inferior to their devotion, were so delighted with these flowers of rhetoric, that they were induced to make a collection of these miraculous compositions; not imagining that, at some distant period, they would become matters of faith. Yet, when *James de Voragine*, *Peter Nadal*, and *Peter Ribadeneira*, wrote the *Lives of the Saints*, they sought for their materials in the libraries of the monasteries; and, awakening from the dust these manuscripts of amplification, imagined they made an invaluable present to the world, by laying before them these voluminous absurdities. The people received these pious fictions with all imaginable simplicity, and as the book is adorned with a number of cuts, these miracles were perfectly intelligible to their eyes. *Tillemont*, *Fleury*, *Baillet*, *Launoi*, and *Bollandus*, cleared away much of the rubbish; the enviable title of *Golden Legend*, by which *James de Voragine* called his work, has been disputed; iron or lead might more aptly express the character of this folio.

When the world began to be more critical in their reading, the monks gave a graver turn to their narratives; and became penurious of their absurdities. The faithful Catholic contends, that the line of tradition has been preserved unbroken; notwithstanding that the originals were lost in the general wreck of literature from the barbarians, or came down in a most imperfect state.

*Baronius* has given the lives of many apocryphal saints; for instance, of a *Saint Xinoris*, whom he calls a martyr of Antioch; but it appears that *Baronius* having read in *Chrysostom* this word, which signifies a couple or pair, he mistook it for the name of a saint, and contrived to give the most authentic biography of a saint who never existed! The Catholics confess this sort of blunder is not uncommon, but then it is only fools who laugh! As a specimen of the happier inventions, one is given, embellished by the diction of *Gibbon*—

"Among the insipid legends of ecclesiastical history, I am tempted to distinguish the memorable fable of the *Seven Sleepers*; whose imaginary date corresponds with the reign of the younger *Theodosius*, and the conquest of Africa by the *Vandals*. When the Emperor *Decius* persecuted the Christians, seven noble youths of Ephesus concealed themselves in a spacious cavern on the side of an adjacent mountain; where they were doomed to perish by the tyrant, who gave orders that the entrance should be firmly secured with a pile of stones. They immediately fell into a deep slumber, which was miraculously prolonged without injuring the powers of life, during a period of one hundred and eighty-seven years. At the end of that time the slaves of *Adolius*, to whom the inheritance of the mountain had descended, removed the stones to supply materials for some rustic edifice. The light of the sun darted into the cavern, and the *Seven Sleepers* were permitted to awake. After a slumber as they thought of a few hours, they were pressed by the calls of hunger; and resolved that *Jamblichus*, one of their number, should secretly return to the city to purchase bread for the use of his companions. The youth, if we may still employ that appellation, could no longer recognize the once familiar aspect of his native country;

and his surprise was increased by the appearance of a large cross, triumphantly erected over the principal gate of Ephesus. His singular dress and obsolete language confounded the baker, to whom he offered an ancient medal of Decius as the current coin of the empire; and Jamblichus, on the suspicion of a secret treasure, was dragged before the judge. Their mutual inquiries produced the amazing discovery, that two centuries were almost elapsed since Jamblichus and his friends had escaped from the rage of a Pagan tyrant. The bishop of Ephesus, the clergy, the magistrates, the people, and, it is said, the Emperor Theodosius himself, hastened to visit the cavern of the Seven Sleepers; who bestowed their benediction, related their story, and at the same instant peaceably expired.

"This popular tale Mahomet learned when he drove his camels to the fairs of Syria; and he has introduced it, as a *divine revelation*, into the Koran."—The same story has been adopted and adorned, by the nations from Bengal to Africa, who profess the Mahometan religion.

The too curious reader may perhaps require other specimens of the more unlucky inventions of this "Golden Legend;" as characteristic of a certain class of minds, the philosopher will not condemn these grotesque fictions.

These monks imagined that holiness was often proportioned to a saint's filthiness. St. Ignatius, say they, delighted to appear abroad with old dirty shoes; he never used a comb, but let his hair clot; and religiously abstained from paring his nails. One saint attained to such piety as to have near three hundred patches on his breeches; which, after his death, were hung up in public as an *incentive to imitation*. St. Francis discovered by certain experience that the devils were frightened away by such kind of breeches, but were animated by clean clothing to tempt and seduce the wearers; and one of their heroes declares that the purest souls are in the dirtiest bodies. On this they tell a story which may not be very agreeable to fastidious delicacy. Brother Juniper was a gentleman perfectly pious on this principle; indeed so great was his merit in this species of mortification, that a brother declared he could always nose Brother Juniper when within a mile of the monastery, provided the wind was at the due point. Once, when the blessed Juniper, for he was no saint, was a guest, his host, proud of the honour of entertaining so pious a personage, the intimate friend of St. Francis, provided an excellent bed, and the finest sheets. Brother Juniper abhorred such luxury. And this too evidently appeared after his sudden departure in the morning, unknown to his kind host. The great Juniper did this, says his biographer, having told us what he did, not so much from his habitual inclinations for which he was so justly celebrated, as from his excessive piety, and as much as he could to mortify worldly pride, and to show how a true saint despised clean sheets.

In the life of St. Francis we find, among other grotesque miracles, that he preached a sermon in a desert, but he soon collected an immense audience. The birds shrilly warbled to every sentence, and stretched out their necks, opened their beaks, and when he finished, dispersed with a

holy rapture into four companies, to report his sermon to all the birds in the universe. A grasshopper remained a week with St. Francis during the absence of the Virgin Mary, and pittered on his head. He grew so companionable with a nightingale, that when a nest of swallows began to babble, he hushed them by desiring them not to tattle of their sister, the nightingale. Attacked by a wolf, with only the sign manual of the cross, he held a long dialogue with his rabid assailant, till the wolf, meek as a lap-dog, stretched his paws in the hands of the saint, followed him through towns, and became half a Christian.

This same St. Francis had such a detestation of the good things of this world, that he would never suffer his followers to touch money. A friar having placed in a window some money collected at the altar, he desired him to take it in his mouth, and throw it on the dung of an ass! St. Philip Neri was such a *lover of poverty*, that he frequently prayed that God would bring him to that state as to stand in need of a penny, and find nobody that would give him one.

But Saint Macaire was so shocked at having *killed a louse*, that he endured seven years of penitence among the thorns and briars of a forest. A circumstance which seems to have reached Molière, who gives this stroke to the character of his Tartuffe:

Il s'impute a peché la moindre bagatelle;  
Jusques-là qu'il se vint, l'autre jour, s'accuser  
D'avoir pris une puce en faisant sa prière,  
Et de l'avoir tuée, avec trop de colère!

I give a miraculous incident respecting two pious maidens. The night of the Nativity of Christ, after the first mass, they both retired into a solitary spot of their nunnery till the second mass was rung. One asked the other, "Why do you want two cushions, when I have only one?" The other replied, "I would place it between us, for the child Jesus; as the Evangelist says, where there are two or three persons assembled I am in the midst of them."—This being done, they sat down, feeling a most lively pleasure at their fancy; and there they remained from the Nativity of Christ to that of John the Baptist; but this great interval of time passed with these saintly maidens as two hours would appear to others. The abbess and her nuns were alarmed at their absence, for no one could give any account of them. In the eve of St. John, a cowherd passing by them, beheld a beautiful child seated on a cushion between this pair of runaway nuns. He hastened to the abbess with news of these stray sheep, who saw this lovely child playfully seated between these nymphs, who, with blushing countenances, inquired if the second bell had already rung? Both parties were equally astonished to find our young devotees had been there from the Nativity of Jesus to that of St. John. The abbess asked after the child who sat between them; they solemnly declared they saw no child between them, and persisted in their story.

Such is one of these miracles of the "Golden Legend," which a wicked wit might comment on, and see nothing extraordinary in the whole story. The two nuns might be missing between the Nativities, and be found at the last with a

child seated between them.—They might not choose to account either for their absence or their child—the only touch of miracle is, that they asseverated, they *saw no child*—that I confess is a little (*child*) too much.

The lives of the saints by Alban Butler is a learned work, and the most sensible history of these legends; Ribadeneira's lives of the saints exhibit more of the legendary spirit, for wanting judgment and not faith, he is more voluminous in his details, and more ridiculous in his narratives.

#### THE PORT-ROYAL SOCIETY.

EVERY lover of letters has heard of this learned society, which, says Gibbon, contributed so much to establish in France a taste for just reasoning, simplicity of style, and philosophical method. Their "Logic, or the Art of Thinking," for its lucid, accurate and diversified matter, is still an admirable work; notwithstanding the writers at that time had to emancipate themselves from the barbarism of the scholastic logic with cautious boldness. It was the conjoint labour of Arnauld and Nicole. Europe has benefited by the labours of these learned men: but not many have attended to the origin and dissolution of this literary society.

In the year 1637, Le Maitre, a celebrated advocate, resigned the bar, and the honour of being *Counseiller d'Etat*, which his uncommon merit had obtained him, though then only twenty-eight years of age. His brother, De Senicourt, who had followed the military profession, quitted it at the same time. Consecrating themselves to the service of God, they retired into a small house near the Port-Royal of Paris, where they were joined by their brothers De Sacy, de St. Elme, and De Valmont. Arnauld, one of their most illustrious associates, was induced to enter into the Jansenist controversy, and then it was they encountered the powerful persecution of the Jesuits. Constrained to remove from that spot, they fixed their residence at a few leagues from Paris, and called it *Port-Royal des Champs*.

With these illustrious recluses many distinguished persons now retired, who had given up their parks and houses to be appropriated to their schools; and this community was called the *Society of Port-Royal*.

Here were no rules, no vows, no constitution, and no cells formed. Prayer and study, and manual labour, were their only occupations. They applied themselves to the education of youth, and raised up little academies in the neighbourhood, where the members of Port-Royal, the most illustrious names of literary France, presided. None considered his birth entitled him to any exemption from their public offices, relieving the poor and attending on the sick, and employing themselves in their farms and gardens; they were carpenters, ploughmen, gardeners, and vine-dressers, &c. as if they had practised nothing else; they studied physic, and surgery, and law; in truth, it seems that from religious motives, these learned men attempted to form a community of primitive Christianity.

The Duchess of Longueville, once a political chief, sacrificed her ambition on the altar of Port-Royal, enlarged the monastic enclosure with spacious gardens and orchards, built a noble house, and often retreated to its seclusion. The learned D'Andilly, the translator of Josephus, after his studious hours, resorted to the cultivation of fruit-trees; and the fruit of Port-Royal became celebrated for its size and flavour. Presents were sent to the Queen-Mother of France, Anne of Austria, and Cardinal Mazarin, who used to call it "Fruit-beni." It appears that "families of rank, affluence, and piety, who did not wish entirely to give up their avocations in the world, built themselves country-houses in the valley of Port-Royal, in order to enjoy the society of its religious and literary inhabitants."

In the solitudes of Port-Royal, *Racine* received his education; and, on his death-bed, desired to be buried in its cemetery, at the feet of his master, Hamon. Arnauld, persecuted, and dying in a foreign country, still cast his lingering looks on this beloved retreat, and left the society his heart, which was there inured.

Anne de Bourbon, a princess of the blood-royal, erected a house near the Port-Royal, and was, during her life, the powerful patroness of these solitary and religious men; but her death, in 1679, was the fatal stroke which dispersed them for ever.

The envy and the fears of the Jesuits, and their rancour against Arnauld, who with such ability had exposed their designs, occasioned the destruction of the Port-Royal Society. *Exinanite, exinanite usque ad fundamentum in ea!*—Annihilate it, annihilate it, to its very foundations! Such are the terms in the Jesuitic decree. The Jesuits had long called the little schools of Port-Royal the hotbeds of heresy. Gregoire, in his interesting memoir of "Ruins of Port-Royal," has drawn an affecting picture of that virtuous society when the Jesuits obtained by their intrigues an order from government to break it up. They razed the buildings, and ploughed up the very foundation; they exhausted their hatred even on the stones, and profaned even the sanctuary of the dead; the corpses were torn out of their graves, and dogs were suffered to contend for the rags of their shrouds. When the Port-Royal had no longer an existence, the memory of that asylum of innocence and learning was still kept alive by those who collected the engravings representing that place by Mademoiselle Hortemels. The police, under Jesuitic influence, at length seized on the plates in the cabinet of the fair artist.—How caustic was the retort courteous which Arnauld gave the Jesuits—"I do not fear your pen, but its knife."

These were men whom the love of retirement had united to cultivate literature, in the midst of solitude, of peace, and of piety. They formed a society of learned men, of fine taste and sound philosophy. Alike occupied on sacred, as well as on profane writers, they edited, while they enlightened the world. Their writings fixed the French language. The example of these solitaries show how retirement is favourable to penetrate into the sanctuary of the Muses; and that by meditating in silence on the oracles of taste, in imitating we may equal them.

An interesting anecdote is related of Arnauld on the occasion of the dissolution of this society. The dispersion of these great men, and their young scholars, was lamented by every one but their enemies. Many persons of the highest rank participated in their sorrows. The excellent Arnauld, in that moment, was as closely pursued as if he had been a felon.

It was then the Duchess of Longueville concealed Arnauld in an obscure lodging, who assumed the dress of a layman, wearing a sword and full-bottomed wig. Arnauld was attacked by a fever, and in the course of conversation with a physician, Arnauld inquired after news. "They talk of a new book of the Port-Royal," replied the doctor, "attributed to Arnauld or to Sacy; but I do not believe it comes from Sacy; he does not write so well."—"How, Sir!" exclaimed the philosopher, forgetting his sword and wig; "believe me my nephew writes better than I do."—The physician eyed his patient with amazement—he hastened to the duchess, and told her, "The malady of the gentleman you sent me to is not very serious, provided you do not suffer him to see any one, and insist on his holding his tongue." The duchess, alarmed, immediately had Arnauld conveyed to her palace. She gave him an apartment, concealed him in her chamber, and persisted to attend him herself.—"Ask," she said, "what you want of the servant, but it shall be myself who shall bring it to you."

How honourable is it to the female character, that in all similar events their sensibility is not higher than their fortitude! But the Duchess of Longueville saw in Arnauld a model of human fortitude which martyrs never excelled. His remarkable reply to Nicole, when they were hunted from place to place, can never be forgotten: Arnauld wished Nicole to assist him in a new work, when the latter observed, "We are now old, is it not time to rest?" "Rest!" returned Arnauld, "have we not all eternity to rest in?" The whole of the Arnauld family were the most extraordinary instance of that hereditary character which is continued through certain families: here it was a sublime, and, perhaps, singular union of learning with religion. The Arnolds, Sacy, Pascal, Tillemont, with other illustrious names, to whom literary Europe will owe perpetual obligations, combined the life of the monastery with that of the library.

#### THE PROGRESS OF OLD AGE IN NEW STUDIES.

Of the pleasures derivable from the cultivation of the arts, sciences, and literature, time will not abate the growing passion; for old men still cherish an affection and feel a youthful enthusiasm in those pursuits, when all others have ceased to interest. Dr. Reid, to his last day, retained a most active curiosity in his various studies, and particularly in the revolutions of modern chemistry. In advanced life we may resume our former studies with a new pleasure, and in old age we may enjoy them with the same relish with which more youthful students commence. Professor Dugald Stewart tells us that Adam Smith observed to him,

that "of all the amusements of old age, the most grateful and soothing is a renewal of acquaintance with the favourite studies and favourite authors of youth—a remark, which, in his own case, seemed to be more particularly exemplified while he was re-perusing, with the enthusiasm of a student, the tragic poets of ancient Greece. I have heard him repeat the observation more than once while Sophocles and Euripides lay open on his table."

Socrates learnt to play on musical instruments in his old age; Cato, at eighty, thought proper to learn Greek; and Plutarch, almost as late in his life, Latin.

Theophrastus began his admirable work on the Characters of Men at the extreme age of ninety. He only terminated his literary labours by his death.

Ronsard, one of the fathers of French poetry, applied himself late to study. His acute genius, and ardent application, rivalled those poetic models which he admired; and Boccaccio was thirty-five years of age when he commenced his studies in polite literature.

The great Arnauld retained the vigour of his genius, and the command of his pen, to his last day; and at the age of eighty-two was still the great Arnauld.

Sir Henry Spelman neglected the sciences in his youth, but cultivated them at fifty years of age, and produced good fruit. His early years were chiefly passed in farming, which greatly diverted him from his studies; but a remarkable disappointment respecting a contested estate disgusted him with these rustic occupations; resolved to attach himself to regular studies, and literary society, he sold his farms, and became the most learned antiquary and lawyer.

Colbert, the famous French minister, almost at sixty, returned to his Latin and law studies.

Tellier, the chancellor of France, learned logic, merely for an amusement, to dispute with his grandchildren.

Dr. Johnson applied himself to the Dutch language but a few years before his death. The Marquis de Saint Aulaire, at the age of seventy, began to court the Muses, and they crowned him with their freshest flowers. The verses of this French Anacreon are full of fire, delicacy, and sweetness.

Chaucer's Canterbury Tales were the composition of his latest years: they were begun in his fifty-fourth year, and finished in his sixty-first.

Ludovico Monaldesco, at the extraordinary age of 115, wrote the memoirs of his times. A singular exertion, noticed by Voltaire, who himself is one of the most remarkable instances of the progress of age in new studies.

The most delightful of autobiographies for artists is that of Benvenuto Cellini; a work of great originality, which was not begun till "the clock of his age had struck fifty-eight."

Koornhert began at forty to learn the Latin and Greek languages, of which he became a master; several students, who afterwards distinguished themselves, have commenced as late in life their literary pursuits. Ogilby, the translator of Homer and Virgil, knew little of Latin or Greek till he was past fifty; and Franklin's philosophical pur-



suits began when he had nearly reached his fiftieth year.

Accorso, a great lawyer, being asked why he began the study of the law so late, answered, that indeed he began it late, but should therefore master it the sooner.

Dryden's complete works form the largest body of poetry from the pen of one writer in the English language; yet he gave no public testimony of poetic abilities till his twenty-seventh year. In his sixty-eighth year he proposed to translate the whole *Iliad*; and his most pleasing productions were written in his old age.

Michael Angelo preserved his creative genius even in extreme old age: there is a device said to be invented by him, of an old man represented in a *go-cart* with an hour-glass upon it; the inscription *Ancora imparo*—“YET I AM LEARNING!”

We have a literary curiosity in a favourite treatise with Brasmus and men of letters of that period, *De Ratione Studii*, by Joachim Sterck, otherwise Fortius de Rhingelberg. The enthusiasm of the writer often carries him to the verge of ridicule; but something must be granted to his peculiar situation and feelings; for Baillet tells us that this method of studying had been formed entirely from his own practical knowledge and hard experience: at a late period of life he commenced his studies, and at length he imagined that he had discovered a more perpendicular mode of ascending the hill of science than by its usual circuitous windings. His work Mr. Knox compares to the sounding of a trumpet.

Menage, in his *Anti-Baillet*, has a very curious apology for writing verses in his old age, by showing how many poets amused themselves notwithstanding their grey hairs, and wrote sonnets or epigrams at ninety.

La Casa, in one of his letters, humorously said, *Io credo ch'io farò Sonnetto venti cinque anni, o trenta, poi che io sarò morto*. I think I may make sonnets twenty-five, or perhaps thirty years, after I shall be dead! Petau tells us that he wrote verses to solace the evils of old age—

— Petavius æger

Cantabat veteris quærens solatia morbi.

Malherbe declares the honours of genius were his, yet young—

Je les possédai jeune, et les possède encore  
A la fin de mes jours!

Maynard moralises on this subject,

En cheveux blancs il me faut donc aller  
Comme un enfant tous les jours à l'école;  
Que je suis fou d'apprendre à bien parler  
Lorsque la mort vient m'oter la parole.

#### SPANISH POETRY.

PHIL BOURNONS observes, that the Spanish poets display an extravagant imagination, which is by no means destitute of spirit—shall we say *wit*? but which evinces little taste or judgment.

Their verses are much in the style of our Cowley

—trivial points, monstrous metaphors, and quaint conceits. It is evident that the Spanish poets imported this taste from the time of Marino in Italy; but the warmth of the Spanish climate appears to have redoubled it, and to have blown the kindled sparks of chimerical fancy to the heat of a Vulcanian forge.

Lopes de Vega, in describing an afflicted shepherdess, in one of his pastorals, who is represented weeping near the sea-side, says, “That the sea joyfully advances to gather her tears; and that, having enclosed them in shells, it converts them into pearls.”

“Y el mar como imbidioso

A tierra por las lagrimas salia,

Y alegre de cogerlas

Las guarda en conchas, y convierte en perlas.”

Villegas addresses a stream—“Thou who runnest over sands of gold, with feet of silver,” more elegant than our Shakespeare’s “Thy silver skin laced with thy golden blood.” Villegas monstrosously exclaims, “Touch my breast, if you doubt the power of Lydia’s eyes—you will find it turned to ashes.” Again—“Thou art so great that thou canst only imitate thyself with thy own greatness;” much like our “None but himself can be his parallel.”

Gongora, whom the Spaniards once greatly admired, and distinguished by the epithet of *The wonderful*, is full of these points and conceits.

He imagines that a nightingale, who enchantingly varied her notes, and sang in different manners, had a hundred thousand other nightingales in her breast, which alternately sang through her throat—

“Con diferencia tal, con gracia tanta,  
A quel ruy señor llora, que sospecho  
Que tiene otros cien mil dentro del pecho  
Que alterna su dolor por su garganta.”

Of a young and beautiful lady he says, that she has but a few years of life, but many ages of beauty.

Muchos siglos de hermosura

En pocos anos de edad.

Many ages of beauty is a false thought, for beauty becomes not more beautiful from its age; it would be only a superannuated beauty. A face of two or three ages old could have but few charms.

In one of his odes he addresses the River of Madrid by the title of the *Duke of Streams* and the *Vicount of Rivers*—

“Mançanares, Mançanares,  
Os que en todo el agualismo,  
Estois Duque de Arroyos,  
Y Visconde de los Rios.”

He did not venture to call it a *Spanish grandee*, for, in fact, it is but a shallow and dirty stream; and as Quevedo wittily informs us, “*Mançanares* is reduced, during the summer season, to the melancholy condition of the wicked rich man, who asks for water in the depths of hell.”

Concerning this river a pleasant witticism is recorded. Though so small, this stream in the

time of a flood can spread itself over the neighbouring fields; for this reason Philip the Second built a bridge eleven hundred feet long!—A Spaniard passing it one day, when it was perfectly dry, observing this superb bridge, archly remarked, "That it would be proper that the bridge should be sold to purchase water."—*Es menester, vender la puente, por comprar agua.*

The following elegant translation of a Spanish madrigal of the kind here criticised I found in a newspaper, but it is evidently by a master-hand.

On the green margin of the land,  
Where Guadalhorce winds his way,  
My lady lay:  
With golden key Sleep's gentle hand  
Had closed her eyes so bright—  
Her eyes, two suns of light—  
And bade his balmy dew  
Her rosy cheeks suffuse.  
The River God in slumber saw her laid:  
He raised his dripping head,  
With weeds o'spread,  
Clad in his wat'ry robes approach'd the maid,  
And with cold kiss, like death,  
Drank the rich perfume of the maiden's breath.  
The maiden felt that icy kiss,  
Her suns unclosed, their flame  
Full and unclouded on th' intruder came.  
Amazed th' intruder felt  
His frothy body melt,  
And heard the radiance on his bosom hiss;  
And, forced in blind confusion to retire,  
Leapt in the water to escape the fire.

## SAINT EVREMOND.

THE portrait of St. Evremond, delineated by his own hand, will not be unacceptable to many readers.

This writer possessed delicacy and wit, and has written well, but with great inequality. His poetry is insipid, and his prose abounds with points; the antithesis was his favourite figure, and its prodigality fatigues. The comparisons he forms between some of the illustrious ancients will interest from their ingenuity.

In his day it was a literary fashion for writers to give their own portraits; a fashion that seems to have passed over into our country, for Farquhar has drawn his own character in a letter to a lady. Others of our writers have given these self-miniatures. Such painters are, no doubt, great flatterers, and it is rather their ingenuity than their truth, which we admire in these cabinet-pictures.

"I am a philosopher, as far removed from superstition as from impiety; a voluptuary, who has not less abhorrence of debauchery than inclination for pleasure; a man, who has never known want, or abundance. I occupy that station of life which is condemned by those who possess every thing; envied by those who have nothing; and only relished by those who make their felicity consist in the exercise of their reason. Young, I hated dissipation; convinced that a man must possess wealth to provide for the comforts of

a long life. Old, I disliked economy; as I believe that we need not greatly dread want, when we have but a short time to be miserable. I am satisfied with what nature has done for me, nor do I repine at fortune. I do not seek in men what they have of evil, that I may censure; I only discover what they have ridiculous, that I may be amused. I feel a pleasure in detecting their follies; I should feel a greater in communicating my discoveries did not my prudence restrain me. Life is too short, according to my ideas, to read all kinds of books, and to load our memories with an endless number of things at the cost of our judgment. I do not attach myself to the observations of scientific men to acquire science; but to the most rational, that I may strengthen my reason. Sometimes, I seek for more delicate minds, that my taste may imbibe their delicacy; sometimes, for the gayer, that I may enrich my genius with their gaiety: and, although I constantly read, I make it less my occupation than my pleasure. In religion, and in friendship, I have only to paint myself such as I am—in friendship more tender than a philosopher; and in religion, as constant and as sincere as a youth who has more simplicity than experience. My piety is composed more of justice and charity than of penitence. I rest my confidence on God, and hope every thing from his benevolence. In the bosom of providence I find my repose, and my felicity."

## MEN OF GENIUS DEFICIENT IN CONVERSATION.

THE student who may, perhaps, shine a luminary of learning and of genius, in the pages of his volume, is found, not rarely, to lie obscured beneath a heavy cloud in colloquial discourse.

If you love the man of letters, seek him in the privacies of his study. It is in the hour of confidence and tranquillity that his genius shall elicit a ray of intelligence, more fervid than the labours of polished composition.

The great Peter Corneille, whose genius resembled that of our Shakespeare, and who has so forcibly expressed the sublime sentiments of the hero, had nothing in his exterior that indicated his genius; on the contrary, his conversation was so insipid that it never failed of wearying. Nature, who had lavished on him the gifts of genius, had forgotten to blend with them her more ordinary ones. He did not even speak correctly that language of which he was such a master.

When his friends represented to him how much more he might please by not disdaining to correct these trivial errors, he would smile, and say—"I am not the less Peter Corneille!" Descartes, whose habits were formed in solitude and meditation, was silent in mixed company; and Thomas describes his mind by saying that he had received his intellectual wealth from nature in solid bars, but not in current coin; or as Addison expressed the same idea, by comparing himself to a banker who possessed the wealth of his friends at home, though he carried none of it in his pocket; or as that judicious moralist Nicole, one of the Port-Royal Society, said of a scintillant wit—"He con-

quers me in the drawing-room, but he surrenders to me at discretion on the staircase." Such may say with Themistocles, when asked to play on a lute,—“I cannot fiddle, but I can make a little village a great city.”

The deficiencies of Addison in conversation are well known. He preserved a rigid silence amongst strangers; but if he was silent, it was the silence of meditation. How often, at that moment, he laboured at some future Spectator!

Mediocrity can talk; but it is for genius to observe.

The cynical Mandeville compared Addison, after having passed an evening in his company, to “a silent parson in a tie-wig.” It is no shame for an Addison to receive the censures of a Mandeville; he has only to blush when he calls down those of a Pope.

Virgil was heavy in conversation, and resembled more an ordinary man than an enchanting poet.

La Fontaine, says La Bruyere, appeared coarse, heavy, and stupid; he could not speak or describe what he had just seen; but when he wrote he was the model of poetry.

It is very easy, said a humorous observer on La Fontaine, to be a man of wit, or a fool; but to be both, and that too in the extreme degree, is indeed admirable, and only to be found in him. This observation applies to that fine natural genius Goldsmith. Chaucer was more facetious in his tales than in his conversation; and the Countess of Pembroke used to rally him by saying that his silence was more agreeable to her than his conversation.

Isocrates, celebrated for his beautiful oratorical compositions, was of so timid a disposition, that he never ventured to speak in public. He compared himself to the whetstone which will not cut, but enables other things to do this; for his productions served as models to other orators. Vaucanson was said to be as much a machine as any he had made.

Dryden says of himself,—“My conversation is slow and dull, my humour saturnine and reserved. In short, I am none of those who endeavour to break jests in company, or make repartees.”

#### VIDA.

WHAT a consolation for an aged parent to see his child, by the efforts of his own merits, attain from the humblest obscurity to distinguished eminence! What a transport for the man of sensibility to return to the obscure dwelling of his parent, and to embrace him, adorned with public honours! Poor VIDA was deprived of this satisfaction; but he is placed higher in our esteem by the present anecdote than even by that classic composition, which rivals the Art of Poetry of his great master.

Jerome VIDA, after having long served two Popes, at length attained to the episcopacy. Arrayed in the robes of his new dignity, he prepared to visit his aged parents, and felicitated himself with the raptures which the old couple would feel in embracing their son as their bishop. When he arrived at their village, he learnt that it was but a few days since they were no more! His sensibili-

ties were exquisitely pained. The muse, elegantly querulous, dictated some elegiac verse; and in the sweetest pathos deplored the death and the disappointment of his parents.

#### THE SCUDERIES.

Bien heureux SCUDERY, dont la fertile plume  
Peut tous les mois sans peine enfanter un volume.

BOILEAU has written this couplet on the Scuderies, the brother and sister, both famous in their day for composing romances, which they sometimes extended to ten or twelve volumes. It was the favourite literature of that period, as novels are now. Our nobility not unfrequently condescended to translate these voluminous compositions.

The diminutive size of our modern novels is undoubtedly an improvement; but, in resembling the size of primers, it were to be wished that their contents had also resembled their inoffensive pages. Our great-grandmothers were incommoded with overgrown folios; and, instead of finishing the eventful history of two lovers at one or two sittings, it was sometimes six months, including Sundays, before they could get quit of their *Clelias*, their *Cyruses*, and *Parthenissas*.

Mademoiselle Scudery, Menage informs us, had composed ninety volumes! She had even finished another romance, which she would not give the public, whose taste, she perceived, no more relished this kind of works. She was one of those unfortunate authors who, living to more than ninety years of age, survive their own celebrity.

She had her panegyrists in her day: Menage observes, “What a pleasing description has Mademoiselle Scudery made, in her *Cyrus*, of the little court at Rambouillet! A thousand things in the romances of this learned lady render them inestimable. She has drawn from the ancients their happiest passages, and has even improved upon them; like the prince in the fable, whatever she touches becomes gold. We may read her works with great profit, if we possess a correct taste, and love instruction. Those who censure their length only show the fittleness of their judgment; as if Homer and Virgil were to be despised, because many of their books are filled with episodes and incidents that necessarily retard the conclusion. It does not require much penetration to observe, that *Cyrus* and *Clelia* are a species of the epic poem. The epic must embrace a number of events to suspend the course of the narrative; which only taking in a part of the life of the hero, would terminate too soon to display the skill of the poet. Without this artifice, the charm of uniting the greater part of the episodes to the principal subject of the romance would be lost. Mademoiselle de Scudery has so well treated them, and so aptly introduced a variety of beautiful passages, that nothing in this kind is comparable to her productions. Some expressions, and certain turns, have become somewhat obsolete, all the rest will last for ever, and outlive the criticisms they have undergone.”

Menage has here certainly uttered a false prophecy. The curious only look over her romances.

They contain doubtless many beautiful inventions; the misfortune is, that *time* and *patience* are rare requisites for the enjoyment of these *Iliads* in prose.

"The misfortune of her having written too abundantly has occasioned an unjust contempt," says a French critic. "We confess there are many heavy and tedious passages in her voluminous romances; but if we consider that in the *Clelia* and the *Artamene* are to be found inimitable delicate touches, and many splendid parts which would do honour to some of our living writers, we must acknowledge that the great defects of all her works arise from her not writing in an age when taste had reached the acmé of cultivation. Such is her erudition, that the French place her next to the celebrated Madame Dacier. Her works, containing many secret intrigues of the court and city, her readers must have keenly relished on their early publication."

Her *Artamenes*, or the Great Cyrus, and principally her *Clelia*, are representations of what then passed at the court of France. The *Map of the Kingdom of Tenderness*, in *Clelia*, appeared, at the time, as one of the happiest inventions. This once celebrated *map* is an allegory which distinguishes the different kinds of Tenderness, which are reduced to esteem, gratitude, and inclination. The *map* represents three rivers, which have these three names, and on which are situated three towns called Tenderness: Tenderness on *Inclination*; Tenderness on *Esteem*; and Tenderness on *Gratitude*. *Pleasing Attention*, or *Petit Soins*, is a *village* very beautifully situated. Mademoiselle de Scudery was extremely proud of this little allegorical *map*; and had a terrible controversy with another writer about its originality.

GEORGE SCUDERY, her brother, and inferior in genius, had a striking singularity of character:—he was one of the most complete votaries to the universal divinity of Vanity. With a heated imagination, entirely destitute of judgment, his military character was continually exhibiting itself by that peaceful instrument the pen, so that he exhibits a most amusing contrast of ardent feelings in a cool situation; not liberally endowed with genius, but abounding with its semblance in the fire of eccentric gasconade; no man has portrayed his own character with a bolder colouring than himself in his numerous prefaces and addresses; surrounded by a thousand self-illusions of the most sublime class, everything that related to himself had an Homeric grandeur of conception.

In an epistle to the Duke of Montmorency, he says, "I will learn to write with my left hand, that my right hand may more nobly be devoted to your service;" and alluding to his pen, (*plume*), declares "he comes from a family who never used one, but to stick in their hats." When he solicits small favours from the great, he assures them "that princes must not think him importunate, and that his writings are merely inspired by his own individual interest; no! (he exclaims) I am studious only of your glory, while I am careless of my own fortune." And indeed, to do him justice, he acted up to these romantic feelings. After he had published his epic of Alaric, Christina of Sweden proposed to honour him with a chain of gold of the value of five hundred pounds, provided

he would expunge from his epic the eulogiums he bestowed on the Count of Gardie, whom she had disgraced. The epic soul of Scudery magnanimously scorned the bribe, and replied, that "If the chain of gold should be as weighty as that chain mentioned in the history of the Incas, I will never destroy any altar on which I have sacrificed!"

Proud of his boasted nobility and erratic life, he thus addresses the reader: "You will lightly pass over any faults in my work, if you reflect that I have employed the greater part of my life in seeing the finest parts of Europe, and that I have passed more days in the camp than in the library. I have used more matches to light my musket than to light my candles; I know better to arrange columns in the field than those on paper; and to square battalions better than to round periods." In his first publication, he began his literary career perfectly in character, by a challenge to his critics!

He is the author of sixteen plays, chiefly heroic tragedies; children who all bear the features of their father. He first introduced in his "L'Amour Tyrannique" a strict observance of the Aristotelian unities of time and place; and the necessity and advantages of this regulation are insisted on, which only shows that Aristotle's art goes but little to the composition of a pathetic tragedy. In his last drama, "Arminius," he extravagantly scatters his panegyrics on his fifteen predecessors; but of the present one he has the most exalted notion: it is the quintessence of Scudery! An ingenious critic calls it "The downfall of mediocrity!" It is amusing to listen to this blazing preface—"At length, reader, nothing remains for me but to mention the great Arminius which I now present to you, and by which I have resolved to close my long and laborious course. It is indeed my masterpiece! and the most finished work that ever came from my pen; for whether we examine the fable, the manners, the sentiments, or the versification, it is certain that I never performed anything so just, so great, nor more beautiful; and if my labours could ever deserve a crown, I would claim it for this work!"

The actions of this singular personage were in unison with his writings: he gives a pompous description of a most unimportant government which he obtained near Marseilles, but all the grandeur existed only in our author's heated imagination. Bachaumont and De la Chapelle, two wits of those times, in their playful "Voyage," describe it with humour:

Mais il faut vous parler du fort  
Qui sans doute est une merveille;  
C'est notre dame de la garde!  
Gouvernement commode et beau,  
A qui suffit pour tout garde,  
Un Suisse avec sa halebardé  
Point sur la porte du château!

A fort very commodiously guarded; only requiring one sentinel, and that sentinel a soldier painted on the door!

In a poem on his disgust with the world, he tells us how intimate he has been with princes: Europe has known him through all her provinces; he ventured everything in a thousand combats:

L'on me vit obeir, l'on me vit commander,  
Et mon poil tout poudreux a blanchi sous les  
armes;  
Il est peu de beaux arts ou je ne sois instruit;  
En prose et en vers, mon nom fit quelque bruit;  
Et par plus d'un chemin je parvins à la gloire!

## IMITATED.

Princes were proud my friendship to proclaim,  
And Europe gazed, where'er her Hero came!  
I grasp'd the laurels of heroic strife,  
The thousand perils of a soldier's life!  
Obedient in the ranks each toilsome day!  
Though heroes soon command, they first obey.  
'Twas not for me, too long a time to yield!  
Born for a chieftain in the tented field!  
Around my plumed helm, my silvery hair  
Hung like an honour'd wreath of age and care!  
The finer arts have charm'd my studious hours,  
Versed in their mysteries, skilful in their powers;  
In verse and prose my equal genius glow'd,  
Pursuing glory, by no single road!

Such was the vain George Scudery! whose  
heart, however, was warm; poverty could never  
degrade him; adversity never broke down his  
magnanimous spirit!

## DE LA ROCHEFOUCAULT.

THE maxims of this noble author are in the  
hands of every one. To those who choose to de-  
rive every motive and every action from the soli-  
tary principle of *self-love*, they are inestimable.  
They form one continued satire on human nature;  
but they are not reconcilable to the feelings of  
the man of more generous dispositions, or to him  
who passes through life with the firm integrity of  
virtue. Even at court we find a Sully, a Males-  
herbes, and a Clarendon, as well as a Rochefoucault  
and a Chesterfield.

The Duke de la Rochefoucault, says Segrais, had  
not studied; but he was endowed with a wonder-  
ful degree of discernment, and knew the world  
perfectly well. This afforded him opportunities of  
making reflections, and reducing into maxims  
those discoveries which he had made in the heart  
of man, of which he displayed an admirable know-  
ledge.

It is perhaps worthy of observation that this  
celebrated French duke, according to Olivet in  
his History of the French Academy, could never  
summon resolution, at his election, to address the  
Academy. Although chosen a member, he never  
entered; for such was his timidity, that he could  
not face an audience and pronounce the usual  
compliment on his introduction; he whose courage,  
whose birth, and whose genius, were alike distin-  
guished. The fact is, as it appears by Mad. de  
Sévigné, that Rochefoucault lived a close domestic  
life; there must be at least as much *theoretical* as  
*practical* knowledge in the opinions of such a  
retired philosopher.

Chesterfield, our English Rochefoucault, we are  
also informed, possessed an admirable knowledge  
of the heart of man; and he too has drawn a simi-  
lar picture of human nature! These are two noble  
authors whose chief studies seem to have been

made in courts. May it not be possible, allowing  
these authors not to have written a sentence of  
apocrypha, that the fault lies not so much in human  
nature as in the satellites of Power?

## PRIOR'S HANS CARVEL.

WERE we to investigate the genealogy of our  
best modern stories, we should often discover the  
illegitimacy of our favourites; should trace them  
frequently to the East. My well-read friend, Mr.  
Douce, has collected materials for such a work;  
but his modesty has too long prevented him from  
receiving the gratitude of the curious in literature.

The story of the ring of Hans Carvel is of very  
ancient standing, as are most of the tales of this  
kind.

Menage says that Poggius, who died in 1450,  
has the merit of its invention; but I suspect he  
only related a very popular story.

Rabelais, who has given it in his peculiar man-  
ner, changed its original name of Philphus to that  
of Hans Carvel.

This title is likewise in the eleventh of *Les  
Cent Nouvelles Nouvelles* collected in 1461, for  
the amusement of Louis XI. when Dauphin, and  
living in solitude.

Ariosto has borrowed it, at the end of his fifth  
Satire; but, by his pleasant manner of relating it,  
it is fairly appropriated.

In a collection of novels at Lyons, in 1555, it is  
also employed, in the eleventh novel.

Celio Malespini has it again in page 288 of the  
second part of his Two Hundred Novels, printed at  
Venice in 1609.

Fontaine has prettily set it off, and an anonymous  
writer has composed it in Latin Anacreontic verses;  
and at length our Prior has given it in his best  
manner, with equal gaiety and freedom. After  
Ariosto, La Fontaine, and Prior, let us hear of it  
no more; yet this has been done.

Voltaire has a curious essay to show that most  
of our best modern stories and plots originally  
belonged to the eastern nations, a fact which has  
been made more evident by recent researches.  
The *Amphitruon* of Molière was an imitation of  
Plautus, who borrowed it from the Greeks, and  
they took it from the Indians! It is given by Dow  
in his History of Hindostan. In Captain Scott's  
Tales and Anecdotes from Arabian writers, we are  
surprised at finding so many of our favourites very  
ancient orientalists.—The Ephesian Matron, versified  
by La Fontaine, was borrowed from the  
Italians; it is to be found in Petronius, and Petronius  
had it from the Greeks. But where did the  
Greeks find it? In the Arabian Tales! And from  
whence did the Arabian fabulists borrow it? From  
the Chinese! It is found in Du Halde, who col-  
lected it from the Versions of the Jesuits.

## THE STUDENT IN THE METROPOLIS.

A MAN of letters, who is more intent on the  
acquisitions of literature than on the plots of  
politics, or the speculations of commerce, will  
find a deeper solitude in a populous metropolis  
than in the seclusion of the country.

The student, who is no flatterer of the little passions of men, will not be much incommoded by their presence. Gibbon paints his own situation in the heart of the fashionable world:—"I had not been endowed by art or nature with those happy gifts of confidence and address which unlock every door and every bosom. While coaches were rattling through Bond-street, I have passed many a solitary evening in my lodging with my books. I withdrew without reluctance from the noisy and extensive scene of crowds without company, and dissipation without pleasure." And even after he had published the first volume of his History, he observes that in London his confinement was solitary and sad; "the many forgot my existence when they saw me no longer at Brook's, and the few who sometimes had a thought on their friend were detained by business or pleasure, and I was proud and happy if I could prevail on my bookseller Elmsly to enliven the dulness of the evening."

A situation, very elegantly described in the beautifully-polished verses of Mr. Rogers, in his "Epistle to a Friend:"

When from his classic dreams the student steals  
Amid the buzz of crowds, the whirl of wheels,  
To muse unnoticed, while around him press  
The meteor-forms of equipage and dress;  
Alone in wonder lost, he seems to stand  
A very stranger in his native land.

He compares the student to one of the seven sleepers in the ancient legend.

*Descartes* residing in the commercial city of Amsterdam, writing to Balzac, illustrates these descriptions with great force and vivacity.

"You wish to retire; and your intention is to seek the solitude of the Chartreux, or, possibly, some of the most beautiful provinces of France and Italy. I would rather advise you, if you wish to observe mankind, and at the same time to lose yourself in the deepest solitude, to join me in Amsterdam. I prefer this situation to that even of your delicious villa, where I spent so great a part of the last year; for however agreeable a country-house may be, a thousand little conveniences are wanted, which can only be found in a city. One is not alone so frequently in the country as one could wish: a number of impertinent visitors are continually besieging you. Here, as all the world, except myself, is occupied in commerce, it depends merely on myself to live unknown to the world. I walk every day amongst immense ranks of people, with as much tranquillity as you do in your green alleys. The men I meet with make the same impression on my mind as would the trees of your forests, or the flocks of sheep grazing on your common. The busy hum, too, of these merchants does not disturb me more than the purling of your brooks. If sometimes I amuse myself in contemplating their anxious motions, I receive the same pleasure which you do in observing those men who cultivate your land; for I reflect that the end of all their labours is to embellish the city which I inhabit, and to anticipate all my wants. If you contemplate with delight the fruits of your orchards, with all the rich promises of abundance, do you think I feel less in observing so many fleets that convey to me the

productions of either India? What spot on earth could you find, which, like this, can so interest your vanity and gratify your taste?"

### THE TALMUD.

THE JEWS have their TALMUD; the CATHOLICS their LEGENDS of Saints; and the TURKS their SONNAH. THE PROTESTANT has nothing but his BIBLE. The former are three kindred works. Men have imagined that the more there is to be believed, the more are the merits of the believer. Hence all *traditionists* formed the orthodox and the strongest party. The word of God is lost amidst those heaps of human inventions, sanctioned by an order of men connected with religious duties; they ought now, however, to be regarded as CURIOSITIES OF LITERATURE. I give a sufficiently ample account of the TALMUD and the LEGENDS; but of the SONNAH I only know that it is a collection of the traditional opinions of the Turkish prophets, directing the observance of petty superstitions not mentioned in the Koran.

The TALMUD is a collection of Jewish traditions, which have been orally preserved. It comprises the MISHNA, which is the text, and the GEMARA, its commentary. The whole forms a complete system of the learning, ceremonies, civil and canon laws of the Jews; treating indeed on all subjects; even gardening, manual arts, &c. The rigid Jews persuaded themselves that these traditional explanations are of divine origin. The Pentateuch, say they, was written out by their legislator before his death in thirteen copies, distributed among the twelve tribes, and the remaining one deposited in the ark. The oral law Moses continually taught in the Sanhedrim, to the elders and the rest of the people. The law was repeated four times; but the interpretation was delivered only by *word of mouth* from generation to generation. In the fortieth year of the flight from Egypt the memory of the people became treacherous, and Moses was constrained to repeat this oral law, which had been conveyed by successive traditionists. Such is the account of honest David Levi; it is the creed of every rabbin.—David believed in everything, but in Jesus.

This history of the Talmud some inclined to suppose apocryphal, even among a few of the Jews themselves. When these traditions first appeared, the keenest controversy has never been able to determine. It cannot be denied that there existed traditions among the Jews in the time of Jesus Christ. About the second century they were industriously collected by Rabbi Juda the holy, the prince of the rabbins, who enjoyed the favour of Antoninus Pius. He has the merit of giving some order to this multifarious collection.

It appears that the Talmud was compiled by certain Jewish doctors, who were solicited for this purpose by their nation, that they might have something to oppose to their Christian adversaries.

The learned W. Wotton, in his curious "Discourses" on the traditions of the Scribes and Pharisees, supplies an analysis of this vast collection; he has translated entire two divisions of this code of traditional laws with the original text and the notes.

There are two Talmuds: the Jerusalem and the Babylonian. The last is the most esteemed, because it is the most bulky.

R. Juda, the prince of the rabbins, committed to writing all these traditions, and arranged them under six general heads, called orders or classes. The subjects are indeed curious for philosophical inquirers, and multifarious as the events of civil life. Every order is formed of *treatises*: every *treatise* is divided into *chapters*, every *chapter* into *mishnas*, which word means mixtures or miscellanies, in the form of *aphorisms*. In the first part is discussed what relates to *seeds, fruits, and trees*; in the second, *feasts*; in the third, *women*, their *duties, their disorders, marriages, divorces, contracts, and nuptials*; in the fourth are treated the damages or losses sustained by beasts or men; of *things found; deposits; usuries; rents; farms; partnerships in commerce; inheritance; sales and purchases; oaths; witnesses; arrests; idolatry*; and here are named those by whom the oral law was received and preserved. In the fifth, part are noticed *sacrifices and holy things*; and the sixth treats of *purifications; vessels; furniture; clothes; houses; leprosy; baths*; and numerous other articles. All this forms the MISHNA.

The GEMARA, that is, the complement, or perfection, contains the DISPUTES and the OPINIONS of the RABBINS on the oral traditions. Their last decisions. It must be confessed that absurdities are sometimes elucidated by other absurdities; but there are many admirable things in this vast repository. The Jews have such veneration for this compilation, that they compare the holy writings to *water*, and the Talmud to *wine*; the text of Moses to *pepper*, but the Talmud to *aromatics*. Of the twelve hours of which the day is composed, they tell us that God employs nine to study the Talmud, and only three to read the written law!

St. Jerome appears evidently to allude to this work, and notices its "Old Wives' Tales," and the filthiness of some of its matters. The truth is, that the rabbins resembled the Jesuits and Casuists; and Sanchez's work on "*Matrimonio*" is well known to agitate matters with such *scrupulous niceties*, as to become the most offensive thing possible. But as among the schoolmen and the casuists there have been great men, the same happened to these gemarists. Maimonides was a pillar of light among their darkness. The antiquity of this work is of itself sufficient to make it very curious.

A specimen of the topics may be shown from the table and contents of "*Mishnic Titles*." In the order of seeds we find the following heads, which present no uninteresting picture of the pastoral and pious ceremonies of the ancient Jews.

The Mishna, entitled the *Corner*, i.e. of the field. The laws of gleanings are commanded according to Leviticus; xix. 9, 10. Of the corner to be left in a corn-field. When the corner is due, and when not. Of the forgotten sheaf. Of the ears of corn left in gathering. Of grapes left upon the vine. Of olives left upon the trees. When and where the poor may lawfully glean. What sheaf, or olives, or grapes may be looked upon to be forgotten, and what, not. Who are the proper witnesses concerning the poor's due, to exempt it from tithing, &c. The distinguished uncircum-

cised fruit:—it is unlawful to eat of the fruit of any tree till the fifth year of its growth: the first three years of its bearing, it is called uncircumcised; the fourth is offered to God; and the fifth may be eaten.

The Mishna, entitled *Heterogeneous Mixtures*, contains several curious horticultural particulars. Of divisions between garden-beds and fields, that the produce of the several sorts of grains or seeds may appear distinct. Of the distance between every species. Distances between vines planted in corn-fields from one another and from the corn; between vines planted against hedges, walls, or espaliers, and anything sowed near them. Various cases relating to vineyards planted near any forbidden seeds.

In their seventh, or sabbatical year, in which the produce of all estates was given up to the poor, one of these regulations is on the different work which must not be omitted in the sixth year, lest (because the seventh being devoted to the poor) the produce should be unfairly diminished, and the public benefit arising from this law be frustrated. Of whatever is not perennial, and produced that year by the earth, no money may be made; but what is perennial may be sold.

On priest's tithes, we have a regulation concerning eating the fruits carried to the place where they are to be separated.

The order of *women* is very copious. A husband is obliged to forbid his wife to keep a particular man's company before two witnesses. Of the waters of jealousy by which a suspected woman is to be tried by drinking, we find many ample particulars. The ceremonies of clothing the accused woman at her trial. Pregnant women, or who suckle, are not obliged to drink; for the rabbins seem to be well convinced of the effects of the imagination. Of their divorces may be the laws; and care is taken to particularise bills of divorces written by men in delirium or dangerously ill. One party of the rabbins will not allow of any divorce, unless something light was found in the woman's character, while another (the Pharisees) allow divorces even when a woman has only been so unfortunate as to suffer her husband's soup to be burnt!

In the order of *damages*, containing rules how to tax the damages done by man or beast, or other casualties, their distinctions are as nice as their cases are numerous. What beasts are innocent and what convict. By the one they mean creatures not naturally used to do mischief in any particular way; and by the other, those that naturally, or by a vicious habit, are mischievous that way. The tooth of a beast is convict when it is proved to eat its usual food, the property of another man; and full restitution must be made; but if a beast that is used to eat fruits and herbs gnaws clothes or damages tools, which are not its usual food, the owner of the beast shall pay but half the damage when committed on the property of the injured person; but if the injury is committed on the property of the person who does the damage, he is free, because the beast gnawed what was not its usual food. As thus: if the beast of A. gnaws or tears the clothes of B. in B.'s house or grounds, A. shall pay half the damages; but if B.'s clothes are injured in A.'s grounds by A.'s beast, A.

is free, for what had B. to do to put his clothes in A.'s grounds? They make such subtle distinctions, as when an ox gores a man or beast, the law inquired into the habits of the beast; whether it was an ox that used to gore, or an ox that was not used to gore. However acute these niceties sometimes were, they were often ridiculous. No beast could be convicted of being vicious till evidence was given that he had done mischief three successive days; but if he leaves off those vicious tricks for three days more, he is innocent again. An ox may be convict of goring an ox and not a man, or of goring a man and not an ox: nay, of goring on the sabbath, and not on a working day. Their aim was to make the punishment depend on the proofs of the design of the beast that did the injury; but this attempt evidently led them to distinctions much too subtle and obscure. Thus some rabbins say that the morning prayer of the *Shemah* must be read at the time they can distinguish blue from white; but another, more indulgent, insists it may be when we can distinguish blue from green! which latter colours are so near akin as to require a stronger light. With the same remarkable acuteness in distinguishing things, is their law respecting not touching fire on the sabbath. Among those which are specified in this constitution, the rabbins allow the minister to look over young children by lamplight, but he shall not read himself. The minister is forbidden to read by lamplight, lest he should trim his lamp; but he may direct the children where they should read, because that is quickly done, and there would be no danger of his trimming his lamp in their presence, or suffering any of them, to do it in his. All these regulations, which some may consider as minute and frivolous, show a great intimacy with the human heart, and a spirit of profound observation which had been capable of achieving great purposes.

The owner of an innocent beast only pays half the costs for the mischief incurred. Man is always convict, and for all mischief he does he must pay full costs. However there are casual damages,—as when a man pours water accidentally on another man; or makes a thorn-hedge which annoys his neighbour; or falling down, and another by stumbling on him incurs harm; how such compensations are to be made. He that has a vessel of another's in keeping, and removes it, but in the removal breaks it, must swear to his own integrity; i. e. that he had no design to break it. All offensive or noisy trades were to be carried on at a certain distance from a town. Where there is an estate, the sons inherit and the daughters are maintained; but if there is not enough for all, the daughters are maintained, and the sons must get their living as they can, or even beg. The contrary to this excellent ordination has been observed in Europe.

These few titles may enable the reader to form a general notion of the several subjects on which the Mishna treats. The Gemara or Commentary is often overloaded with ineptitudes and ridiculous subtilties. For instance, in the article of "Negative Oaths." If a man swears he will eat no bread, and does eat all sorts of bread, in that case the perjury is but one; but if he swears that he will eat neither barley, nor wheat, nor rye-bread, the

perjury is multiplied as he multiplies his eating of the several sorts.—Again, the Pharisees and the Sadducees had strong differences about touching the holy writings with their hands. The doctors ordained that whoever touched the book of the law must not eat of the truma (first fruits of the wrought produce of the ground), till they had washed their hands. The reason they gave was this. In times of persecution they used to hide those sacred books in secret places, and good men would lay them out of the way when they had done reading them. It was possible then that these rolls of the law might be gnawed by mice. The hands then that touched these books when they took them out of the places where they had laid them up were supposed to be unclean, so far as to disable them from eating the truma till they were washed. On that account they made this a general rule, that if any part of the Bible (except *Ecclesiastes*, because that excellent book their sagacity accounted less holy than the rest), or their phylacteries, or the strings of their phylacteries, were touched by one who had a right to eat the truma, he might not eat it till he had washed his hands. An evidence of that superstitious trifling for which the Pharisees and the later Rabbins have been so justly reprobated.

They were absurdly minute in the literal observance of their vows, and as shamefully subtle in their artful evasion of them. The Pharisees could be easy enough to themselves when convenient, and always as hard and unrelenting as possible to all others. They quibbled, and dissolved their vows with experienced casuistry. Jesus reproaches the Pharisees in Matthew xv. and Mark vii. for flagrantly violating the fifth commandment, by allowing the vow of a son, perhaps made in hasty anger, its full force, when he had sworn that his father should never be the better for him, or anything he had, and by which an indigent father might be suffered to starve. There is an express case to this purpose in the Mishna, in the title of *Forus*. The reader may be amused by the story.—A man made a vow that his father should not profit by him. This man afterwards made a wedding-feast for his own son, and wishes his father should be present; but he cannot invite him because he is tied up by his vow. He invented this expedient:—He makes a gift of the court in which the feast was to be kept, and of the feast itself, to a third person in trust, that his father should be invited by that third person with the other company whom he at first designed. This first person then says,—If these things you thus have given me are mine, I will dedicate them to God, and then none of you can be the better for them. The son replied,—I did not give them to you that you should consecrate them. Then the third man said,—You was no donation, only you were willing to eat and drink with your father. Thus, says R. Juda, they dissolved each other's intentions; and when the case came before the rabbins, they decreed, that a gift which may not be consecrated by the person to whom it is given is not a gift.

The following extract from the Talmud exhibits a subtle mode of reasoning, which the Jews adopted when the learned of Rome sought to persuade them to conform to their idolatry. It forms an entire Mishna, entitled *Seder Nezikin*, Avoda



Zara, iv. 7, on idolatrous worship, translated by Wotton.

"Some Roman senators examined the Jews in this manner:—If God hath no delight in the worship of idols, why did he not destroy them? The Jews made answer,—If men had worshipped only things of which the world had had no need, he would have destroyed the object of their worship; but they also worship the sun and moon, stars and planets; and then he must have destroyed his world for the sake of these deluded men. But still, said the Romans, why does not God destroy the things which the world does not want, and leave those things which the world cannot be without? Because, replied the Jews, this would strengthen the hands of such as worship these necessary things, who would then say,—Ye allow now that these are gods, since they are not destroyed."

### RABBINICAL STORIES.

THE preceding article furnishes some of the more serious investigations to be found in the Talmud. Its levities may amuse. I leave untouched the gross obscenities and immoral decisions. The Talmud contains a vast collection of stories, apologies, and jests; many display a vein of pleasantry, and at times have a wildness of invention which sufficiently mark the features of an eastern parent. Many extravagantly puerile were designed merely to recreate their young students. When a rabbin was asked the reason of so much nonsense, he replied that the ancients had a custom of introducing music in their lectures, which accompaniment made them more agreeable; but that not having musical instruments in the schools, the rabbins invented these strange stories to arouse attention. This was ingeniously said; but they make miserable work when they pretend to give mystical interpretations to pure nonsense.

These rabbinical stories, and the LEGENDS of the Catholics, though they will be despised, and are too often despicable, yet, as the great Lord Bacon said of some of these inventions, they would "serve for winter talk by the fireside;" and a happy collection from these stories is much wanted.

In 1711, a German professor of the Oriental languages, Dr. Eisenmenger, published in two large volumes quarto his "Judaism discovered," a ponderous labour, of which the scope was to ridicule the Jewish traditions.

I shall give a dangerous adventure into which King David was drawn by the devil. The king one day hunting, Satan appeared before him in the likeness of a roe. David discharged an arrow at him, but missed his aim. He pursued the feigned roe into the land of the Philistines. Ishbi, the brother of Goliath, instantly recognised the king as him who had slain that giant. He bound him, and bending him neck and heels, laid him under a wine-press in order to press him to death. A miracle saves David. The earth beneath him became soft, and Ishbi could not press wine out of him. That evening in the Jewish congregation a dove, whose wings were covered with silver, appeared in great perplexity; and evidently signified the King of Israel was in trouble. Abishai, one of

the king's counsellors, inquiring for the king, and finding him absent, is at a loss to proceed, for according to the Mishna, no one may ride on the king's horse, nor sit upon his throne, nor use his sceptre. The school of the rabbins however allowed these things in time of danger. On this Abishai vaults on David's horse, and (with an Oriental metaphor) the land of the Philistines leaped to him instantly! Arrived at Ishbi's house, he beholds his mother Orpa spinning. Perceiving the Israelite, she snatched up her spinning-wheel and threw it at him, to kill him; but not hitting him, she desired him to bring the spinning-wheel to her. He did not do this exactly, but returned it to her in such a way that she never asked any more for her spinning-wheel. When Ishbi saw this, and recollecting that David, though tied up neck and heels, was still under the wine-press, he cried out, "There are now two who will destroy me!" So he threw David high up into the air, and stuck his spear into the ground, imagining that David would fall upon it and perish. But Abishai pronounced the magical name, which the Talmudists frequently make use of, and it caused David to hover between earth and heaven, so that he fell not down! Both at length unite against Ishbi, and observing that two young lions should kill one lion, find no difficulty in getting rid of the brother of Goliath.

Of Solomon, another favourite hero of the Talmudists, a fine Arabian story is told. This king was an adept in necromancy, and a male and a female devil were always in waiting for any emergency. It is observable, that the Arabians, who have many stories concerning Solomon, always describe him as a magician. His adventures with Aschmedai, the prince of devils, are numerous; and they both (the king and the devil) served one another many a slippery trick. One of the most remarkable is when Aschmedai, who was prisoner to Solomon, the king having contrived to possess himself of the devil's seal-ring, and chained him, one day offered to answer an unholy question put to him by Solomon, provided he returned him his seal-ring and loosened his chain. The impertinent curiosity of Solomon induced him to commit this folly. Instantly Aschmedai swallowed the monarch, and stretching out his wings up to the firmament of heaven, one of his feet remaining on the earth, he spit out Solomon four hundred leagues from him. This was done so privately that no one knew anything of the matter. Aschmedai then assumed the likeness of Solomon, and sat on his throne. From that hour did Solomon say, "This then is the reward of all my labour," according to Ecclesiasticus, i. 3.; which *this*, means, one rabbin says, his walking-staff; and another insists was his ragged coat. For Solomon went a begging from door to door; and wherever he came he uttered these words: "I, the preacher, was king over Israel in Jerusalem." At length coming before council, and still repeating these remarkable words, without addition or variation, the rabbins said, "This means something; for a fool is not constant in his tale!" They asked the chamberlain if the king frequently saw him? and he replied to them, No! Then they sent to the queens, to ask if the king came into their apartments? and they answered, Yes! The rabbins then sent them

a message to take notice of his feet; for the feet of devils are like the feet of cocks. The queens acquainted them that his majesty always came in slippers, but forced them to embrace at times forbidden by the law. He had attempted to lie with his mother Bathsheba, whom he had almost torn to pieces. At this the rabbins assembled in great haste, and taking the beggar with them, they gave him the ring and the chain in which the great magical name was engraven, and led him to the palace. Aschmedai was sitting on the throne as the real Solomon entered; but instantly he shrieked and flew away. Yet to his last day was Solomon afraid of the prince of devils, and had his bed guarded by the valiant men of Israel, as is written in Cant. iii. 7, 8.

They frequently display much humour in their inventions, as in the following account of the manners and morals of an infamous town which mocked at all justice. There were in Sodom four judges, who were liars, and deriders of justice. When any one had struck his neighbour's wife and caused her to miscarry, these judges thus counselled the husband: "Give her to the offender, that he may get her with child for thee." When any one had cut off an ear of his neighbour's ass, they said to the owner,—"Let him have the ass till the ear is grown again, that it may be returned to thee as thou wishest." When any one had wounded his neighbour, they told the wounded man to "give him a fee, for letting him blood." A toll was exacted in passing a certain bridge; but if anyone chose to wade through the water, or walk round about to save it, he was condemned to a double toll. Eleazar, Abraham's servant, came thither, and they wounded him.—When before the judge he was ordered to pay his fee for having his blood let, Eleazar flung a stone at the judge and wounded him; on which the judge said to him,—What meaneth this? Eleazar replied,—"Give him who wounded me the fee that is due to myself for wounding thee." The people of this town had a bedstead on which they laid travellers who asked to rest. If any one was too long for it, they cut off his legs; and if he was shorter than the bedstead, they strained him to its head and foot. When a beggar came to this town, every one gave him a penny, on which was inscribed the donor's name; but they would sell him no bread, nor let him escape. When the beggar died from hunger, then they came about him, and each man took back his penny. These stories are curious inventions of keen mockery and malice, seasoned with humour. It is said some of the famous decisions of Sancho Panza are to be found in the Talmud.

Abraham is said to have been jealous of his wives, and built an enchanted city for them. He built an iron city and put them in.—The walls were so high and dark, the sun could not be seen in it. He gave them a bowl full of pearls and jewels, which sent forth a light in this dark city equal to the sun. Noah, it seems, when in the ark had no other light than jewels and pearls. Abraham in travelling to Egypt brought with him a chest. At the custom-house the officers exacted the duties. Abraham would have readily paid, but desired they would not open the chest. They first insisted on the duty for clothes, which Abraham

consented to pay; but then they thought by his ready acquiescence that it might be gold.—Abraham consents to pay for gold. They now suspected it might be silk. Abraham was willing to pay for silk, or more costly pearls; and Abraham generously consented to pay as if the chest contained the most valuable of things. It was then they resolved to open and examine the chest. And behold as soon as that chest was opened, that great lustre of human beauty broke out which made such a noise in the land of Egypt; it was Sarah herself! The jealous Abraham, to conceal her beauty, had locked her up in this chest.

The whole creation in these rabbinical fancies is strangely gigantic and vast. The works of eastern nations are full of these descriptions; and Hesiod's Theogony, and Milton's battles of angels, are puny in comparison with these rabbinical heroes, or rabbinical things. Mountains are hurled with all their woods with great ease, and creatures start into existence too terrible for our conceptions. The winged monster in the "Arabian Nights," called the Roc, is evidently one of the creatures of rabbinical fancy; it would sometimes, when very hungry seize and fly away with an elephant. Captain Cook found a bird's nest in an island near New Holland, built with sticks on the ground, six-and-twenty feet in circumference, and near three feet in height. But of the rabbinical birds, fish, and animals, it is not probable any circumnavigator will ever trace even the slightest vestige or resemblance.

One of their birds, when it spreads its wings, blots out the sun. An egg from another fell out of its nest, and the white thereof broke and glued about three hundred cedar-trees, and overflowed a village. One of them stands up to the lower joint of the leg in a river, and some mariners imagining the water was not deep, were hastening to bathe, when a voice from heaven said,—"Step not in there, for seven years ago there a carpenter dropped his axe, and it hath not yet reached the bottom."

The following passage concerning fat geese is perfectly in the style of these rabbins. "A rabbin once saw in a desert a flock of geese so fat that their feathers fell off, and the rivers flowed in fat. Then said I to them, Shall we have part of you in the other world when the Messiah shall come? And one of them lifted up a wing, and another a leg, to signify these parts we should have. We should otherwise have had all parts of these geese; but we Israelites shall be called to an account touching these fat geese, because their sufferings are owing to us. It is our iniquities that have delayed the coming of the Messiah, and these geese suffer greatly by reason of their excessive fat, which daily and daily increases, and will increase till the Messiah comes!"

What the manna was which fell in the wilderness has often been disputed, and still is disputable: it was sufficient for the rabbins to have found in the Bible that the taste of it was "as a wafer made with honey," to have raised their fancy to its pitch. They declare it was "like oil to children, honey to old men, and cakes to middle age." It had every kind of taste except that of cucumbers, melons, garlic, and onions, and leeks, for these were those Egyptian roots which the Israelites so much

regretted to have lost. This manna had, however, the quality to accommodate itself to the palate of those who did not murmur in the wilderness; and to these it became fish, flesh, or fowl.

The rabbins never advance an absurdity without quoting a text in scripture; and to substantiate this fact they quote Deut. ii. 7. where it is said, "Through this great wilderness, these forty years the Lord thy God hath been with thee, and *thou hast lacked nothing*!" St. Austin repeats this explanation of the rabbins that the faithful found in this manna the taste of their favourite food! However, the Israelites could not have found all these benefits as the rabbins tell us, for in Numbers xi. 6. they exclaim, "There is *nothing at all besides this manna* before our eyes!" They had just said that they remembered the melons, cucumbers, &c. which they had eaten of so freely in Egypt. One of the hyperboles of the rabbins is, that the manna fell in such mountains that the kings of the east and the west beheld them; which they found in a passage in the 23rd Psalm: "Thou preparest a table before me in the presence of mine enemies!" These may serve as specimens of the forced interpretations on which their grotesque fables are founded.

Their detestation of Titus, their great conqueror, appears by the following wild invention.—After having narrated certain things too shameful to read, of a prince whom Josephus describes in far different colours, they tell us that on sea Titus tauntingly observed in a great storm that the God of the Jews was only powerful on the water, and that therefore he had succeeded in drowning Pharaoh and Sisera. "Had he been strong, he would have waged war with me in Jerusalem." On uttering this blasphemy, a voice from heaven said, "Wicked man! I have a little creature in the world which shall wage war with thee!" When Titus landed, a gnat entered his nostrils, and for seven years together made holes in his brains. When his skull was opened, the gnat was found to be as large as a pigeon: the mouth of the gnat was of copper, and the claws of iron.

That, however, there are some beautiful inventions in the Talmud, I refer to the story of "Solomon and Sheba," in the present collections.

---

#### ON THE CUSTOM OF SALUTING AFTER SNEEZING.

It is probable that this custom, so universally prevalent, originated in some ancient superstition; it seems to have excited inquiry among all nations.

Some Catholics, says Father Feijoo, have attributed the origin of this custom to the ordinance of a pope, Saint Gregory—who is said to have instituted a short benediction to be used on such occasions, at a time when, during a pestilence, the crisis was attended by sneezing, and in most cases followed by death.

But the rabbins, who have a story for everything, say, that before Jacob men never sneezed but *once*, and then immediately died: they assure us that that patriarch was the first who died by natural disease, before him all men died by sneez-

ing; the memory of which was ordered to be preserved in *all nations* by a command of every prince to his subjects to employ some salutary exclamation after the act of sneezing. But these are Talmudical dreams, and only serve to prove that so familiar a custom has always excited inquiry.

Even Aristotle has delivered some considerable nonsense on this custom; he says it is an honourable acknowledgment of the seat of good sense and genius—the head—to distinguish it from two other offensive eruptions of air, which are never accompanied by any benediction from the bystanders. The custom at all events existed long prior to Pope Gregory. The lover in Apuleius, Gytion in Petronius, and allusions to it in Pliny, prove its antiquity; and a memoir of the French Academy notices the practice in the New World on the first discovery of America. Everywhere man is saluted for sneezing.

An amusing account of the ceremonies which attend the sneezing of a king of Monomotapa shows what a national concern may be the sneeze of despotism.—Those who are near his person, when this happens, salute him in so loud a tone that persons in the antechamber hear it, and join in the acclamation; in the adjoining apartments they do the same, till the noise reaches the street, and becomes propagated throughout the city; so that at each sneeze of his majesty, results a most horrid cry from the salutations of many thousands of his vassals.

When the king of Sennar sneezes, his courtiers immediately turn their backs on him, and give a loud slap on their right thigh.

With the ancients sneezing was ominous; from the *right* it was considered auspicious; and Plutarch, in his life of Themistocles, says, that before a naval battle it was a sign of conquest! Catullus, in his pleasing poem of Acme and Sæptimus, makes this action from the deity of Love from the *left* the source of his fiction. The passage has been elegantly versified by a poetical friend, who finds authority that the gods sneezing on the *right* in heaven is supposed to come to us on earth on the *left*.

Cupid sneezing in his flight  
Once was heard upon the *right*  
Boding woe to lovers true;  
But now upon the *left* he flew,  
And with sporting sneeze divine,  
Gave to joy the sacred sign,  
Acme bent her lovely face,  
Flush'd with rapture's rosy grace,  
And those eyes that swam in bliss,  
Prest with many a breathing kiss;  
Breathing, murmuring, soft, and low,  
Thus might life for ever flow!  
"Love of my life, and life of love!"  
Cupid rules our fates above,  
Ever let us vow to join  
In homage at his happy shrine."  
Cupid heard the lovers true,  
Again upon the *left* he flew,  
And with sportive sneeze divine,  
Renew'd of joy the sacred sign!

---

## BONAVENTURE DE PERIERS.

A HAPPY art in the relation of a story is, doubtless, a very agreeable talent—it has obtained La Fontaine all the applause which his charming *naïveté* deserves.

"*Bonaventure de Periers, Valet de Chambre de la Royné de Navarre*," of whom the French have three little volumes of tales in prose, shows that pleasantry and sportive vein in which the tales of that time frequently abound. The following short anecdote is not given as the best specimen of our author, but as it introduces a novel etymology of a word in great use.

"A student at law, who studied at Poitiers, had tolerably improved himself in cases of equity, not that he was overburthened with learning, but his chief deficiency was a want of assurance and confidence to display his knowledge. His father passing by Poitiers, recommended him to read aloud, and to render his memory more prompt by continued exercise. To obey the injunctions of his father, he determined to read at the *Ministry*. In order to obtain a certain assurance, he went every day into a garden, which was a very secret spot, being at a distance from any house, and where there grew a great number of fine large cabbages. Thus for a long time he pursued his studies, and repeated his lectures to these cabbages, addressing them by the title of *gentlemen*, and balancing his periods to them as if they had composed an audience of scholars. After a fortnight or three weeks' preparation, he thought it was high time to take the *chair*, imagining that he should be able to lecture his scholars as well as he had before done his cabbages. He comes forward, he begins his oration—but before a dozen words his tongue freezes between his teeth! Confused and hardly knowing where he was, all he could bring out was—*Domini, Ego bene video quod non estis caules*, that is to say—for there are some who will have everything in plain English—*Gentlemen, I now clearly see you are not cabbages!* In the garden he could conceive the cabbages to be scholars, but in the *chair*, he could not conceive the scholars to be cabbages."

On this story La Monnoye has a note, which gives a new origin to a familiar term.

"The hall of the School of Equity at Poitiers, where the institutes were read, was called *La Minuterie*. On which head, Florimond de Remond (book vii. ch. 11), speaking of Albert Babinot, one of the first disciples of Calvin, after having said he was called '*The good man*,' adds, that because he had been a student of the institutes at this *Minuterie* of Poitiers, Calvin, and others, styled him *Mr. Minister*, from whence, afterwards, Calvin took occasion to give the name of *MINISTERS* to the pastors of his church."

## GROTIUS.

THE Life of Grotius has been written by De Burigny: it shows the singular felicity of a man of letters and a statesman; and in what manner a student can pass his hours in the closest im-

prisonment. The gate of the prison has sometimes been the porch of fame.

Grotius was born with the happiest dispositions studious from his infancy, he had also received from Nature the faculty of genius; and was so fortunate as to find in his father a tutor who had formed his early taste and his moral feelings. The younger Grotius, in imitation of Horace, has celebrated his gratitude in verse.

One of the most interesting circumstances in the life of this great man, which strongly marks his genius and fortitude, is displayed in the manner in which he employed his time during his imprisonment. Other men, condemned to exile and captivity, if they survive, they despair; the man of letters counts those days as the sweetest of his life.

When a prisoner at the Hague, he laboured on a Latin essay on the means of terminating religious disputes, which occasioned so many infelicities in the state, in the church, and in families; when he was carried to Louvenstein, he resumed his law studies, which other employments had interrupted. He gave a portion of his time to moral philosophy, which engaged him to translate the maxims of the ancient poets, collected by Stobæus, and the fragments of Menander and Philemon. Every Sunday was devoted to read the Scriptures, and to write his Commentaries on the New Testament. In the course of the work he fell ill, but as soon as he recovered his health he composed his treatise, in Dutch verse, on the Truth of the Christian Religion. Sacred and profane authors occupied him alternately. His only mode of refreshing his mind was to pass from one work to another. He sent to Vossius his observations on the Tragedies of Seneca. He wrote several other works; particularly a little Catechism, in verse, for his daughter Cornelia; and collected materials to form his Apology. Add to these various labours an extensive correspondence he held with the learned and his friends; and his letters were often so many treatises. There is a printed collection amounting to two thousand. Grotius had notes ready for every classical author of antiquity whenever they prepared a new edition; an account of his plans and his performances might furnish a volume of themselves; yet he never published in haste, and was fond of revising them; we must recollect, notwithstanding such uninterrupted literary avocations, his hours were frequently devoted to the public functions of an ambassador. "I only reserve for my studies the time which other ministers give to their pleasures, to conversations often useless, and to visits sometimes unnecessary," such is the language of this great man! Although he produced thus abundantly, his confinement was not more than two years. We may well exclaim here, that the mind of Grotius had never been imprisoned.

Perhaps the most sincere eulogium, and the most grateful to this illustrious scholar, was that which he received at the hour of his death.

When this great man was travelling, he was suddenly struck by the hand of death, at the village of Rostock. The parish minister, who was called in his last moments, ignorant who the dying man was, began to go over the usual points; but Grotius, who saw there was no time to lose in exhortations, turned to him and told him that he needed them

not; and concluded by saying, *Sum Grotius*—I am Grotius. *Tu magnus ille Grotius*?—"What! are you the great Grotius?" interrogated the minister. What an eulogium! This anecdote seems, however, apocryphal; for we have a narrative of his death by the clergyman himself. On the death of Grotius a variety of tales, raised by different parties, were spread concerning his manner of dying.

In the approbation of the *censeur* to print this "Vie de Grotius," it is observed that while "his history gives us a clear idea of the extent of the human mind, it will further inform us, that Grotius died without reaping any advantage from his great talents."

#### NOBLEMEN TURNED CRITICS.

I OFFER to the contemplation of those unfortunate mortals who are necessitated to undergo the criticisms of lords, this pair of anecdotes—

Soderini, the Gonfaloniere of Florence, having had a statue made by the great *Michael Angelo*, when it was finished came to inspect it; and having for some time sagaciously considered it, poring now on the face, then on the arms, the knees, the form of the leg, and at length on the foot itself; the statue being of such perfect beauty, he found himself at a loss to display his powers of criticism, only by lavishing his praise. But only to praise, might appear as if there had been an obtuseness in the keenness of his criticism. He trembled to find a fault, but a fault must be found. At length he ventured to mutter something concerning the nose; it might, he thought, be something more Grecian. *Angelo* differed from his grace, but he said he would attempt to gratify his taste. He took up his chisel, and concealed some marble-dust in his hand; feigning to retouch the part, he adroitly let fall some of the dust he held concealed. The cardinal observing it as it fell, transported at the idea of his critical acumen, exclaimed—"Ah, *Angelo*! you have now given an inimitable grace!"

When Pope was first introduced to read his *Iliad* to Lord Halifax, the noble critic did not venture to be dissatisfied with so perfect a composition: but, like the cardinal, this passage, and that word, this turn, and that expression, formed the broken cant of his criticisms. The honest poet was stung with vexation; for, in general, the parts at which his lordship hesitated were those with which he was most satisfied. As he returned home with Sir Samuel Garth he revealed to him the anxiety of his mind. "Oh," replied Garth, laughing, "you are not so well acquainted with his lordship as myself; he must criticise. At your next visit read to him those very passages as they now stand; tell him that you have recollected his criticisms; and I'll warrant you of his approbation of them. This is what I have done a hundred times myself." Pope made use of this stratagem; it took, like the marble-dust of *Angelo*; and my lord, like the cardinal, exclaimed—"Dear Pope, they are now inimitable!"

#### LITERARY IMPOSTURES.

SOME authors have practised singular impositions on the public. *Varillas*, the French historian, enjoyed for some time a great reputation in his own country for his historical compositions, but when they became more known, the scholars of other countries destroyed the reputation which he had unjustly acquired. "His continual professions of sincerity prejudiced many in his favour, and made him pass for a writer who had penetrated into the inmost recesses of the cabinet: but the public were at length undeceived, and were convinced that the historical anecdotes which *Varillas* put off for authentic facts had no foundation, being wholly his own inventions;—though he endeavoured to make them pass for realities by affected citations of titles, instructions, letters, memoirs, and relations, all of them imaginary!" He had read almost everything historical, printed and manuscript; but he had a fertile political imagination, and gave his conjectures as facts, while he quoted at random his pretended authorities. Burnet's book against *Varillas* is a curious little volume.

Gemelli Careri, a Neapolitan gentleman, for many years never quitted his chamber; confined by a tedious indisposition, he amused himself with writing a *Voyage round the World*; giving characters of men, and descriptions of countries, as if he had really visited them; and his volumes are still very interesting. Du Halde, who has written so voluminous an account of China, compiled it from the Memoirs of the Missionaries, and never travelled ten leagues from Paris in his life; though he appears, by his writings, to be very familiar with Chinese scenery.

Damberg's travels more recently made a great sensation—and the public were duped; they proved to be the ideal voyages of a member of the German Grub-street, about his own garret! Too many of our "Travels" have been manufactured to fill a certain size; and some which bear names of great authority were not written by the professed authors.

There is an excellent observation of an anonymous author:—"Writers who never visited foreign countries, and travellers who have run through immense regions with fleeting pace, have given us long accounts of various countries and people; evidently collected from the idle reports and absurd traditions of the ignorant vulgar, from whom only they could have received those relations which we see accumulated with such undiscerning credulity."

Some authors have practised the singular imposition of announcing a variety of titles of works as if preparing for the press, but of which nothing but the titles have been written.

Paschal, historiographer of France, had a reason for these ingenious inventions; he continually announced such titles, that his pension for writing on the history of France might not be stopped. When he died, his historical labours did not exceed six pages!

Gregorio Leti is an historian of much the same stamp as *Varillas*. He wrote with great facility, and hunger generally quickened his pen. He

took everything too lightly; yet his works are sometimes looked into for many anecdotes of English history not to be found elsewhere; and perhaps ought not to have been there if truth had been consulted. His great aim was always to make a book: he swells his volumes with digressions, intersperses many ridiculous stories, and applies all the repartees he collected from old novel-writers to modern characters.

Such forgeries abound; the numerous "Testaments Politiques" of Colbert, Mazarine, and other great ministers, were forgeries usually from the Dutch press, as are many pretended political "Memoirs."

Of our old translations from the Greek and Latin authors, many were taken from French versions.

The travels written in Hebrew, of Rabbi Benjamin of Tudela, of which we have a curious translation, are, I believe, apocryphal. He describes a journey, which if ever he took, it must have been with his nightcap on; being a perfect dream! It is said that to inspire and give importance to his nation, he pretended that he had travelled to all the synagogues in the east, he mentions places which he does not appear ever to have seen, and the different people he describes no one has known. He calculates that he has found near eight hundred thousand Jews, of which about half are independent, and not subjects of any Christian or Gentile sovereign. These fictitious travels have been a source of much trouble to the learned, particularly to those who in their zeal to authenticate them followed the aerial footsteps of the Hypogryph of Rabbi Benjamin. He affirms that the tomb of Ezekiel, with the library of the first and second temples, were to be seen in his time at a place on the banks of the river Euphrates; Wesselius of Groningen, and many other literati, travelled on purpose to Mesopotamia, to reach the tomb and examine the library, but the fairy treasures were never to be seen, nor even heard of!

The first on the list of impudent impostors is Annus of Viterbo, a Dominican, and master of the sacred palace under Alexander VI. He pretended he had discovered the genuine works of Sanchoniatho, Manetho, Berosus, and other works, of which only fragments are remaining. He published seventeen books of antiquities! But not having any MSS to produce, though he declared he had found them buried in the earth, these literary fabrications occasioned great controversies; for the author died before he made up his mind to a confession. At their first publication universal joy was diffused among the learned—Suspicion soon rose, and detection followed. However, as the forger never would acknowledge himself as such it has been ingeniously conjectured that he himself was imposed on, rather than that he was the impostor; or, as in the case of Chatterton, possibly all may not be fictitious. It has been said that a great volume in MSS., anterior by two hundred years to the seventeen books of Annus, exists in the Bibliothèque Colbertine, in which these pretended histories were to be read; but as Annus would never point out the sources of his, the whole may be considered as a very wonderful imposture. I refer the reader to Tyrwhitt's Vindication of his Appendix to Rowley's or Chatter-

ton's Poems, p 140, for some curious observations, and some facts of literary imposture.

An extraordinary literary imposture was that of one Joseph Vella, who, in 1794, was an adventurer in Sicily, and pretended that he possessed seventeen of the lost books of Livy in Arabic: he had received this literary treasure, he said, from a Frenchman who had purloined it from a shelf in St. Sophia's church at Constantinople. As many of the Greek and Roman classics have been translated by the Arabians, and many were first known in Europe in their Arabic dress, there was nothing improbable in one part of his story. He was urged to publish these long-desired books; and Lady Spencer, then in Italy, offered to defray the expenses. He had the effrontery, by way of specimen, to edit an Italian translation of the sixtieth book, but that book took up no more than one octavo page! A professor of Oriental literature in Prussia introduced it in his work, never suspecting the fraud, it proved to be nothing more than the epitome of Florus. He also gave out that he possessed a code which he had picked up in the abbey of St. Martin, containing the ancient history of Sicily, in the Arabic period comprehending above two hundred years; and of which ages their own historians were entirely deficient in knowledge. Vella declared he had a genuine official correspondence between the Arabian governors of Sicily and their superiors in Africa, from the first landing of the Arabians in that island. Vella was now loaded with honours and pensions! It is true he showed Arabic MSS, which, however, did not contain a syllable of what he said. He pretended he was in continual correspondence with friends at Morocco and elsewhere. The King of Naples furnished him with money to assist his researches. Four volumes in quarto were at length published! Vella had the adroitness to change the Arabic MSS he possessed, which entirely related to Mahomet, to matters relative to Sicily; he bestowed several weeks' labour to disfigure the whole, altering page for page, line for line, and word for word, but interspersed numberless dots, strokes, and flourishes, so that when he published a fac-simile, every one admired the learning of Vella, who could translate what no one else could read. He complained he had lost an eye in this minute labour; and every one thought his pension ought to have been increased. Everything prospered about him, except his eye, which some thought was not so bad neither. It was at length discovered by his blunders, &c. that the whole was a forgery: though it had now been patronized, translated, and extracted through Europe. When this MS. was examined by an Orientalist, it was discovered to be nothing but a history of Mahomet and his family. Vella was condemned to imprisonment.

The Spanish antiquary, Medina Conde, in order to favour the pretensions of the church in a great lawsuit, forged deeds and inscriptions, which he buried in the ground, where he knew they would shortly be dug up. Upon their being found, he published engravings of them, and gave explanations of their unknown characters, making them out to be so many authentic proofs and evidences of the contested assumptions of the clergy.

The Morocco ambassador purchased of him a

copper bracelet of Fatima, which Medina proved by the Arabic inscription and many certificates to be genuine, and found among the ruins of the Alhambra, with other treasures of its last king, who had hid them there in hope of better days. This famous bracelet turned out afterwards to be the work of Medina's own hand, made out of an old brass candlestick!

George Psalmanazar, to whose labours we owe much of the great Universal History, exceeded in powers of deception any of the great impostors of learning. His island of Formosa was an illusion eminently bold, and maintained with as much felicity as erudition; and great must have been that erudition which could form a pretended language and its grammar, and fertile the genius which could invent the history of an unknown people: it is said that the deception was only satisfactorily ascertained by his own penitential confession; he had defied and baffled the most learned. The literary impostor Lauder had much more audacity than ingenuity, and he died condemned by all the world. Ireland's Shakespeare served to show that commentators are not blessed, necessarily, with an interior and unerring tact. Genius and learning are ill directed in forming literary impositions, but at least they must be distinguished from the fabrications of ordinary impostors.

A singular forgery was practised on Captain Wilford by a learned Hindu, who, to ingratiate himself and his studies with the too zealous and pious European, contrived, among other attempts, to give the history of Noah and his three sons, in his "Purana," under the designation of Satyavrata. Captain Wilford having read the passage, transcribed it for Sir William Jones, who translated it as a curious extract; the whole was an interpolation by the dexterous introduction of a forged sheet, discoloured and prepared for the purpose of deception, and which, having served his purpose for the moment, was afterwards withdrawn. As books in India are not bound, it is not difficult to introduce loose leaves. To confirm his various impositions, this learned forger had the patience to write two voluminous sections, in which he connected all the legends together in the style of the *Puranas*, consisting of 12,000 lines. When Captain Wilford resolved to collate the manuscript with others, the learned Hindu began to disfigure his own manuscript, the captain's, and those of the college, by erasing the name of the country and substituting that of Egypt. With as much pains, and with a more honourable direction, our Hindu Lauder might have immortalised his invention.

We have authors who sold their names to be prefixed to works they never read; or, on the contrary, have prefixed the names of others to their own writings. Sir John Hill, once when he fell sick, owned to a friend that he had overfatigued himself with writing seven works at once! one of which was on architecture, and another on cookery! This hero once contracted to translate Swammerdam's work on insects for fifty guineas. After the agreement with the bookseller, he perfectly recollected that he did not understand a single word of the Dutch language! Nor did there exist a French translation. The work, however, was not the less

done for this small obstacle. Sir John bargained with another translator for twenty-five guineas. The second translator was precisely in the same situation as the first; as ignorant, though not so well paid as the knight. He rebargained with a third, who perfectly understood his original, for twelve guineas! So that the translators who could not translate feasted on venison and turtle, while the modest drudge, whose name never appeared to the world, broke in patience his daily bread! The craft of authorship has many mysteries. The great patriarch and primeval dealer in English literature is said to have been Robert Green, one of the most facetious, profligate, and indefatigable of the Scribleri family. He laid the foundation of a new dynasty of literary emperors. The first act by which he proved his claim to the throne of Grubstreet has served as a model to his numerous successors—it was an ambidextrous trick! Green sold his "*Orlando Furioso*" to two different theatres, and is supposed to have been the first author in English literary history who wrote as a *trader*; or as crabbed Anthony Wood phrases it in the language of celibacy and cynicism, "he wrote to maintain his *wife*, and that high and loose course of living which *poets generally follow*." With a drop still sweeter, old Anthony describes Gayton, another worthy; "he came up to London to live in a *shirking condition*, and wrote *true things* merely to get bread to sustain him and his *wife*." The hermit Anthony seems to have had a mortal antipathy against the Eves of literary men.

#### CARDINAL RICHELIEU.

THE present anecdote concerning Cardinal Richelieu may serve to teach the man of letters how he deals out criticisms to the *great*, when they ask his opinion of manuscripts, be they in verse or prose.

The cardinal placed in a gallery of his palace the portraits of several illustrious men, and he was desirous of composing the inscriptions to be placed round the portraits. The one which he intended for Montluc, the marshal of France, was conceived in these terms: *Multa fecit, plura scripsit, vir tamen magnus fuit*. He showed it without mentioning the author to Bourbon, the royal Greek professor, and asked his opinion concerning it. He reprobated it, and considered that the Latin was much in the style of the *breviary*; and, if it had concluded with an *alleluia*, it would serve for an *anthem* to the *Magnificat*. The cardinal agreed with the severity of his strictures, and even acknowledged the discernment of the professor; "for," he said, "it is really written by a priest." But however he might approve of Bourbon's critical powers, he punished without mercy his ingenuity. The pension his majesty had bestowed on him was withheld the next year.

The cardinal was one of those ambitious men who foolishly attempt to rival every kind of genius; and seeing himself constantly disappointed, he envied, with all the venom of rancour, those talents which are so frequently the *all* that men of genius possess.

He was jealous of Balzac's splendid reputation,

nd offered the elder Heinsius ten thousand crowns to write a criticism which should ridicule his elaborate compositions. This Heinsius refused, because Salmassius threatened to revenge Balzac on his *Herodes Infanticida*.

He attempted to rival the reputation of Corneille's "Cid," by opposing to it one of the most ridiculous dramatic productions, it was the allegorical tragedy called "Europe," in which the minister had congregated the four quarters of the world! Much political matter was thrown to gether, divided into scenes and acts. There are appended to it keys of the dramatis personæ and of the allegories. In this tragedy Francion represents France, Ibere, Spain, Parthenope, Naples, &c., and these have their attendants—Lilian (alluding to the French lilies) is the servant of Francion, while Hispale is the confidant of Ibere. But the key to the allegories is much more copious—Albione signifies England, *three knots of the hair of Austrasie* mean the towns of Clermont, Stenay, and Jamet, these places once belonging to Lorraine. *A box of diamonds of Austrasie* is the town of Nancy, belonging once to the dukes of Lorraine. *The key of Iberia's great porch* is Perpignan, which France took from Spain, and in this manner is this sublime tragedy composed! When he first sent it anonymously to the French Academy it was reprobated. He then tore it in a rage, and scattered it about his study. Towards evening, like another Medea lamenting over the members of her own children, he and his secretary passed the night in uniting the scattered limbs. He then ventured to avow himself, and having pretended to correct this incorrigible tragedy, the submissive Academy retracted their censures, but the public pronounced its melancholy fate on its first representation. This lamentable tragedy was intended to thwart Corneille's "Cid." Enraged at its success, Richelieu even commanded the Academy to publish a severe *critique* of it well known in French literature. Boileau on this occasion has these two well-turned verses—

"En vain contre le Cid, un ministre se ligue,  
Pour Paris, pour *Chimene*, les yeux de *Rodrigue*."  
To oppose the Cid, in vain the statesman tries,  
All Paris, for *Chimene*, has *Roderick's* eyes

It is said that in consequence of the fall of this tragedy the French custom is derived of securing a number of friends to applaud their pieces at their first representations. I find the following droll anecdote concerning this droll tragedy in Beauchamp's *Recherches sur la Théâtré*.

The minister, after the ill success of his tragedy, retired unaccompanied the same evening to his country house at Rueil. He then sent for his favourite Desmaret, who was at supper with his friend Petit Desmaret, conjecturing that the interview would be stormy, begged his friend to accompany him.

"Well!" said the cardinal as soon as he saw them, "the French will never possess a taste for what is lofty: they seem not to have relished my tragedy."—"My lord," answered Petit, "it is not the fault of the piece, which is so admirable, but that of the players. Did not your eminence perceive that not only they knew not their parts, but that they were all drunk?"—"Really," replied the

cardinal, something pleased, "I observed they acted it dreadfully ill."

Desmaret and Petit returned to Paris, flew directly to the players to plan a new mode of performance, which was to secure a number of spectators; so that at the second representation bursts of applause were frequently heard!

Richelieu had another singular vanity of closely imitating Cardinal Ximenes. Pliny was not a mere servile imitator of Cicero. Marville tells us that, like Ximenes, he placed himself at the head of an army like him, he degraded princes and nobles, and like him, rendered himself formidable to all Europe. And because Ximenes had established schools of theology, Richelieu undertook likewise to raise into notice the schools of the Sorbonne. And, to conclude, as Ximenes had written several theological treatises, our cardinal was also desirous of leaving posterity various polemical works. But his gallantries rendered him more ridiculous. Always in ill health, this miserable lover and grave cardinal would, in a freak of love, dress himself with a red feather in his cap and sword by his side. He was more hurt by an offensive nickname given him by the queen of Louis XIII than even by the hiss of theatres and the critical condemnation of academies.

Cardinal Richelieu was assuredly a great political genius. Sir William Temple observes, that he instituted the French Academy to give employment to the *vults*, and to hinder them from inspecting too narrowly his politics and his administration. It is believed that the Marshal de Grammont lost an important battle by the orders of the cardinal, that in this critical conjuncture of affairs his majesty, who was inclined to dismiss him, could not then absolutely do without him.

Vanity in this cardinal levelled a great genius. He who would attempt to display universal excellence will be impelled to practise meanesses, and to act follies which, if he has the least sensibility, must occasion him many a pang and many a blush.

#### ARISTOTLE AND PLATO.

No philosopher has been so much praised and censured as Aristotle, but he had this advantage, of which some of the most eminent scholars have been deprived, that he enjoyed during his life a splendid reputation. Philip of Macedon must have felt a strong conviction of his merit when he wrote to him on the birth of Alexander—"I receive from the gods this day a son, but I thank them not so much for the favour of his birth, as his having come into the world at a time when you can have the care of his education, and that through you he will be rendered worthy of being my son."

Diogenes Laertius describes the person of the Stagyrte—His eyes were small, his voice hoarse, and his legs lank. He stammered, was fond of a magnificent dress, and wore costly rings. He had a mistress whom he loved passionately, and for whom he frequently acted inconsistently with the philosophic character, a thing as common with philosophers as with other men. Aristotle had



nothing of the austerity of the philosopher, though his works are so austere he was open, pleasant, and even charming in his conversation, fiery and volatile in his pleasures, magnificent in his dress. He is described as fierce, disdainful, and sarcastic. He joined to a taste for profound erudition that of an elegant dissipation. His passion for luxury occasioned him such expenses when he was young, that he consumed all his property. Lærtius has preserved the will of Aristotle, which is curious. The chief part turns on the future welfare and marriage of his daughter. "If, after my death, she chooses to marry, the executors will be careful she marries no person of an inferior rank. If she resides at Chalcis, she shall occupy the apartment contiguous to the garden, if she chooses Stagyræ, she shall reside in the house of my father, and my executors shall furnish either of those places she fixes on."

Aristotle had studied under the divine Plato, but the disciple and the master could not possibly agree in their doctrines: they were of opposite tastes and talents. Plato was the chief of the academic sect, and Aristotle of the peripatetic. Plato was simple, modest, frugal, and of austere manners, a good friend and a zealous citizen, but a theoretical politician; a lover indeed of benevolence, and desirous of diffusing it amongst men, but knowing little of them as we find them, his "republic" is as chimerical as Rousseau's ideas, or Sir Thomas More's Utopia.

Rapin, the critic, has sketched an ingenious parallel of these two celebrated philosophers.

"The genius of Plato is more polished, and that of Aristotle more vast and profound. Plato has a lively and teeming imagination, fertile in invention, in ideas, in expressions, and in figures, displaying a thousand different turns, a thousand new colours, all agreeable to their subject, but after all it is nothing more than imagination. Aristotle is hard and dry in all he says, but what he says is all reason, though it is expressed dryly; his diction, pure as it is, has something uncommonly austere, and his obscurities, natural or affected, disgust and fatigue his readers. Plato is equally delicate in his thoughts and in his expressions. Aristotle, though he may be more natural, has not any delicacy; his style is simple and equal, but close and nervous, that of Plato is grand and elevated, but loose and diffuse. Plato always says more than he should say. Aristotle never says enough, and leaves the reader always to think more than he says. The one surprises the mind, and charms it by a flowery and sparkling character; the other illuminates and instructs it by a just and solid method. Plato communicates something of genius by the fecundity of his own, and Aristotle something of judgment and reason by that impression of good sense which appears in all he says. In a word, Plato frequently only thinks to express himself well, and Aristotle only thinks to think justly."

An interesting anecdote is related of these philosophers—Aristotle became the rival of Plato. Literary disputes long subsisted between them. The disciple ridiculed his master, and the master treated contemptuously his disciple. To make this superiority manifest, Aristotle wished for a regular disputation before an audience where

erudition and reason might prevail, but this satisfaction was denied.

Plato was always surrounded by his scholars who took a lively interest in his glory. Three of these he taught to rival Aristotle, and it became their mutual interest to depreciate his merits. Unfortunately one day Plato found himself in his school without these three favourite scholars. Aristotle flies to him—a crowd gathers and enters with him. The idol whose oracles they wished to overturn was presented to them. He was then a respectable old man, the weight of whose years had enfeebled his memory. The combat was not long. Some rapid sophisms embarrassed Plato. He saw himself surrounded by the inevitable traps of the subtlest logician. Vanquished, he reproached his ancient scholar by a beautiful figure—"He has kicked against us as a colt against its mother."

Soon after this humiliating adventure he ceased to give public lectures. Aristotle remained master in the field of battle. He raised a school, and devoted himself to render it the most famous in Greece. But the three favourite scholars of Plato zealous to avenge the cause of their master, and to make amends for their imprudence in having quitted him, armed themselves against the usurper—Xenocrates, the most ardent of the three, attacked Aristotle, confounded the logician, and re-established Plato in all his rights. Since that time the academic and peripatetic sects, animated by the spirits of their several chiefs, avowed an eternal hostility. In what manner his works have descended to us has been told in this volume in the article *Destruction of Books*. Aristotle having declaimed irreverently of the gods, and dreading the fate of Socrates, wished to retire from Athens. In a beautiful manner he pointed out his successor. There were two rivals in his schools: Menodæmus the Rhodian, and Theophrastus the Lesbian. Alluding delicately to his own critical situation, he told his assembled scholars that the wine he was accustomed to drink was injurious to him, and he desired them to bring the wines of Rhodes and Lesbos. He tasted both, and declared they both did honour to their soil, each being excellent, though differing in their quality—"The Rhodian wine is the strongest, but the Lesbian is the sweetest, and that he himself preferred it." Thus his ingenuity designated his favourite. Theophrastus, the author of the "Characters," for his successor.

#### ABELARD AND ELOISA

ABELARD, so famous for his writings and his amours with Eloisa, ranks among the heretics for opinions concerning the Trinity! His superior genius probably made him appear so culpable in the eyes of his enemies. The cabal formed against him disturbed the earlier part of his life with a thousand persecutions, till at length they persuaded Bernard, his old friend, but who had now turned saint, that poor Abelard was what their malice described him to be. Bernard, inflamed against him, condemned unheard the unfortunate scholar. But it is remarkable that the book which was burnt as unorthodox, and as the com-

position of Abelard, was in fact written by Peter Lombard, bishop of Paris a work which has since been canonized in the Sorbonne, and on which the scholastic theology is founded. The objectionable passage is an illustration of the Trinity by the nature of a syllogism—"As," says he, "the three propositions of a syllogism form but one truth, so the Father and Son constitute but one essence—The major represents the Father, the minor the Son, and the conclusion the Holy Ghost." It is curious to add that Bernard himself has explained this mystical union precisely in the same manner, and equally clear. "The understanding," says this saint, "is the image of God. We find it consists of three parts—memory, intelligence, and will. To memory, we attribute all which we know, without cogitation, to intelligence, all truths we discover which have not been deposited by memory. By memory, we resemble the Father; by intelligence the Son; and by will the Holy Ghost." Bernard's *lib. de Anima*, Cap. I. Num. 6, quoted in the *Mém. Secrètes de la République des Lettres*. We may add, also, that because Abelard, in the warmth of honest indignation, had reproved the monks of St. Denis, in France, and St. Gildas de Ruy, in Bretagne, for the horrid incontinence of their lives, they joined his enemies, and assisted to smother the life of this ingenuous scholar, who perhaps was guilty of no other crime than that of feeling too sensibly an attachment to one who not only possessed the enchanting attractions of the softer sex, but, what indeed is very unusual, a congeniality of disposition, and an enthusiasm of imagination.

"Is it, in heaven, a crime to love too well?"

It appears by a letter of Peter de Cluny to Eloisa, that she had solicited for Abelard's absolution. The abbot gave it to her. It runs thus: "Ego Petrus Cluniacensis Abbas, qui Petrum Abaelardum in monachum Cluniacensem recepi, et corpus ejus furtim delatum Heloise abbatisse et moniali Paracleti concessi, auctoritate omnipotentis Dei et omnium sanctorum absolvo cum pro officio ob omnibus peccatis suis."

An ancient chronicle of Tours records that when they deposited the body of the Abbess Eloisa in the tomb of her lover Peter Abelard, who had been there interred twenty years, this faithful husband raised his arms, stretched them, and closely embraced his beloved Eloisa. This poetic fiction was invented to sanctify, by a miracle, the frailties of their youthful days. This is not wonderful—but it is strange that Du Chesne, the father of French history, not only relates this legendary tale of the ancient chroniclers, but gives it as an incident well authenticated, and maintains its possibility by various other examples. Such fanciful incidents not only embellish poetry, but enliven history.

Bayle tells us that *billets doux* and *amorous verses* are two powerful machines to employ in the assaults of love, particularly when the passionate songs the poetical lover composes are sung by himself. This secret was well known to the elegant Abelard. Abelard so touched the sensible heart of Eloisa, and infused such fire into her frame, by employing his *fine pen* and his *fine voice*, that the

poor woman never recovered from the attack. She herself informs us that he displayed two qualities which are rarely found in philosophers, and by which he could instantly win the affections of the female,—he wrote and sung finely. He composed *love verses* so beautiful, and songs so agreeable, as well for the *words* as the *airs*, that all the world got them by heart, and the name of his mistress was spread from province to province.

What a gratification to the enthusiastic the amorous, the vain Eloisa! of whom Lord Lyttelton in his curious life of Henry II. observes, that had she not been compelled to read the fathers and the legends in a nunnery, and had been suffered to improve her genius by a continued application to polite literature, from what appears in her letters, she would have excelled any man of that age.

Eloisa, I suspect, however, would have proved but a very indifferent polemic. She seems to have had a certain delicacy in her manners which rather belongs to the *fine lady*. We cannot but smile at an observation of hers on the *apostles* which we find in her letters. We read that the *apostles*, even in the company of their Master, were so rustic and ill bred that, regardless of common decorum, as they passed through the corn fields they plucked the ears, and ate them like children. Nor did they wash their hands before they sat down to table. To eat with unwashed hands, said our Saviour to those who were offended, doth not defile a man.

It is on the misconception of the mild apologetical reply of Jesus, indeed, that religious fanatics have really considered that to be careless of their dress, and not to free themselves from filth and slovenliness, is an act of piety, just as the late political fanatics, who thought that republicanism consisted in the most offensive filthiness. On this principle, that it is unright to go dirty, ragged, and slovenly, says Bishop Lavington, "Enthusiasm of the Methodists and Papists, how piously did Whitefield take care of the outward man, who in his journals writes, 'My apparel was meant—thought it unbecoming a penitent to have powdered hair—I wore woollen gloves, a patched gown, and dirty shoes.'"

After an injury, not less cruel than humiliating, Abelard raises the school of the Paraclete, with what enthusiasm he followed to that desert! His scholars in crowds hasten to their adored master. They cover their mud sheds with the branches of trees. They care not to sleep under better roofs, provided they remain by the side of their unfortunate master. How lively must have been their taste for study! It formed their solitary passion, and the love of glory was gratified even in that desert.

The two reprehensible lines in Pope's Eloisa, too celebrated among certain of its readers,

"Not Cæsar's empress would I deign to prove,  
No,—make me mistress to the man I love!"

are, however, found in her original letters. The author of that ancient work, "The Romance of the Rose," has given it thus *naively*, a specimen of the natural style in those days.

Se l'empereur, qui est a Rome  
Soubz qui doyvent estre tout honneur

Me daignoit prendre pour sa femme,  
 Et me faire du monde dame ;  
 Si voudroye-je mieux, dist-elle  
 Et Dieu en tesmoing en appelle  
 Etre sa Putaine appelée  
 Qu'etre emperiere couronnée.

#### PHYSIOGNOMY.

A VERY extraordinary physiognomical anecdote has been given by De la Place in his "*Pièces Intéressantes et peu Connues*," vol. iv. p. 8.

A friend assured him that he had seen a voluminous and secret correspondence which had been carried on between Louis XIV. and his favourite physician De la Chambre on this science: the faith of the monarch seems to have been great, and the purpose to which this correspondence tended was extraordinary indeed, and perhaps scarcely credible. Who will believe that Louis XIV. was so convinced of that talent which De la Chambre attributed to himself, of deciding merely by the physiognomy of persons not only on the real bent of their character, but to what employment they were adapted, that the king entered into a *secret correspondence* to obtain the critical notices of his *physiognomist*? That Louis XIV. should have pursued this system, undetected by his own courtiers, is also singular; but it appears by this correspondence that this art positively swayed him in his choice of officers and favourites. On one of the backs of these letters De la Chambre had written, "If I die before his majesty, he will incur great risk of making many an unfortunate choice!"

This collection of physiognomical correspondence, if it does really exist, would form a curious publication; we have heard nothing of it! De la Chambre was an enthusiastic physiognomist, as appears by his works; "The Characters of the Passions," four volumes in quarto; "The Art of knowing Mankind;" and "The Knowledge of Animals." Lavater quotes his "Vote and Interest" in favour of his favourite science. It is, however, curious to add, that Philip Earl of Pembroke, under James I., had formed a particular collection of portraits, with a view to physiognomical studies. According to Evelyn on Medals, p. 302, such was his sagacity in discovering the characters and dispositions of men by their countenances, that James I. made no little use of his extraordinary talent on the *first arrival of ambassadors at court*.

The following physiological definition of PHYSIOGNOMY is extracted from a publication by Dr. Gwithier, of the year 1604, which, dropping his history of "The Animal Spirits," is curious.

"Soft wax cannot receive more various and numerous impressions than are imprinted on a man's face by *objects* moving his affections: and not only the *objects* themselves have this power, but also the *very images or ideas*; that is to say, anything that puts the animal spirits into the same motion: that the *object* present did will have the same effect with the *object*. To prove the first, let one observe a man's face looking on a pitiful object, then a ridiculous, then a strange, then on a terrible or dangerous object, and so

forth. For the second, that *ideas* have the same effect with the *object*, dreams confirm too often.

"The manner I conceive to be thus. The animal spirits moved in the sensory by an object, continue their motion to the brain; whence the motion is propagated to this or that particular part of the body, as is most suitable to the design of its creation; having first made an alteration in the *face* by its nerves, especially by the *pathetic* and *oculorum motorii* actuating its many muscles, as the dial-plate to that stupendous piece of clock-work which shows what is to be expected next from the striking part. Not that I think the motion of the spirits in the sensory continued by the impression of the object all the way, as from a finger to the foot: I know it too weak, though the tenseness of the nerves favours it. But I conceive it done in the medulla of the brain, where is the common stock of spirits; as in an organ, whose pipes being uncovered, the air rushes into them; but the keys let go, are stopped again. Now, if by repeated acts or frequent entertaining of a favourite idea of a passion or vice, which natural temperament has hurried one to, or custom dragged, the *face* is so often put into that posture which attends such acts, that the animal spirits find such latent passages into its nerves, that it is sometimes unalterably set: as the *Indian* religious are by long continuing in strange postures in their *pagods*. But most commonly such a habit is contracted, that it falls insensibly into that posture when some present object does not obliterate that more natural impression by a new, or dissimulation hide it.

"Hence it is that we see great drinkers with eyes generally set towards the nose, the adduct muscles being often employed to let them see their loved liquor in the glass at the time of drinking; which were therefore called *bibitory*. Lascivious persons are remarkable for the *oculorum mobilis petulantia*, as Petronius calls it. From this also we may solve the *Quaker's* expecting face, waiting for the pretended spirit; and the melancholy face of the *sectaries*; the *studious* face of men of great application of mind; revengeful and bloody men, like executioners in the act: and though silence in a sort may awhile pass for wisdom, yet sooner or later, Saint Martin peeps through the disguise to undo all. A *changeable face* I have observed to show a *changeable mind*. But I would by no means have what has been said understood as without exception: for I don't not but sometimes there are found men with great and virtuous souls under very unpromising outsides."

The great Prince of Condé was very expert in a sort of physiognomy which showed the peculiar habits, motions, and postures of familiar life and mechanical employments. He would sometimes lay wagers with his friends, that he would guess, upon the Pont Neuf, what *traded* persons were of that passed by, from their walk and air.

#### CHARACTERS DESCRIBED BY MUSICAL NOTES.

THE idea of describing characters under the names of Musical Instruments has been already

displayed in two most pleasing papers which embellish the *Tatler*, written by Addison. He dwells on this idea with uncommon success. It has been applauded for its *originality*; and in the general preface to that work, those papers are distinguished for their felicity of imagination. The following paper was published in the year 1700, in a volume of "Philosophical Transactions and Collections," and the two numbers of Addison in the year 1710. It is probable that this inimitable writer borrowed the seminal hint from this work.

"A conjecture at dispositions from the modulations of the voice.

"Sitting in some company, and having been but a little before musical, I chanced to take notice, that in ordinary discourse *words* were spoken in *perfect notes*; and that some of the company used *eighths*, some *fifths*, some *thirds*; and that his discourse which was most pleasing, his *words*, as to their tone, consisted most of *concord*, and were of *discords* of such as made up harmony. The same person was the most affable, pleasant, and best natured in the company. This suggests a reason why many discourses which one *hears* with much pleasure, when they come to be *read* scarcely seem the same things.

"From this difference of MUSIC in SPEECH, we may conjecture that of TEMPER. We know, the Doric mood sounds gravity and sobriety; the Lydian, buxumness and freedom; the Æolic, sweet stillness and quiet composure; the Phrygian, jollity and youthful levity; the Ionic is a stiller of storms and disturbances arising from passion. And why may not we reasonably suppose, that those whose speech naturally runs into the notes peculiar to any of these moods, are likewise in nature heretofore congenious? *C Fa ut* may show me to be of an ordinary capacity, though good disposition. *G Sol re ut*, to be peevish and effeminate. *Flats*, a manly or melancholic sadness. He who hath a voice which will in some measure agree with all *clefs*, to be of good parts, and fit for variety of employments, yet somewhat of an inconstant nature. Likewise from the TIMES: *se semi-briefs* may speak a temper dull and phlegmatic; *minims*, grave and serious; *crotchets*, a prompt wit; *quavers*, vehemency of passion, and scolds use them. *Semi-brief-rest*, may denote one either stupid or fuller of thoughts than he can utter; *minim-rest*, one that deliberates; *crotchet-rest*, one in a passion. So that from the natural use of MOOD, NOTE, and TIME, we may collect DISPOSITIONS."

---

MILTON.

It is painful to observe the acrimony which the most eminent scholars have infused frequently in their controversial writings. The politeness of the present times has in some degree softened the malignity of the man, in the dignity of the author, but this is by no means an irrevocable law.

It is said not to be honourable to literature to revive such controversies; and a work entitled "Querelles Littéraires," when it first appeared, excited loud murmurs. But it has its moral; like showing the drunkard to a youth that he may

turn aside disgusted with ebriety. Must we suppose that men of letters are exempt from the human passions? Their sensibility, on the contrary, is more irritable than that of others. To observe the ridiculous attitudes in which great men appear, when they employ the style of the fish-market, may be one great means of restraining that ferocious pride often breaking out in the republic of letters. Johnson at least appears to have entertained the same opinion; for he thought proper to republish the low invective of Dryden against *Settle*: and since I have published my "Quarrels of Authors," it becomes me to say no more.

The celebrated controversy of *Salmasius* continued by *Morus* with *Milton*—the first the pleader of King Charles, the latter the advocate of the people—was of that magnitude, that all Europe took a part in the paper-war of these two great men. The answer of *Milton*, who perfectly massacred *Salmasius*, is now read but by the few. Whatever is addressed to the times, however great may be its merit, is doomed to perish with the times; yet on these pages the philosopher will not contemplate in vain.

It will form no uninteresting article to gather a few of the rhetorical *tweeds*, for *flowers* we cannot well call them, with which they mutually presented each other. Their rancour was at least equal to their erudition, the two most learned antagonists of a learned age!

*Salmasius* was a man of vast erudition, but no taste. His writings are learned; but sometimes ridiculous. He called his work *Defensio Regia*, Defence of Kings. The opening of this work provokes a laugh. "Englishmen! who toss the heads of kings as so many tennis-balls; who play with crowns as if they were bowls; who look upon sceptres as so many crooks."

That the deformity of the body is an idea we attach to the deformity of the mind, the vulgar must acknowledge; but surely it is unpardonable in the enlightened philosopher thus to compare the crookedness of corporal matter with the rectitude of the intellect; yet *Milbourne* and *Dennis*, the last a formidable critic, have frequently considered, that comparing Dryden and Pope to whatever the eye turned from with displeasure was very good argument to lower their literary abilities. *Salmasius* seems also to have entertained this idea, though his spies in England gave him wrong information; or, possibly, he only drew the figure of his own distempered imagination.

*Salmasius* sometimes reproaches *Milton* as being but a puny piece of man; an homunculus, a dwarf deprived of the human figure, a bloodless being, composed of nothing but skin and bone; a contemptible pedagogue, fit only to *hog* his boys; and sometimes elevating the ardour of his mind into a poetic frenzy, he applies to him the words of Virgil, "*Monstrum horrendum, informe, ingens, cui lumen ademptum*." Our great poet thought this senseless declamation merited a serious refutation; perhaps he did not wish to appear despicable in the eyes of the ladies; and he would not be silent on the subject, he says, lest any one should consider him as the credulous Spaniards are made to believe by their priests, that a heretic is a kind of rhinoceros or a dog-headed monster.

Milton says, that he does not think any one ever considered him as unbecomingly, that his size rather approaches mediocrity than the diminutive, that he still felt the same courage and the same strength which he possessed when young, when, with his sword, he felt no difficulty to combat with men more robust than himself, that his face, far from being pale, emaciated, and wrinkled, was sufficiently creditable to him, for though he had passed his fortieth year, he was in all other respects ten years younger. And very pathetically he adds, "that even his eyes, blind as they are, are unblemished in their appearance, in this instance alone, and much against my inclination, I am a deceiver."

Morus, in his Epistle dedicatory of his *Regni Sanguinis Clamor*, compares Milton to a hangman his disordered vision to the blindness of his soul, and vomits forth his venom.

When Salmasius found that his strictures on the person of Milton were false, and that, on the contrary, it was uncommonly beautiful, he then turned his battery against those graces with which Nature had so liberally adorned his adversary. And it is now that he seems to have laid no restrictions on his pen, but raging with the irritation of Milton's success, he throws out the blackest calumnies, and the most infamous aspersions.

It must be observed, when Milton first proposed to answer Salmasius he had lost the use of one of his eyes, and his physicians declared, that if he applied himself to the controversy, the other would likewise close for ever. His patriotism was not to be baffled but with life itself. Unhappily the prediction of his physicians took place. Thus a learned man in the occupations of study falls blind a circumstance even now not read without sympathy. Salmasius considers it as one from which he may draw caustic ridicule and satiric severity.

Salmasius glories that Milton lost his health and his eyes in answering his apology for King Charles. He does not now reproach him with natural deformities, but he malignantly sympathises with him, that he now no more is in possession of that beauty which rendered him so amiable during his residence in Italy. He speaks more plainly in a following page, and in a word, would blacken the austere virtue of Milton with a crime too in famous to name.

Impartiality of criticism obliges us to confess that Milton was not destitute of rancour. When he was told that his adversary boasted he had occasioned the loss of his eyes, he answered, with the ferocity of the irritated passion—"And I shall cost him his life!" A prediction which was soon after verified for Christina, Queen of Sweden, withdrew her patronage from Salmasius, and sided with Milton. The universal neglect the proud scholar felt hastened his death in the course of a twelvemonth.

How the greatness of Milton's mind was degraded! He actually condescended to enter into a correspondence in Holland to obtain little scandalous anecdotes of his miserable adversary Morus, and deigned to adulate the unworthy Christina of Sweden, because she had expressed herself favourably on his "Defence." Of late years we have had but too many instances of this worst of passions, the antipathies of politics!

## ORIGIN OF NEWSPAPERS

We are indebted to the Italians for the idea of newspapers. The title of their *gazettes* was perhaps derived from *gazzeria*, a magpie or chatterer or more probably from a farthing coin, peculiar to the city of Venice, called *gazetta*, which was the common price of the newspapers. Another etymologist is for deriving it from the Latin *gaza*, which would colloquially lengthen into *gazetta*, and signify a little treasury of news. The Spanish derive it from the Latin *gaza*, and likewise their *gazatero* and our *gazetteer* for a writer of the *gazette*, and, what is peculiar to themselves, *gazetista*, for a lover of the gazette.

Newspapers then took their birth in that principal land of modern politicians, Italy, and under the government of that aristocratical republic Venice. The first paper was a Venetian one, and only monthly, but it was merely the newspaper of the government. Other governments afterwards adopted the Venetian plan of a newspaper, with the Venetian name, from a solitary government gazette, an inundation of newspapers has burst upon us.

Mr George Chalmers in his life of Ruddiman gives a curious particular of these Venetian gazettes. "A jealous government did not allow a private newspaper, and the Venetian gazetta continued long after the invention of printing to the close of the sixteenth century, and even to our own days, to be distributed in manuscript." In the Magliabechian library at Florence are thirty volumes of Venetian gazettes all in manuscript.

Those who first wrote newspaper were called by the Italians *menanti*, because, says Vossius, they intended commonly by these loose papers to spread about defamatory reflections, and were therefore prohibited in Italy by Gregory XIII by a particular bull, under the name of *menantes*, from the Latin *minantes* threatening. Menage, however, derives it from the Italian *menare*, which signifies to lead at large or spread afar.

Mr Chalmers discovers in England the first newspaper. It may gratify national pride, says he, to be told that mankind are indebted to the wisdom of Elizabeth and the prudence of Burleigh for the first newspaper. The epoch of the Spanish Armada is also the epoch of a genuine newspaper. In the British Museum are several newspapers which were printed while the Spanish fleet was in the English Channel during the year 1588. It was a wise policy to prevent, during a moment of general anxiety, the danger of false reports, by publishing real information. The earliest newspaper is entitled "The English Mercure," which by authority "was imprinted at London by her highnesses printer, 1588." These were, however, but extraordinary gazettes, not regularly published. In this obscure origin they were skilfully directed by the policy of that great statesman Burleigh, who, to inflame the national feeling, gives an extract of a letter from Madrid which speaks of putting the queen to death, and the instruments of torture on board the Spanish fleet.

Mr Chalmers has exultingly taken down these patriarchal newspapers, covered with the dust of two centuries.

The first newspaper in the collection of the British Museum is marked No. 50, and is in Roman, not in black letter. It contains the usual articles of news like the London Gazette of the present day. In that curious paper, there are news dated from Whitehall, on the 23rd July, 1688. Under the date of July 26 there is the following notice: "Yesterday the Scots ambassador being introduced to Sir Francis Walsingham, had a private audience of her majesty, to whom he delivered a letter from the king his master; containing the most cordial assurances of his resolution to adhere to her majesty's interests, and to those of the Protestant religion. And it may not here be improper to take notice of a wise and spiritual saying of this young prince (he was twenty-two) to the queen's minister at his court, viz. That all the favour he did expect from the Spaniards was the courtesy of Polyphemus to Ulysses, to be the last devoured." Mr. Chalmers defies the gravesteele of the present day to give a more decorous account of the introduction of a foreign minister. The aptness of King James's classical saying carried it from the newspaper into history. I must add, that in respect to his wit no man has been more injured than this monarch. More pointed sentences are recorded of James I. than perhaps of any prince, and yet, such is the delusion of that medium by which the popular eye sees things in this world, that he is usually considered as a mere royal pedant. I have entered more largely on this subject in an "Inquiry of the literary and political character of James I."

From one of these "Mercuries," Mr. Chalmers has given some advertisements of books, which run much like those of the present times, and exhibit a picture of the literature of those days. All these publications were "imprinted and sold" by the queen's printers, Field and Baker.

1st. An admonition to the people of England, wherein are answered the slanderous untruths reproachfully uttered by *Mar-prelate*, and others of his brood, against the bishops and chief of the clergy.\*

2ndly. The copy of a letter sent to Don Bernardino Mendoza, ambassador in France, for the king of Spain; declaring the state of England, &c. The second edition.

3rdly. An exact journal of all passages at the siege of Bergen-op-Zoom. By an eye-witness.

4thly. Father Parson's coat well dusted; or short and pithy animadversions on that infamous fardle of abuse and falsities, entitled *Leicester's Commonwealth* †

5thly. *Elizabetha Triumphans*, an heroic poem by James Aske; with a declaration how her excellence was entertained at the royal course at Tilbury, and of the overthrow of the Spanish fleet.

Periodical papers seem first to have been more generally used by the English, during the civil

\* I have written the history of the *Mar-prelate* faction, in "Quarrels of Authors," which our historians appear not to have known. The materials were suppressed by government, and not preserved even in our national depositories.

† A curious secret history of the Earl of Leicester, by the Jesuit Parson.

war of the usurper Cromwell, to disseminate amongst the people the sentiments of loyalty or rebellion, according as their authors were disposed. *Peter Heylin*, in the preface to his *Cosmography*, mentions, that "the affairs of each town of war were better presented to the reader in the *Weekly News-books*." Hence we find some papers entitled *News from Hull*, *Truths from York*, *Warranted Tidings from Ireland*, &c. We find also "The Scots Dove" opposed to "The Parliament Kite," or "The Secret Owl."—Keener animosities produced keener titles. "Heracitus ridens," found an antagonist in "Democritus ridens," and "The Weekly Discoverer" was shortly met by "The Discoverer stript naked." "Mercurius Britannicus" was grappled by "Mercurius Mastix, faithfully lashing all Scouts, Mercuries, Posts, Spies, and others." Under all these names papers had appeared, but a Mercury was the prevailing title of these "News-Books," and the principles of the writer were generally shown by the additional epithet. We find an alarming number of these Mercuries, which, were the story not too long to tell, might excite some laughter, they present us with a very curious picture of those singular times.

Devoted to political purposes, they soon became a public nuisance by serving as receptacles of party malice, and echoing to the farthest ends of the kingdom the insolent voice of all factions. They set the minds of men more at variance, inflamed their tempers to a greater fierceness, and gave a keener edge to the sharpness of civil discord.

Such works will always find adventurers adapted to their scurrilous purposes, who neither want at times either talents, or boldness, or wit, or argument. A vast crowd issued from the press, and are now to be found in a few private collections. They form a race of authors unknown to most readers of these times: the names of some of their chiefs, however, have just reached us, and in the minor chronicle of domestic literature I rank three notable heroes; Marchamont Needham, Sir John Birkenhead, and Sir Roger L'Estrange.

*Marchamont Needham*, the great patriarch of newspaper writers, was a man of versatile talents and more versatile politics; a bold adventurer, and most successful, because the most profligate of his tribe. We find an ample account of him in Anthony Wood. From college he came to London, was an usher in Merchant Tailors' school; then an under clerk in Gray's Inn; at length studied physic and practised chemistry; and finally he was a captain, and in the words of honest Anthony, "siding with the rout and scum of the people, he made them weekly sport by railing at all that was noble, in his Intelligence, called *Mercurius Britannicus*, wherein his endeavours were to sacrifice the fame of some lord, or any person of quality, and of the king himself, to the beast with many heads." He soon became popular, and was known under the name of Captain Needham of Gray's Inn; and whatever he now wrote was deemed oracular. But whether from a slight imprisonment for asspersing Charles I. or some pique with his own party, he requested an audience on his knees with the king, reconciled himself to his majesty, and showed himself a violent royalist in his "*Mercurius*"

thus Pragmaticus," and galled the presbyterians with his wit and quips. Some time after, when the popular party prevailed, he was still further enlightened, and was got over by President Bradshaw, as easily as by Charles I. Our Mercenary writer became once more a virulent presbyterian, and lashed the royalists outrageously in his "Mercurius Politicus," at length on the return of Charles II. being now conscious, says our friend Anthony, that he might be in danger of the halter, once more he is said to have fled into Holland, waiting for an act of oblivion. For money given to a hungry courtier, Needham obtained his pardon under the great seal. He latterly practised as a physician among his party, but lived universally hated by the royalists, and now only committed harmless treasons with the College of Physicians, on whom he poured all that gall and vinegar which the government had suppressed from flowing through its natural channel.

The royalists were not without their Needham in the prompt activity of Sir John Birkenhead. In buffoonery, keenness, and boldness, having been frequently imprisoned, he was not inferior nor was he at times less an adventurer. His "Mercurius Aulicus" was devoted to the court, then at Oxford. But he was the fertile parent of numerous political pamphlets, which appear to abound in banter, wit, and satire. He had a promptness to seize on every temporary circumstance, and a facility in execution. His "Paul's Church Yard" is a bantering pamphlet, containing scurrilous titles of books and acts of parliament, reflecting on the mad reformers of these times. One of his poems is entitled "The Jolly," being written on the Protector having fallen off his own coach box. Cromwell had received a present from the German Count Oldenburgh, of six German horses, and attempted to drive them himself in Hyde Park, when this great political Phaeton met the accident, of which Sir John Birkenhead was not slow to comprehend the benefit, and hints how unfortunately for the country it turned out. Sir John was during the dominion of Cromwell an author by profession. After various imprisonments for his majesty's cause, says the venerable historian of English literature, already quoted, "he lived by his wits, in helping young gentlemen out at dead lifts in making poems, songs, and epistles on and to their mistresses, as also in translating, and other petite employments." He lived however after the Restoration to become one of the masters of requests, with a salary of 3000*l*. a year. But he showed the baseness of his spirit (says Anthony), by slighting those who had been his benefactors in his necessities.

Sir Roger L'Estrange among his rivals was esteemed as the most perfect model of political writing. The temper of the man was factious, and the compositions of the author seem to us coarse, yet I suspect they contain much idiomatic expression. His *Aesop's Fables* are a curious specimen of familiar style. Queen Mary showed a due contempt of him after the Revolution, by this anagram:

Roger L'Estrange,  
Lye strange Roger!

Such were the three patriarchs of newspapers. De Saint Foix, in his curious *Essais historiques sur*

Paris, gives the origin of newspapers to France. Renaudot, a physician at Paris, to amuse his patients was a great collector of news, and he found by these means that he was more sought after than his more learned brethren. But as the seasons were not always sickly, and he had many hours not occupied by his patients, he reflected, after several years of assiduity given up to this singular employment, that he might turn it to a better account, by giving every week to his patients, who in this case were the public at large, some fugitive sheets which should contain the news of various countries. He obtained a privilege for this purpose in 1652.

At the Restoration the proceedings of parliament were interdicted to be published, unless by authority, and the first daily paper after the Revolution took the popular title of "The Orange Intelligencer."

In the reign of Queen Anne, there was but one daily paper the others were weekly. Some at tempted to introduce literary subjects, and others topics of a more general speculation. Sir Richard Steele formed the plan of his *Tatler*. He designed it to embrace the three provinces, of manners and morals, of literature, and of politics. The public were to be conducted insensibly into so different a track from that to which they had been hitherto accustomed. Hence politics were admitted into his paper. But it remained for the chaster genius of Addison to banish this painful topic from his elegant pages. The writer in polite letters felt himself degraded by sinking into the diurnal narrator of political events, which so frequently originate in rumours and party fiction. From this time, newspapers and periodical literature became distinct works—at present, there seems to be an attempt to revive this union, it is a retrograde step for the independent dignity of literature.

#### TRIALS AND PROOFS OF GUILT IN SUPERSTITIOUS AGES

THE strange trials to which those suspected of guilt were put in the middle ages, conducted with many devout ceremonies, by the ministers of religion, were pronounced to be the *judgments of God*! The ordeal consisted of various kinds walking blindfold amidst burning ploughshares, passing through fires, holding in the hand a red-hot bar, and plunging the arm into boiling water. The popular affirmation—"I will put my hand in the fire to confirm this," appears to be derived from this sole custom of our rude ancestors. Challenging the accuser to single combat, when frequently the stoutest champion was allowed to supply their place, swallowing a morsel of consecrated bread, sinking or swimming in a river for witchcraft, or weighing a witch, stretching out the arms before the cross, till the champion soonest wearied dropped his arms, and lost his estate, which was decided by this very short chancery suit, called the *judicium crucis*. The bishop of Paris and the abbot of St. Denis disputed about the patronage of a monastery. Pepin the Short, not being able to decide on their confused claims, decreed one of these judgments of God, that of the Cross. The

bishop and abbot each chose a man, and both the men appeared in the chapel, where they stretched out their arms in the form of a cross. The spectators, more devout than the mob of the present day, but still the mob, were piously attentive, but *betted*, however, now for one man, now for the other, and critically watched the slightest motion of the arms. The bishop's man was first tried—he let his arms fall, and ruined his patron's cause for ever. Though sometimes these trials might be eluded by the artifice of the priest, numerous were the innocent victims who unquestionably suffered in these superstitious practices.

From the tenth to the twelfth century they were very common. Hildebert, bishop of Mans, being accused of high treason by our William Rufus, was prepared to undergo one of these trials; when Ives, bishop of Chartres, convinced him that they were against the canons of the constitutions of the church, and adds, that in this manner *Innocentiam defendere, est innocentiam perdere*.

An abbot of St. Aubin of Angers, in 1066, having refused to present a horse to the Viscount of Tours, which the viscount claimed in right of his lordship, whenever an abbot first took possession of that abbey; the ecclesiastic offered to justify himself by the trial of the ordeal, or by duel, for which he proposed to furnish a man. The viscount at first agreed to the duel; but, reflecting that these combats, though sanctioned by the church, depended wholly on the skill or vigour of the adversary, and could therefore afford no substantial proof of the equity of his claim, he proposed to compromise the matter in a manner which strongly characterizes the times; he waived his claim, on condition that the abbot should not forget to mention in his prayers himself, his wife, and his brothers! As the orisons appeared to the abbot, in comparison with the horse, of little or no value, he accepted the proposal.

In the tenth century the right of representation was not fixed: it was a question, whether the sons of a son ought to be reckoned among the children of the family; and succeed equally with their uncles, if their fathers happened to die while their grandfathers survived. This point was decided by one of these combats. The champion in behalf of the right of children to represent their deceased father proved victorious. It was then established by a perpetual decree that they should thenceforward share in the inheritance, together with their uncles. In the eleventh century the same mode was practised to decide respecting two rival *Liturgies*! A pair of knights, clad in complete armour, were the critics to decide which was the authentic and true Liturgy.

If two neighbours, say the capitularies of Dagobert, dispute respecting the boundaries of their possessions, let a piece of turf of the contested land be dug up by the judge, and brought by him into the court, and the two parties shall touch it with the points of their swords, calling on God as a witness of their claims;—after this let them combat, and let victory decide on their rights!

In Germany, a solemn circumstance was practised in these judicial combats. In the midst of the lists, they placed a *bier*.—By its side stood the accuser and the accused; one at the head and the other at the foot of the bier, and leaned there for

some time in profound silence, before they began the combat.

Mr. Ellis, in his elegant preface to Way's *Fabliaux*, shows how faithfully the manners of the age are painted in these ancient tales, by observing the judicial combat introduced by a writer of the fourteenth century, who in his poem represents Pilate as challenging Jesus Christ to *single combat*, and another who describes the person who pierced the side of Christ as a *knight who jousted with Jesus*.

Judicial combat appears to have been practised by the Jews. Whenever the rabbins had to decide on a dispute about property between two parties, neither of which could produce evidence to substantiate his claim, they terminated it by single combat. The rabbins were impressed by a notion that consciousness of right would give additional confidence and strength to the rightful possessor. This appears in the recent sermon of a rabbin. It may, however, be more philosophical to observe that such judicial combats were more frequently favourable to the criminal than to the innocent, because the bold wicked man is usually more ferocious and hardy than he whom he singles out as his victim, and who only wishes to preserve his own quiet enjoyments.—in this case the assailant is the more terrible combatant.

In these times those who were accused of robbery were put to trial by a piece of barley-bread, on which the mass had been said, and if they could not swallow it, they were declared guilty. This mode of trial was improved by adding to the bread a slice of *cheese*, and such was their credulity and firm dependence on Heaven in these ridiculous trials, that they were very particular in this holy bread and cheese called the *corseid*. The bread was to be of unleavened barley, and the cheese made of ewe's milk in the month of May.

Du Cange observed, that the expression,—“*May this piece of bread choke me*” comes from this custom. The anecdote of Earl Godwin's death by swallowing a piece of bread, in making this asseveration, is recorded in our history. If it be true, it was a singular misfortune.

Amongst the proofs of guilt in superstitious ages was that of the *bleeding of a corpse*. If a person was murdered, it was believed that at the touch or approach of the murderer the blood gushed out of the body in various parts. By the side of the bier, if the slightest change was observable in the eyes, the mouth, feet, or hands of the corpse, the murderer was conjectured to be present, and many innocent spectators must have suffered death, “for when a body is full of blood, warmed by a sudden external heat and a putrefaction coming on, some of the blood-vessels will burst, as they will all in time.” This practice was once allowed in England, and is still looked on in some of the uncivilized parts of these kingdoms as a detection of the criminal. It forms a rich picture in the imagination of our old writers; and their histories and ballads are labouring into pathos by dwelling on this phenomenon.

Robertson observes that all these absurd institutions were cherished from the superstitions of the age believing the legendary histories of those saints, who crowd and disgrace the Roman calendar. These fabulous miracles had been declared authentic by the bulls of the popes and the decrees



of councils, they were greedily swallowed by the populace, and whoever believed that the Supreme Being had interposed miraculously on those trivial occasions mentioned in legends, could not but expect his intervention in matters of greater importance when solemnly referred to his decision. Besides this ingenious remark, the fact is, that these customs were a substitute for written laws, which that barbarous period had not, and as no society can exist without laws, the ignorance of the people had recourse to these customs, which, bad and absurd as they were, served to close controversies which might have given birth to more destructive practices. Ordeals are in truth the rude laws of a barbarous people who have not yet obtained a written code, and not advanced enough in civilization to enter into the refined inquiries, the subtle distinctions, and elaborate investigations which a court of law demands.

We may suppose that these ordeals owe their origin to that one of Moses, called the "Waters of Jealousy." The Greeks likewise had ordeals, for in the *Antigonus* of Sophocles, the soldiers offer to prove their innocence by handling red hot iron, and walking between fires. One cannot but smile at the whimsical ordeals of the Siamese. Among other practices to discover the justice of a cause, civil or criminal, they are particularly attached to using certain consecrated purgative pills, which they make the contending parties swallow. He who retains them longest gains his cause.<sup>1</sup> The practice of giving Indians a consecrated grain of rice to swallow is known to discover the thief, in any company, by the contortions and dismay evident on the countenance of the real thief.

But to return to the middle ages.—They were acquainted in those times with secrets to pass unhurt these singular trials. Voltaire mentions one for undergoing the ordeal of boiling water. Our late travellers in the East have confirmed this statement. The *Mevlekeh* derives can hold red-hot iron between their teeth. Such artifices have been often publicly exhibited at Paris and London. Mr Sharon Turner observes on the ordeal of the Anglo-Saxons, that the hand was not to be immediately inspected, and was left to the chance of a good constitution to be so far healed during three days (the time they required to be bound up and sealed, before it was examined) as to discover those appearances when inspected, which were allowed to be satisfactory. There was likewise much preparatory training, suggested by the more experienced, besides the accused had an opportunity of going alone into the church, and making terms with the priest. The few spectators were always distant, and cold iron, &c., might be substituted, and the fire diminished at the moment, &c.

Doubtless they possessed these secrets and medicaments, which they had at hand, to pass through these trials in perfect security. Camerarius, in his "*Horæ Subsecivæ*," gives an anecdote of these times which may serve to show their readiness. A rivalry existed between the Austin-friars and the Jesuits. The father-general of the Austin-friars was dining with the Jesuits, and when the table was removed, he entered into a formal discourse of the superiority of the monastic order, and charged the Jesuits, in unqualified terms, with

assuming the title of "fratres," while they held not the three vows, which other monks were obliged to consider as sacred and binding. The general of the Austin friars was very eloquent and very authoritative—and the superior of the Jesuits was very unlearned, but not half a fool.

He did not care to enter the list of controversy with the Austin friar, but arrested his triumph by asking him if he would see one of his friars, who pretended to be nothing more than a Jesuit, and one of the Austin friars who religiously performed the aforesaid three vows, show instantly which of them would be the reader to obey his superiors? The Austin friar consented. The Jesuit then turning to one of his brothers, the holy friar Mark, who was waiting on them, said, "Brother Mark, our companions are cold. I command you, in virtue of the holy obedience you have sworn to me, to bring her instantly out of the kitchen-fire, and in your hands, some burning coals, that they may warm themselves over your hands." Father Mark instantly obeys, and to the astonishment of the Austin friars, brought in his hands a supply of red burning coals, and held them to whoever chose to warm himself, and at the command of his superior returned them to the kitchen hearth. The general of the Austin-friars, with the rest of his brotherhood, stood amazed, he looked wistfully on one of his monks, as if he wished to command him to do the like. But the Austin monk, who perfectly understood him, and saw this was not a time to hesitate, observed,—"Reverend father, forbear, and do not command me to tempt God! I am ready to fetch you fire in a chafin dish, but not in my bare hands. The triumph of the Jesuits was complete, and it is not necessary to add, that the miracle was noised about, and that the Austin-friars could never account for it, notwithstanding their strict performance of the three vows.<sup>1</sup>

### INQUISITION

INNOCENT the Third, a pope as enterprising as he was successful in his enterprises, having sent Dominic with some missionaries into Languedoc, these men so irritated the heretics they were sent to convert, that most of them were assassinated at Toulouse in the year 1200. He called in the aid of temporal arms, and published against them a crusade, granting, as was usual with the popes on similar occasions, all kinds of indulgences and pardons to those who should arm against these *Mahometans*, so he styled these unfortunate men. Once all were Turks when they were not Catholics! Raymond, Count of Toulouse, was constrained to submit. The inhabitants were passed on the edge of the sword, without distinction of age or sex. It was then he established that scourge of Europe, THE INQUISITION, for having considered that though all might be compelled to submit by arms, numbers might remain who would profess particular dogmas, he established this sanguinary tribunal solely to inspect into all families, and INQUIRE concerning all persons who they imagined were unfriendly to the interests of Rome. Dominic did so much by his persecuting inquiries, that he firmly established the inquisition at Toulouse.

Not before the year 1484 it became known in Spain. To another Dominican, John de Torquemada, the court of Rome owed this obligation. As he was the confessor of Queen Isabella, he had extorted from her a promise that if ever she ascended the throne, she would use every means to extirpate heresy and heretics. Ferdinand had conquered Granada, and had expelled from the Spanish realms multitudes of unfortunate Moors. A few remained, whom, with the Jews, he compelled to become Christians—they at least assumed the name, but it was well known that both these nations naturally respected their own faith, rather than that of the Christians. This race was afterwards distinguished as *Christianos Novos*—and in forming marriages, the blood of the Hidalgo was considered to lose its purity by mingling with such a suspicious source.

Torquemada pretended that this dissimulation would greatly hurt the interests of the holy religion. The queen listened with respectful diffidence to her confessor, and at length gained over the king to consent to the establishment of this unrelenting tribunal. Torquemada, indefatigable in his zeal for the holy seat, in the space of fourteen years that he exercised the office of chief inquisitor, is said to have prosecuted near eighty thousand persons, of whom six thousand were condemned to the flames.

Voltaire attributes the taciturnity of the Spaniards to the universal horror such proceedings spread. "A general jealousy and suspicion took possession of all ranks of people: friendship and sociability were at an end. Brothers were afraid of brothers, fathers of their children."

The situation and the feelings of one imprisoned in the cells of the inquisition are forcibly painted by Orobio, a mild, and meek, and learned man, whose controversies with Limborch is well known. When he escaped from Spain he took refuge in Holland, was circumcised, and died a philosophical Jew. He has left this admirable description of himself in the cell of the inquisition: "Inclosed in this dungeon I could not even find space enough to turn myself about, I suffered so much that I felt my brain disordered. I frequently asked myself, am I really Don Balthazaar Orobio, who used to walk about Seville at my pleasure, who so much enjoyed myself with my wife and children? I often imagined that all my life had only been a dream, and that I really had been born in this dungeon! The only amusement I could invent was metaphysical disputations. I was at once opponent, respondent, and presser!"

In the cathedral at Saragossa is the tomb of a famous inquisitor, six pillars surround this tomb, to each is chained a Moor, as preparatory to his being burnt. On this St. Foix ingeniously observes: "If ever the Jack Ketch of any country should be rich enough to have a splendid tomb, this might serve as an excellent model."

The inquisition, as Bavié informs us, punished heretics by fire, to elude the maxim, *Ecclesia non novit sanguinem*, for burning a man, say they, does not shed his blood! Otho, the bishop at the Norman invasion, in the tapestry worked by Matilda the queen of William the Conqueror, is represented with a mace in his hand, for the purpose that when he despatched his antagonist he might

not spill blood, but only break his bones! Religion has had her quibbles as well as Law.

The establishment of this despotic order was resisted in France, but it may perhaps surprise the reader that a recorder of London in a speech urged the necessity of setting up an inquisition in England! It was on the trial of Penn the Quaker, in 1760, who was acquitted by the jury, which seems highly to have provoked the said recorder. "*Magna Charta*," writes the prefacer to the trial, "with the recorder of London, is nothing more than *Magna F—*!" It appears that the jury, after being kept two days and two nights to change their verdict, were in the end both fined and imprisoned. Sir John Howell, the recorder, said, "Till now I never understood the reason of the policy and prudence of the Spaniards in suffering the inquisition among them, and certainly it will not be well with us, till something like unto the Spanish inquisition be in England." Thus it will ever be, while both parties, struggling for the pre-eminence, rush to the sharp extremity of things and annihilate the trembling balance of the constitution. But the adopted motto of Lord Erskine must ever be that of every Briton, "*Trial by jury*."

So late as the year 1761, Gabriel Malagrida, an old man of seventy, was burnt by these evangelical executioners. His trial was printed at Amsterdam, 1762, from the Lisbon copy. And for what was this unhappy Jesuit condemned? Not, as some have imagined, for his having been concerned in a conspiracy against the king of Portugal. No other charge is laid to him in this trial but that of having indulged certain heretical notions, which any other tribunal but that of the inquisition would have looked upon as the delirious fancies of a fanatical old man. Will posterity believe that in the eighteenth century an aged visionary was led to the stake for having said, amongst other extravagancies, that "The holy Virgin having commanded him to write the life of Anti-Christ, told him that he, Malagrida, was a second John, but more clear than John the Evangelist; that there were to be three Anti-Christ, and that the last should be born at Milan, of a monk and a nun, in the year 1930, and that he would marry Prosperine, one of the infernal furies."

For such ravings as these the unhappy old man was burnt in recent times. Granger assures us that in his remembrance a horse that had been taught to tell the spots upon cards, the hour of the day, &c. by significant tokens, was, together with his owner, put into the inquisition for both of them dealing with the devil! A man of letters declared that, having fallen into their hands, nothing perplexed him so much as the ignorance of the inquisitor and his council, and it seemed very doubtful whether they had read even the Scriptures.

One of the most interesting anecdotes relating to the terrible inquisition, exemplifying how the use of the diabolical engines of torture forces men to confess crimes they have not been guilty of, was related to me by a Portuguese gentleman.

A nobleman in Lisbon having heard that his physician and friend was imprisoned by the inquisition, under the stale pretext of Judaism, addressed a letter to one of them to request his freedom, assuring the inquisitor that his friend was as orthodox a Christian as himself. The physician,

notwithstanding this high recommendation, was put to the torture; and, as was usually the case, at the height of his sufferings confessed everything they wished. This enraged the nobleman, and, feigning a dangerous illness, he begged the inquisitor would come to give him his last spiritual aid.

As soon as the Dominican arrived, the lord, who had prepared his confidential servants, commanded the inquisitor in their presence to acknowledge himself a Jew, to write his confession, and to sign it. On the refusal of the inquisitor the nobleman ordered his people to put on the inquisitor's head a red-hot helmet, which to his astonishment, in drawing aside a screen, he beheld glowing in a small furnace. At the sight of this new instrument of torture, "Luke's iron crown," the monk wrote and subscribed the abhorred confession. The nobleman then observed, "See now the enormity of your manner of proceeding with unhappy men! My poor physician, like you, has confessed Judaism; but with this difference, only torments have forced that from him, which fear alone has drawn from you!"

The inquisition has not failed of receiving its due praises. Macedo, a Portuguese Jesuit, has discovered the "Origin of the Inquisition" in the terrestrial Paradise, and presumes to allege, that God was the first who began the functions of an inquisitor over Cain and the workmen of Babel! Macedo, however, is not so dreaming a personage as he appears; for he obtained a professor's chair at Padua for the arguments he delivered at Venice against the pope, which were published by the title of "The Literary Roarings of the Lion at St. Mark's;" besides he is the author of 109 different works; but it is curious to observe how far our interest is apt to prevail over our conscience,—Macedo praised the Inquisition up to heaven, while he sank the pope to nothing!

Among the great revolutions of this age, and since the last edition of these volumes, the Inquisition in Spain and Portugal is abolished—but its history enters into that of the human mind; and the history of the inquisition by Limborch, translated by Chandler, with a very curious "Introduction," loses none of its value with the philosophical mind. This monstrous tribunal of human opinions aimed at the sovereignty of the intellectual world, without intellect. It may again be restored, to keep Spain stationary at the middle ages!

#### SINGULARITIES OBSERVED BY VARIOUS NATIONS IN THEIR REPASTS.

THE philosophical compiler of *L'Esprit des Usages et des Coutumes* has arranged the greater part of the present article.

The Maldivian islanders eat alone. They retire into the most hidden parts of their houses; and they draw down the cloths that serve as blinds to their windows, that they may eat unobserved. This custom probably arises from the savage, in early periods of society, concealing himself to eat: he fears that another with as sharp an appetite, but more strong than himself, should come and ravish his meal from him. The ideas of witchcraft are also widely spread among barbarians;

and they are not a little fearful that some incantation may be thrown among their victuals.

In noticing the solitary meal of the Maldivian islander, another reason may be alleged for this misanthropical repast. They never will eat with any one who is inferior to them in birth, in riches, or dignity; and as it is a difficult matter to settle this equality, they are condemned to lead this unsociable life.

On the contrary, the islanders of the Philippines are remarkably sociable. Whenever one of them finds himself without a companion to partake of his meal, he runs till he meets with one; and we are assured that, however keen his appetite may be, he ventures not to satisfy it without a guest.

Savages (says Montaigne), when they eat, "*S'esuyent les doigts aux cuisses, à la bourse des gènoitres, et à la plante des pieds.*" We cannot forbear exulting in the polished convenience of napkins!

The tables of the rich Chinese shine with a beautiful varnish, and are covered with silk carpets very elegantly worked. They do not make use of plates, knives, and forks: every guest has two little ivory or ebony sticks, which he handles very adroitly.

The Otaheiteans, who are naturally sociable, and very gentle in their manners, feed separately from each other. At the hour of repast, the members of each family divide; two brothers, two sisters, and even husband and wife, father and mother, have each their respective basket. They place themselves at the distance of two or three yards from each other; they turn their backs, and take their meal in profound silence.

The custom of drinking at different hours from those assigned for eating is to be met with amongst many savage nations. It was originally begun from necessity. It became a habit, which subsisted even when the fountain was near to them. A people transplanted, observes our ingenious philosopher, preserve in another climate modes of living which relate to those from whence they originally came. It is thus the Indians of Brazil scrupulously abstain from eating when they drink, and from drinking when they eat.

When neither decency nor politeness are known, the man who invites his friends to a repast is greatly embarrassed to testify his esteem for his guests, and to present them with some amusement; for the savage guest imposes on him this obligation. Amongst the greater part of the American Indians, the host is continually on the watch to solicit them to eat, but touches nothing himself. In New France, he wears himself with singing, to divert the company while they eat.

When civilization advances, men wish to show their confidence to their friends: they treat their guests as relations; and it is said that in China the master of the house, to give a mark of his politeness, absents himself while his guests regale themselves at his table with undisturbed revelry.

The demonstrations of friendship in a rude state have a savage and gross character, which it is not a little curious to observe. The Tartars pull a man by the ear to press him to drink, and they continue tormenting him till he opens his mouth, then they clap their hands and dance before him.

No customs seem more ridiculous than those practised by a Kamschatkan, when he wishes to make another his friend. He first invites him to eat. The host and his guest strip themselves in a cabin which is heated to an uncommon degree. While the guest devours the food with which they serve him, the other continually stirs the fire. The stranger must bear the excess of the heat as well as of the repast. He vomits ten times before he will yield; but, at length obliged to acknowledge himself overcome, he begins to compound matters. He purchases a moment's respite by a present of clothes or dogs; for his host threatens to heat the cabin, and oblige him to eat till he dies. The stranger has the right of retaliation allowed to him: he treats in the same manner, and exacts the same presents. Should his host not accept the invitation of him whom he had so handsomely regaled, in that case the guest would take possession of his cabin, till he had the presents returned to him which the other had in so singular a manner obtained.

For this extravagant custom a curious reason has been alleged. It is meant to put the person to a trial, whose friendship is sought. The Kamschatkan, who is at the expense of the fires, and the repast, is desirous to know if the stranger has the strength to support pain with him, and if he is generous enough to share with him some part of his property. While the guest is employed on his meal, he continues heating the cabin to an insupportable degree; and for a last proof of the stranger's constancy and attachment, he exacts more clothes and more dogs. The host passes through the same ceremonies in the cabin of the stranger; and he shows, in his turn, with what degree of fortitude he can defend his friend. The most singular customs would appear simple, if it were possible for the philosopher to understand them on the spot.

As a distinguishing mark of their esteem, the negroes of Ardra drink out of one cup at the same time. The king of Loango eats in one house, and drinks in another. A Kamschatkan kneels before his guests; he cuts an enormous slice from a sea-calf; he crams it entire into the mouth of his friend, furiously crying out "*Tana!*"—There! and cutting away what hangs about his lips, snatches and swallows it with avidity.

A barbarous magnificence attended the feasts of the ancient monarchs of France. After their coronation or consecration, when they sat at table, the nobility served them on horseback.

### MONARCHS.

SAINT CHRYSOSTOM has this very acute observation on kings: many monarchs are infected with a strange wish that their successors may turn out bad princes. Good kings desire it, as they imagine, continues this pious politician, that their glory will appear the more splendid by the contrast; and the bad desire it, as they consider such kings will serve to countenance their own misdemeanors.

Princes, says Gracian, are willing to be aided,

but not surpassed; which maxim is thus illustrated.

A Spanish lord having frequently played at chess with Philip II. and won all the games, perceived, when his majesty rose from play, that he was much ruffled with chagrin. The lord, when he returned home, said to his family,—"My children, we have nothing more to do at court: there we must expect no favour; for the king is offended at my having won of him every game of chess."—As chess entirely depends on the genius of the players, and not on fortune, King Philip the chess-player conceived he ought to suffer no rival.

This appears still clearer by the anecdote told of the Earl of Sunderland, minister to George I., who was partial to the game of chess. He once played with the Laird of Cluny, and the learned Cunningham, the editor of Horace. Cunningham, with too much skill and too much sincerity, beat his lordship. "The earl was so fretted at his superiority and surliness, that he dismissed him without any reward. Cluny allowed himself sometimes to be beaten; and by that means got his pardon, with something handsome besides."

In the Criticon of Gracian, there is a singular anecdote relative to kings.

A Polish monarch having quitted his companions when he was hunting, his courtiers found him, a few days after, in a market-place, disguised as a porter, and lending out the use of his shoulders for a few pence. At this they were as much surprised, as they were doubtful at first whether the porter could be his majesty. At length they ventured to express their complaints that so great a personage should debase himself by so vile an employment. His majesty having heard them, replied, "Upon my honour, gentlemen, the load which I quitted is by far heavier than the one you see me carry here: the weightiest is but a straw, when compared to that world under which I laboured. I have slept more in four nights than I have during all my reign. I begin to live, and to be king of myself. Elect whom you choose. For me, who am so well, it were madness to return to court." Another Polish king, who succeeded this philosophic monarch and porter, when they placed the sceptre in his hand, exclaimed,—"I had rather manage an oar!" The vacillating fortunes of the Polish monarchy present several of these anecdotes; their monarchs appear to have frequently been philosophers; and, as the world is made, an excellent philosopher proves but an indifferent king.

Two observations on kings were made to a courtier with great *naïveté* by that experienced politician the Duke of Alva.—"Kings who affect to be familiar with their companions make use of men as they do of oranges; they take oranges to extract their juice; and when they are well sucked they throw them away. Take care the king does not do the same to you; be careful that he does not read all your thoughts; otherwise he will throw you aside to the back of his chest, as a book of which he has read enough." "The squeezed orange," the king of Prussia applied in his dispute with Voltaire.

When it was suggested to Dr. Johnson that kings must be unhappy because they are deprived

of the greatest of all satisfactions, easy and unserved society, he observed that this was an ill-founded notion. "Being a king does not exclude a man from such society. Great kings have always been social. The king of Prussia, the only great king at present (this was THE GREAT Frederic), is very social. Charles the Second, the last king of England who was a man of parts, was social; our Henries and Edwards were all social."

The Marquis of Halifax in his character of Charles II. has exhibited a *trait* in the Royal character of a good-natured monarch; that *trait*, is *sauntering*. I transcribe this curious observation, which introduces us into a levee.

"There was as much of laziness as of love in all those hours which he passed amongst his mistresses, who served only to fill up his seraglio, while a bewitching kind of pleasure, called SAUNTERING, was the sultana queen he delighted in."

"The thing called SAUNTERING is a stronger temptation to princes than it is to others.—The being galled with importunities, pursued from one room to another with asking faces; the dismal sound of unreasonable complaints and ill-grounded pretences; the deformity of fraud ill-disguised;—all these would make any man run away from them, and I used to think it was the motive for making him walk so fast."

#### OF THE TITLES OF ILLUSTRIOUS, HIGHNESS, AND EXCELLENCE.

THE title of *illustrious* was never given, till the reign of Constantine, but to those whose reputation was splendid in arms, or in letters. Adulation had not yet adopted this noble word into her vocabulary. Suetonius composed a book to record those who had possessed this title; and, as it was then bestowed, a moderate volume was sufficient to contain their names.

In the time of Constantine, the title of *illustrious* was given more particularly to those princes who had distinguished themselves in war; but it was not continued to their descendants. At length, it became very common; and every son of a prince was *illustrious*. It is now a convenient epithet for the poet.

There is a very proper distinction to be made between the epithets of ILLUSTRIOUS and FAMOUS.

Niceron has entitled his laborious work, *Mémoires pour servir à l'Histoire des Hommes ILLUSTRÉS dans la République des Lettres*. The epithet ILLUSTRIOUS is always received in an honourable sense; yet in these Memoirs are inserted many authors who have only written with the design of combating religion and morality. Such writers as Vanini, Spinoza, Woolston, Toland, &c. had been better characterised under the more general epithet of FAMOUS; for it may be said, that the ILLUSTRIOUS are FAMOUS, but that the FAMOUS are not always ILLUSTRIOUS. In the rage for TITLES the ancient lawyers in Italy were not satisfied by calling kings ILLUSTRÉS; they went a step higher, and would have emperors to be *super-illustrés*, a barbarous coinage of their own.

In Spain, they published a book of titles for

their kings, as well as for the Portuguese; but Selden tells us, that "their *Cortesias* and giving of titles grew at length, through the affectation of heaping great attributes on their princes, to such an insufferable forme, that a remedie was provided against it." This remedy was an act published by Philip III. which ordained that all the *Cortesias*, as they termed these strange phrases, they had so servilely and ridiculously invented, should be reduced to a simple subscription, "To the king our lord," leaving out those fantastical attributes which every secretary had vied with his predecessors in increasing their number.

It would fill three or four of the present pages to transcribe the titles and attributes of the Grand Signior, which he assumes in a letter to Henry IV. Selden, in his *Titles of Honour*, first part, p. 140, has preserved it. This "emperor of victorious emperors," as he styles himself, at length condescended to agree with the Emperor of Germany, in 1606, that in all their letters and instruments they should be only styled *father* and *son*: the emperor calling the sultan his son; and the sultan the emperor, in regard of his years, his *father*.

Formerly, says Houssaie, the title of *highness* was only given to kings; but now it has become so common, that all the great houses assume it. All the Great, says a modern, are desirous of being confounded with princes, and are ready to seize on the privileges of royal dignity. We have already come to *highness*. The pride of our descendants, I suspect, will usurp that of *majesty*.

Ferdinand, king of Arragon, and his queen Isabella, of Castile, were only treated with the title of *highness*. Charles was the first who took that of *majesty*: not in his quality of king of Spain, but as emperor. St. Foix informs us, that kings were usually addressed by the titles of *most illustrious*, or *your serenity*, or *your grace*; but that the custom of giving them that of *majesty* was only established by Louis XI., a prince the least majestic in all his actions, his manners, and his exterior—a severe monarch, but no ordinary man, the Tiberius of France; whose manners were of the most sordid nature:—in public audiences he dressed like the meanest of the people, and affected to sit on an old broken chair, with a filthy dog on his knees. In an account found of his household, this *majestic* prince has a charge made him, for two new sleeves sewed on one of his old doublets.

Formerly kings were apostrophized by the title of *your grace*. Henry VIII. was the first, says Houssaie, who assumed the title of *highness*; and at length *majesty*. It was Francis I. who saluted him with this last title, in their interview in the year 1520, though he called himself only the first gentleman in his kingdom!

So distinct were once the titles of *highness* and *excellence*, that when Don Juan, the brother of Philip II., was permitted to take up the latter title, and the city of Granada saluted him by the title of *highness*, it occasioned such serious jealousy at court, that had he persisted in it, he would have been condemned for treason.

The usual title of cardinals, about 1600, was *signoria illustrissima*; the Duke of Lerma, the Spanish minister and cardinal, in his old age, assumed the title of *excellencia reverendissima*.

The church of Rome was in its glory, and to be called *reverend* was then accounted a higher honour than to be styled the *illustrious*. But by use *illustrious* grew familiar, and *reverend* vulgar, and at last the cardinals were distinguished by the title of *eminent*.

After all these historical notices respecting these titles, the reader will smile when he is acquainted with the reason of an honest curate, of Montferrat, who refused to bestow the title of *highness* on the duke of Mantua, because he found in his breviary these words, *Tu solus Dominus, tu solus Altissimus*; from all which he concluded, that none but the Lord was to be honoured with the title of *highness*. The "Titles of Honour" of Selden is a very curious volume, and as the learned Usher told Evelyn, the most valuable work of this great scholar. The best edition is a folio of about 1000 pages. Selden vindicates the right of a king of England to the title of *emperor*.

"And never yet was *TITLE* did not move;  
And never eke a mind, *that TITLE* did not love."

#### TITLES OF SOVEREIGNS.

In countries where despotism exists in all its force, and is gratified in all its caprices, either the intoxication of power has occasioned sovereigns to assume the most solemn and the most fantastic titles; or the royal duties and functions were considered of so high and extensive a nature, that the people expressed their notion of the pure monarchical state, by the most energetic descriptions of oriental fancy.

The chiefs of the Natchez are regarded by their people as the children of the sun, and they bear the name of their father.

The titles which some chiefs assume are not always honourable in themselves; it is sufficient if the people respect them. The king of Quiterva calls himself the *great lion*; and for this reason lions are there so much respected, that they are not allowed to kill them, but at certain royal huntings.

The king of Monomotapa is surrounded by musicians and poets, who adulate him by such refined flatteries as *lord of the sun and moon*; *great magician*; and *great thief*!

The Asiatics have bestowed what to us appear as ridiculous titles of honour on their *princes*. The king of Arracan assumes the following ones: "Emperor of Arracan, possessor of the white elephant, and the two ear-rings, and in virtue of this possession legitimate heir of Pegu and Brama; lord of the twelve provinces of Bengal, and the twelve kings who place their heads under his feet."

His majesty of Ava is called *God*: when he writes to a foreign sovereign he calls himself the king of kings, whom all others should obey, as he is the cause of the preservation of all animals; the regulator of the seasons, the absolute master of the ebb and flow of the sea, brother to the sun, and king of the four-and-twenty umbrellas! These umbrellas are always carried before him as a mark of his dignity.

The titles of the kings of Achem are singular, though voluminous. The most striking ones are sovereign of the universe, whose body is luminous as the sun; whom God created to be as accomplished as the moon at her plenitude; whose eye glitters like the northern star; a king as spiritual as a ball is round; who when he rises shades all his people; from under whose feet a sweet odour is wafted, &c. &c.

Dr. Davy, in his recent history of Ceylon, has added to this collection the authentic titles of the Kandyan sovereign. He too is called *Dewo* (God). In a deed of gift he proclaims his extraordinary attributes. "The protector of religion, whose fame is infinite, and of surpassing excellence, exceeding the moon, the unexpanded jessamine buds, the stars, &c.; whose feet are as fragrant to the noses of other kings as flowers to bees; our most noble patron and god by custom," &c.

After a long enumeration of the countries possessed by the king of Persia, they give him some poetical distinctions; *the branch of honour*; *the mirror of virtue*; and *the rose of delight*.

#### ROYAL DIVINITIES.

THERE is a curious dissertation in the "Mémoires de l'Académie des Inscriptions et Belles Lettres," by the Abbé Mongault, "on the divine honours which were paid to the governors of provinces during the Roman republic;" in their lifetime these originally began in gratitude, and at length degenerated into flattery. These facts curiously show how far the human mind can advance, when led on by customs that operate invisibly on it, and blind us in our absurdities. One of these ceremonies was exquisitely ridiculous. When they voted a statue to a proconsul, they placed it among the statues of the gods in the festival called *Lectisternium*, from the ridiculous circumstances of this solemn festival. On that day the gods were invited to a repast, which was, however, spread in various quarters of the city, to satiate mouths more mortal. The gods were however taken down from their pedestals, laid on beds ornamented in their temples; pillows were placed under their marble heads; and while they reposed in this easy posture they were served with a magnificent repast. When Caesar had conquered Rome, the servile senate put him to dine with the gods! Fatigued by, and ashamed of these honours, he desired the senate to erase from his statue in the capitol the title they had given him of a *demi-god*!

We know that the first Roman emperors did not want flatterers, and that the adulations they sometimes lavished were extravagant. But perhaps few know that they were less offensive than the flatterers of the third century under the Pagan, and of the fourth under the Christian emperors. Those who are acquainted with the character of the age of Augustulus have only to look at the one, and the other *code*, to find an infinite number of passages which had not been bearable even in that age. For instance, here is a law of Arcadius and Honorius, published in 404:

"Let the officers of the palace be warned to abstain from frequenting tumultuous meetings; and that those who, instigated by a *sacriligious* temerity, dare to oppose the authority of *our divinity*, shall be deprived of their employments, and their estates confiscated." The letters they write are *holy*. When the sons speak of their fathers, it is "Their father of *divine* memory;" or "Their *divine* father." They call their own laws *oracles*, and *celestial* oracles. So also their subjects address them by the titles of "*Your Perpetuity, your Eternity*." And it appears by a law of Theodore the Great that the emperors at length added this to their titles. It begins, "If any magistrate, after having concluded a public work, put his name rather than that of *our Perpetuity*, let him be judged guilty of high treason." All this reminds one of "the celestial empire" of the Chinese.

Whenever the Great Mogul made an observation, Bernier tells us that some of the first Omrahs lifted up their hands, crying, "Wonder! wonder! wonder!" And a proverb current in his dominion was, "If the king saith at noonday it is night, you are to say, Behold the moon and the stars!" Such adulation, however, could not alter the general condition and fortune of this unhappy being, who became a sovereign without knowing what it is to be one. He was brought out of the seraglio to be placed on the throne, and it was he, rather than the spectators, who might have truly used the interjection of astonishment!

#### DETHRONED MONARCHS.

FORTUNE never appears in a more extravagant humour than when she reduces monarchs to become mendicants. Half a century ago it was not imagined that our own times should have to record many such instances. After having contemplated *kings* raised into *divinities*, we see them now depressed as *beggars*. Our own times, in two opposite senses, may emphatically be distinguished as *the age of kings*.

In Candide or the Optimist, there is an admirable stroke of Voltaire's. Eight travellers meet in an obscure inn, and some of them with not sufficient money to pay for a scurvy dinner. In the course of conversation, they are discovered to be *eight monarchs* in Europe, who had been deprived of their crowns!

What added to this exquisite satire was, that there were eight living monarchs at that moment wanderers on the earth;—a circumstance which has since occurred!

Adelaide, the widow of Lothario, king of Italy, one of the most beautiful women in her age, was besieged in Pavia by Berenger, who resolved to constrain her to marry his son after Pavia was taken; she escaped from her prison with her almoner. The archbishop of Reggio had offered her an asylum: to reach it, she and her almoner travelled on foot through the country by night, concealing herself in the daytime among the corn, while the almoner begged for alms and food through the villages.

The Emperor Henry IV., after having been

deposed and imprisoned by his son, Henry V., escaped from prison; poor, vagrant, and without aid, he entreated the bishop of Spire to grant him a lay prebend in his church. "I have studied," said he, "and have learned to sing, and may therefore be of some service to you." The request was denied, and he died miserably and obscurely at Liege, after having drawn the attention of Europe to his victories and his grandeur!

Mary of Medicis, the widow of Henry the Great, mother of Louis XIII., mother-in-law of three sovereigns, and regent of France, frequently wanted the necessities of life, and died at Cologne in the utmost misery. The intrigues of Richelieu compelled her to exile herself, and live an unhappy fugitive. Her petition exists, with this supplicatory opening: "Supplie Marie, Reine de France et de Navarre, disant, que depuis le 23 Fevrier elle aurait été arrestée prisonnière au château de Compiègne, sans être ni accusée ni soupçonnée." &c. Lilly, the astrologer, in his Life and Death of King Charles the First, presents us with a melancholy picture of this unfortunate monarch. He has also described the person of the old queen-mother of France.

"In the month of August, 1641, I beheld the old queen mother of France departing from London, in company of Thomas earl of Arundel. A sad spectacle of mortality it was, and produced tears from mine eyes and many other beholders, to see an aged, lean, decrepit, poor queen ready for her grave, necessitated to depart hence, having no place of residence in this world left her, but where the courtesy of her hard fortune assigned it. She had been the only stately and magnificent woman of Europe: wife to the greatest king that ever lived in France; mother unto one king and unto two queens."

In the year 1595, died at Paris, Antonio, king of Portugal. His body is interred at the Cordeliers, and his heart deposited at the Ave-Maria. Nothing on earth could compel this prince to renounce his crown. He passed over to England, and Elizabeth assisted him with troops; but at length he died in France in great poverty. This dethroned monarch was happy in one thing, which is indeed rare: in all his miseries he had a servant, who proved a tender and faithful friend, and who only desired to participate in his misfortunes, and to soften his miseries; and for the recompense of his services he only wished to be buried at the feet of his dear master. This hero in loyalty, to whom the ancient Romans would have raised altars, was Don Diego Bothel, one of the greatest lords of the court of Portugal, and who drew his origin from the kings of Bohemia.

Hume supplies me with an anecdote of singular royal distress. He informs us that the queen of England, with her son Charles, had "a moderate pension assigned her; but it was so ill paid, and her credit ran so low, that one morning when the Cardinal de Retz waited on her she informed him that her daughter, the princess Henrietta, was obliged to lie abed for want of a fire to warm her. To such a condition was reduced, in the midst of Paris, a queen of England, and daughter of Henry IV. of France!" We find another proof of her

excessive poverty. Salmasius, after publishing his celebrated political book, in favour of Charles II, the *Defensio Regia*, was much blamed by a friend for not having sent a copy to the widowed queen of Charles, who, he writes, though poor, would yet have paid the bearer.

The daughter of James the First, who married the Elector Palatine, in her attempts to get her husband crowned, was reduced to the utmost distress, and wandered frequently in disguise as a mere vagrant.

A strange anecdote is related of Charles VII of France. Our Henry V had shrunk his kingdom into the town of Bourges. It is said, that having told a shoemaker, after he had just tried a pair of his boots, that he had no money to pay for them, Crispin had such callous feelings that he refused his majesty the boots! "It is for this reason," says Comines, "I praise those princes who are on good terms with the lowest of their people, for they know not at what hour they may want them."

Many monarchs of this day have probably experienced more than once the truth of the reflection of Comines.

We may add here, that in all conquered countries the descendants of royal families have been found among the dregs of the populace. An Irish prince has been discovered in the person of a miserable peasant, and in Mexico, its faithful historian Clavigero notices, that he has known a locksmith who was a descendant of its ancient kings, and a tailor the representative of one of its noblest families.

#### FEUDAL CUSTOMS.

BARBAROUS as the feudal customs were, they were the first attempts at organizing European society. The northern nations, in their irruptions and settlements in Europe, were barbarians independent of each other, till a sense of public safety induced these hordes to confederate. But the private individual reaped no benefit from the public union; on the contrary, he seems to have lost his wild liberty in the subjugation, he in a short time was compelled to suffer from his chieftain; and the curiosity of the philosopher is excited by contemplating in the feudal customs a barbarous people carrying into their first social institutions their original ferocity. The institution of forming cities into communities at length gradually diminished this military and aristocratic tyranny; and the freedom of cities, originating in the pursuits of commerce, shook off the yoke of insolent lordships. A famous ecclesiastical writer of that day, who had imbibed the feudal prejudices, calls these communities, which were distinguished by the name of *libertates* (hence probably our municipal term the *liberties*), as "execrable inventions, by which, contrary to law and justice, slaves withdrew themselves from that obedience which they owed to their masters." Such was the expiring voice of aristocratic tyranny! This subject has been ingeniously discussed by Robertson in his preliminary volume to Charles V.; but the following facts constitute the picture which the historian leaves to be gleaned by the minuter inquirer.

The feudal government introduced a species of servitude which till that time was unknown, and which was called the servitude of the land. The bondmen or serfs, and the villains or country servants, did not reside in the house of the lord, but they entirely depended on his caprice, and he sold them, as he did the animals, with the field where they lived, and which they cultivated.

It is difficult to conceive with what insolence the petty lords of those times tyrannized over their villains: they not only oppressed their slaves with unremitted labour, instigated by a vile cupidity, but their whim and caprice led them to inflict miseries without even any motive of interest.

In Scotland they had a shameful institution of maiden-rights; and Malcolm the Third only abolished it, by ordering that they might be redeemed by a quit-rent. The truth of this circumstance Dalrymple has attempted, with excusable patriotism, to render doubtful. There seems, however, to be no doubt of the existence of this custom; since it also spread through Germany, and various parts of Europe, and the French barons extended their domestic tyranny to three nights of involuntary prostitution. Montesquieu is infinitely French, when he could turn this shameful species of tyranny into a *bon mot*, for he coldly observes on this, "*C'étoit bien ces trois nuits là, qu'il falloit choisir, car pour les autres on n'auroit pas donné beaucoup d'argent*." The legislator in the wit forgot the feelings of his heart.

Others, to preserve this privilege when they could not enjoy it in all its extent, thrust their leg booted into the bed of the new-married couple. This was called the *droit de cuisse*. When the bride was in bed, the esquire or lord performed this ceremony, and stood there, his thigh in the bed, with a lance in his hand in this ridiculous attitude he remained till he was tired, and the bridegroom was not suffered to enter the chamber, till his lordship had retired. Such indecent privileges must have originated in the worst of intentions; and when afterwards they advanced a step in more humane manners, the ceremonial was preserved from avaricious motives. Others have compelled their subjects to pass the first night at the top of a tree, and there to consummate their marriage; to pass the bridal hours in a river; or to be bound naked to a cart, and to trace some furrows as they were dragged; or to leap with their feet tied over the horns of stags.

Sometimes their caprice commanded the bridegroom to appear in drawers at their castle, and plunge into a ditch of mud; and sometimes they were compelled to beat the waters of the ponds to hinder the frogs from disturbing the lord!

Wardship, or the privilege of guardianship enjoyed by some lord, was one of the barbarous inventions of the feudal ages; the guardian had both the care of the person, and for his own use the revenue of the estates. This feudal custom was so far abused in England, that the king sold these lordships to strangers; and when the guardian had fixed on a marriage for the infant, if the youth or maiden did not agree to this, they forfeited the value of the marriage; that is,



the sum the guardian would have obtained by the other party had it taken place. This cruel custom was a source of domestic unhappiness, particularly in love-affairs, and has served as the groundwork of many a pathetic play by our elder dramatists.

There was a time when the German lords reckoned amongst their privileges that of robbing on the highways of their territory; which ended in raising up the famous Hansatic Union to protect their commerce against rapine and avaricious exactions of toll.

Geoffrey, lord of Coventry, compelled his wife to ride naked on a white pad through the streets of the town; that by this mode he might restore to the inhabitants those privileges of which his wantonness had deprived them. This anecdote some have suspected to be fictitious from its extreme barbarity; but the character of the middle-ages will admit of any kind of wanton barbarism.

When the abbot of Figeac makes his entry into that town, the lord of Montbrun, dressed in a harlequin's coat, and one of his legs naked, is compelled by an ancient custom to conduct him to the door of his abbey, leading his horse by the bridle.

The feudal barons frequently combined to share among themselves those children of their villains who appeared to be the most healthy and serviceable, or who were remarkable for their talents; and not unfrequently sold them in their markets.

The feudal servitude is not, even in the present enlightened times, abolished in Poland, in Germany, and in Russia. In those countries the bondmen are still entirely dependent on the caprice of their masters. The peasants of Hungary or Bohemia frequently revolt, and attempt to shake off the pressure of feudal tyranny.

An anecdote of comparatively recent date displays their unfeeling caprice. A lord or prince of the northern countries passing through one of his villages, observed a small assembly of peasants and their families amusing themselves with dancing. He commands his domestics to part the men from the women, and confine them in the houses. He orders the coats of the women to be drawn up above their heads, and tied with their garters. The men were then liberated, and those who did not recognize their wives in that state received a severe castigation.

Absolute dominion hardens the human heart; and nobles accustomed to command their bondmen will treat their domestics as slaves, as the capricious or inhuman West Indians are known to do their domestic slaves. Those of Siberia punish theirs by a free use of the cudgel or rod. The Abbé Chappe saw two Russian slaves undress a chambermaid, who had by some trifling negligence given offence to her mistress: after having uncovered as far as her waist, one placed her head between his knees; the other held her by the feet: while both, armed with two sharp rods, violently lashed her back till it pleased the domestic tyrant to decree *it was enough!*

After a perusal of these anecdotes of feudal tyranny, we may exclaim with Goldsmith—

"I fly from PETTY TYRANTS—to the THRONE."

Mr. Hallam's recent view of the "State of

Europe during the Middle-Ages" renders this short article superfluous in a philosophical view.

#### JOAN OF ARC.

Or the Maid of Orleans I have somewhere read that a bundle of faggots was substituted for her, when she was supposed to have been burnt by the Duke of Bedford. None of our historians notice this anecdote; though some have mentioned that after her death an impostor arose, and was even married to a French gentleman, by whom she had several children. Whether she deserved to have been distinguished by the appellation of *The Maid of Orleans* we have great reason to suspect; and some in her days, from her fondness for man's apparel, even doubted her *sex*. We know little of one so celebrated as to have formed the heroine of epics. The following epitaph on her I find in Winstanley's "Historical Rarities;" and which, possessing some humour, merits to be rescued from total oblivion.

"Here lies *Joan of Arc*; the which  
Some count *saint*, and some count *witch*;  
Some count *man*, and something *more*;  
Some count *maid*, and some a *whore*.  
Her *life's* in question, wrong or right;  
Her *death's* in doubt, by laws or might.  
Oh, innocence! take heed of it,  
How thou too near to guilt doth sit.  
(Meantime, *France* a wonder saw—  
A woman rule, 'gainst *Salique Law*!)  
But, reader, be content to stay  
Thy censure till the judgment day!  
Then shalt thou know, and not before,  
Whether *saint, witch, man, maid, or whore.*"

#### GAMING.

GAMING appears to be a universal passion.—Some have attempted to deny its universality; they have imagined that it is chiefly prevalent in cold climates, where such a passion becomes most capable of agitating and gratifying the torpid minds of their inhabitants.

The fatal propensity of gaming is to be discovered, as well amongst the inhabitants of the frigid and torrid zones, as amongst those of the milder climates. The savage and the civilized, the illiterate and the learned, are alike captivated by the hope of accumulating wealth without the labours of industry.

Barbeyrac has written an elaborate treatise on gaming, and we have two quarto volumes by C. Moore on suicide, gaming, and duelling, which may be put on the shelf by the side of Barbeyrac. All these works are excellent sermons, but a sermon to a gambler, a duellist, or a suicide! A dice-box, a sword and pistol, are the only things that seem to have any power over these unhappy men, for ever lost in a labyrinth of their own construction.

I am much pleased with the following thought. "The ancients (says the author of *Amusemens*

Serieux et Comiques) assembled to see their gladiators kill one another; they classed this among their *games*! What barbarity! But are we less barbarous, we who call a *game* an assembly who meet at the faro table where the actors themselves confess they only meet to destroy one another?" In both these cases the philosopher may perhaps discover their origin in one cause, that of the listless perishing with *ennui* requiring an immediate impulse of the passions; and very inconsiderate as to the fatal means which procure the desired agitation.

The most ancient treatise by a modern on this subject, according to Barbeyrac, was that of a French physician, one Eckeloo, who published it in 1569, entitled *De Alea, sive de curanda ludendi in pecuniam cupiditate*, that is, "of games of chance, or a cure for gaming." The treatise itself is only worth noticing from the circumstance of the author being himself one of the most inveterate gamblers; he wrote this work to convince himself of this folly. But in spite of all his solemn vows, the prayers of his friends, and his own book perpetually quoted before his face, he was a great gamester to his last hour! The same circumstance happened to Sir John Denham. They had not the good sense of old Montaigne, who gives as the reason why he gave over gaming, "I used to like formerly games of chance with cards and dice; but of that folly I have long been cured; merely because I found that whatever good countenance I put on when I lost, I did not feel my vexation the less." Goldsmith fell a victim to this madness. To play any game well requires serious study, time, and experience. If a man of letters plays deeply, he will be duped even by shallow fellows, or by professed gamblers.

*Dice*, and that little pugnacious animal the *cock*, are the chief instruments employed by the numerous nations of the East, to agitate their minds and ruin their fortunes; to which the Chinese, who are desperate gamesters, add the use of *cards*. When all other property is played away, the Asiatic gambler scruples not to stake his *wife* or his *child*, on the cast of a die, or courage and strength of a martial bird. If still unsuccessful, the last venture he stakes is *himself*.

In the island of Ceylon, *cock-fighting* is carried to a great height. The Sumatrans are addicted to the use of dice. A strong spirit of play characterizes a Malayan. After having resigned everything to the good fortune of the winner, he is reduced to a horrid state of desperation; he then loosens a certain lock of hair, which indicates war and destruction to all the raving gamester meets. He intoxicates himself with opium; and working himself into a fit of frenzy, he bites and kills every one who comes in his way. But as soon as this lock is seen flowing it is *lawful* to fire at the person, and to destroy him as fast as possible. I think it is this which our sailors call "To run a muck." Thus Dryden writes—

"Frontless, and satire-proof, he scours the streets,  
And runs an Indian muck at all he meets."

Thus also Pope—

"Satire's my weapon, but I'm too discreet  
To run a muck, and tilt at all I meet."

Johnson could not discover the derivation of the word *muck*. To "run a muck" is an old phrase for attacking madly and indiscriminately; and has since been ascertained to be a Malay word.

To discharge their gambling debts, the Siamese sell their possessions, their families, and at length themselves. The Chinese play *night and day*, till they have lost all they are worth; and then they usually go and hang themselves. Such is the propensity of the Japanese for high play, that they were compelled to make a law, that, "Whoever ventures his money at play shall be put to death." In the newly-discovered islands of the Pacific Ocean, they venture even their hatchets, which they hold as invaluable acquisitions, on running-matches.—"We saw a man," says Cook, "beating his breast and tearing his hair in the violence of rage, for having lost three hatchets at one of these races, and which he had purchased with nearly half his property."

The ancient nations were not less addicted to gaming; Persians, Grecians, and Romans; the Goths, and Germans. To notice the modern ones were a melancholy task: there is hardly a family in Europe which cannot record, from their own domestic annals, the dreadful prevalence of this passion.

*Gamester* and *cheater* were synonymous terms in the time of Shakespeare and Jonson; they have hardly lost much of their double signification in the present day.

The following is a curious picture of a gambling-house, from a contemporary account, and appears to be an establishment more systematic even than the "Hells" of the present day.

"A list of the officers established in the most notorious gaming-houses," from the DAILY JOURNAL, Jan. 9th, 1731.

1st. A COMMISSIONER, always a proprietor, who looks in of a night; and the week's account is audited by him and two other proprietors.

2nd. A DIRECTOR, who superintends the room.

3rd. AN OPERATOR, who deals the cards at a cheating game, called Faro.

4th. TWO CROWPEES, who watch the cards, and gather the money for the bank.

5th. TWO PUFFS, who have money given them to decoy others to play.

6th. A CLERK, who is a check upon the PUFFS, to see that they sink none of the money given them to play with.

7th. A SQUIB is a puff of lower rank, who serves at half-pay salary while he is learning to deal.

8th. A FLASHER, to swear how often the bank has been stript.

9th. A DUNNER, who goes about to recover money lost at play.

10th. A WAITER, to fill out wine, snuff candles, and attend the gaming-room.

11th. AN ATTORNEY, a Newgate solicitor.

12th. A CAPTAIN, who is to fight any gentleman who is peevish for losing his money.

13th. AN USHER, who lights gentlemen up and down stairs, and gives the word to the porter.

14th. A PORTER, who is generally a soldier of the Foot Guards.

15th. AN ORDERLY MAN, who walks up and

down the outside of the door, to give notice to the porter, and alarm the house at the approach of the constable.

16th. A RUNNER, who is to get intelligence of the justices' meeting.

17th. LINK-BOYS, COACHMEN, CHAIRMEN, or others who bring intelligence of the justices' meetings, or of the constables being out, at half-a-guinea reward.

18th. COMMON-BAIL, AFFIDAVIT-MEN, RUFFIANS, BRAVOES, ASSASSINS, *cum multis aliis*.

The "Memoirs of the most famous Gamesters from the Reign of Charles II. to Queen Anne, by T. Lucas, Esq. 1714," appears to be a bookseller's job; but probably a few traditional stories are preserved.

### THE ARABIC CHRONICLE.

THE Arabic chronicle of Jerusalem is only valuable from the time of Mahomet. For such is the stupid superstition of the Arabs, that they pride themselves on being ignorant of whatever has passed before the mission of their Prophet. The most curious information it contains is concerning the crusades: according to Longerue, who said he had translated several portions of it, whoever would be versed in the history of the crusades should attend to this chronicle, which appears to have been written with impartiality. It renders justice to the Christian heroes, and particularly dwells on the gallant actions of the Count de St. Gilles.

Our historians chiefly write concerning *Godfrey de Bouillon*; only the learned know that the Count de St. Gilles acted there so important a character. The stories of the *Saracens* are just the reverse: they speak little concerning Godfrey, and eminently distinguish Saint Gilles.

Tasso has given into the more vulgar accounts, by making the former so eminent, at the cost of the other heroes, in his *Jerusalem Delivered*. Thus Virgil transformed by his magical power the chaste Dido into a distracted lover; and Homer the meretricious Penelope into a moaning matron. It is not requisite for poets to be historians, but historians should not be so frequently poets. The same charge, I have been told, must be made to the Grecian historians. The Persians are viewed to great disadvantage in Grecian history. It would form a curious inquiry, and the result might be unexpected to some, were the Oriental student to comment on the Grecian historians. The Grecians were not the demigods they paint themselves to have been, nor those they attacked the contemptible multitudes they describe. These boasted victories might be diminished. The same observation attaches to Cæsar's account of his British expedition. He never records the defeats he frequently experienced. The national prejudices of the Roman historians have undoubtedly occasioned us to have a very erroneous conception of the Carthaginians, whose discoveries in navigation and commercial enterprises were the most considerable among the ancients. We must indeed think highly of that people, whose works on agriculture, which they had raised into a science, the senate of Rome ordered to be trans-

lated into Latin. They must indeed have been a wise and grave people.—Yet they are stigmatized by the Romans for faction, cruelty, and cowardice; and their bad faith has come down to us in a proverb: but Livy was a Roman! and there is a patriotic malignity!

### METEMPSYCHOSIS.

If we except the belief of a future remuneration beyond this life for suffering virtue, and retribution for successful crimes, there is no system so simple, and so little repugnant to our understanding, as that of the metempsychosis. The pains and the pleasures of this life are by this system considered as the recompense or the punishment of our actions in an anterior state: so that, says St. Foix, we cease to wonder that among men and animals, some enjoy an easy and agreeable life, while others seem born only to suffer all kinds of miseries. Preposterous as this system may appear, it has not wanted for advocates in the present age, which indeed has revived every kind of fanciful theories. Mercier, in *L'an deux mille quatre cents quarante*, seriously maintains the present one.

If we seek for the origin of the opinion of the metempsychosis, or the transmigration of souls into other bodies, we must plunge into the remotest antiquity; and even then we shall find it impossible to fix the epoch of its first author. The notion was long extant in Greece before the time of Pythagoras. Herodotus assures us that the Egyptian priests taught it; but he does not inform us of the time it began to spread. It probably followed the opinion of the immortality of the soul. As soon as the first philosophers had established this dogma, they thought they could not maintain this immortality without a transmigration of souls. The opinion of the metempsychosis spread in almost every region of the earth; and it continues, even to the present time, in all its force amongst those nations who have not yet embraced Christianity. The people of Arracan, Peru, Siam, Camboja, Tonquin, Cochinchina, Japan, Java, and Ceylon, still entertain that fancy, which also forms the chief article of the Chinese religion. The Druids believed in transmigration. The bardic triads of the Welsh are full of this belief; and a Welsh antiquary insists that by an emigration which formerly took place, it was conveyed to the Bramins of India from Wales! The Welsh bards tell us that the souls of men transmigrate into the bodies of those animals whose habits and characters they most resemble, till after a circuit of such penitential miseries, they are purified for the celestial presence; for man may be converted into a pig or a wolf, till at length he assumes the inoffensiveness of the dove.

My learned friend Sharon Turner, the accurate and philosophical historian of our Saxon ancestors, has explained, in his "Vindication of the ancient British Poems," p. 231, the Welsh system of the metempsychosis. Their bards mention three circles of existence. The circle of the all-inclosing circle holds nothing alive or dead,

but God. The second circle, that of felicity, is that which men are to pervade after they have passed through their terrestrial changes. The circle of evil is that in which human nature passes through those varying stages of existence which it must undergo before it is qualified to inhabit the circle of felicity.

The progression of man through the circle of evil is marked by three infelicities: Necessity, oblivion, and deaths. The deaths which follow our changes are so many escapes from their power. Man is a free agent, and has the liberty of choosing; his sufferings and changes cannot be foreseen. By his misconduct he may happen to fall retrograde into the lowest state from which he had emerged. If his conduct in any one state, instead of improving his being, had made it worse, he fell back into a worse condition to commence again his purifying revolutions. Humanity was the limit of the degraded transmigrations. All the changes above humanity produced felicity. Humanity is the scene of the contest, and after man has traversed every state of animated existence, and can remember all that he has passed through, that consummation follows which he attains in the circle of felicity. It is on this system of transmigration that Taliessin, the Welsh bard, who wrote in the sixth century, gives a recital of his pretended transmigrations. He tells how he had been a serpent, a wild ass, a buck, or a crane, &c.; and this kind of reminiscence of his former state, this recovery of memory, was a proof of the mortal's advances to the happier circle. For to forget what we have been was one of the curses of the circle of evil. Taliessin therefore, adds Mr. Turner, as profusely boasts of his recovered reminiscence as any modern sectary can do of his state of grace and election.

In all these wild reveries there seems to be a moral fable in the notion, that the clearer a man recollects what a *brute* he has been, it is a certain proof that he is in an improved state!

According to the authentic Clavigero, in his history of Mexico, we find the Pythagorean transmigration carried on in the west, and not less fancifully than in the countries of the east. The people of Tlascala believe that the souls of persons of rank went after their death to inhabit the bodies of *beautiful and sweet singing birds*, and those of the *nobler quadrupeds*; while the souls of inferior persons were supposed to pass into *weasels, beetles*, and such other *meaner animals*.

There is something not a little ludicrous in the description Plutarch gives at the close of his treatise on "the delay of heavenly justice." Thespesius saw at length the souls of those who were condemned to return to life, and whom they violently forced to take the forms of all kinds of animals. The labourers charged with this transformation forged with their instruments certain parts; others, a new form; and made some totally disappear; that these souls might be rendered proper for another kind of life and other habits. Among these he perceived the soul of Nero, which had already suffered long torments, and which stuck to the body by nails red from the fire. The workmen seized on him to make a

viper of, under which form he was now to live, after having devoured the breast that had carried him.—But in this Plutarch only copies the fine reveries of Plato.

#### SPANISH ETIQUETTE.

THE etiquette or rules to be observed in royal palaces is necessary, writes Baron Biefield, for keeping order at court. In Spain it was carried to such lengths as to make martyrs of their kings. Here is an instance, at which, in spite of the fatal consequences it produced, one cannot refrain from smiling.

Philip the Third was gravely seated by the fireside: the fire-maker of the court had kindled so great a quantity of wood, that the monarch was nearly suffocated with heat, and his *grandez* would not suffer him to rise from the chair; the domestics could not *presume* to enter the apartment, because it was against the *etiquette*. At length the Marquis de Potar appeared, and the king ordered him to damp the fires; but he excused himself, alleging that he was forbidden by the *etiquette* to perform such a function, for which the Duke D'Useda ought to be called upon, as it was his business. The duke was gone out; the fire burnt fiercer; and the king endured it, rather than derogate from his *dignity*. But his blood was heated to such a degree, that an erysipelas of the head appeared the next day, which, succeeded by a violent fever, carried him off in 1621, in the twenty-fourth year of his age.

The palace was once on fire; a soldier, who knew the king's sister was in her apartment, and must inevitably have been consumed in a few moments by the flames, at the risk of his life rushed in, and brought her highness safe out in his arms: but the Spanish *etiquette* was here wofully broken into! The loyal soldier was brought to trial, and as it was impossible to deny that he had entered her apartment, the judges condemned him to die! The Spanish Princess however condescended, in consideration of the circumstance, to *pardon* the soldier, and very benevolently saved his life.

When Isabella, mother of Philip II., was ready to be delivered of him, she commanded that all the lights should be extinguished: that if the violence of her pain should occasion her face to change colour, no one might perceive it. And when the midwife said, "Madam, cry out, that will give you ease," she answered in good Spanish, "How dare you give me such advice? I would rather die than cry out."

"Spain gives us *pride*—which Spain to all the earth

May largely give, nor fear herself a dearth!"

CHURCHILL.

Philip the Third was a weak bigot, who suffered himself to be governed by his ministers. A patriot wished to open his eyes, but he could not pierce through the crowds of his flatterers; besides that the voice of patriotism heard in a corrupted court would have become a crime never pardoned. He found, however, an ingenious manner of conveying to him his censure.

He caused to be laid on his table, one day, a letter sealed, which bore this address—"To the King of Spain, Philip the Third, at present in the service of the Duke of Lerma."

In a similar manner, Don Carlos, son to Philip the Second, made a book with empty pages, to contain the voyages of his father, which bore this title—"The Great and Admirable Voyages of the King Mr. Philip." All these voyages consisted of going to the Escorial from Madrid, and returning to Madrid from the Escorial. Jest of this kind, at length, cost him his life.

### THE GOTHES AND HUNS.

THE terrific honours which these ferocious nations paid to their deceased monarchs are recorded in history, by the interment of Attila, king of the Huns; and Alaric, king of the Goths.

Attila died in 453, and was buried in the midst of a vast champaign in a coffin which was inclosed in one of gold, another of silver, and a third of iron. With the body were interred all the spoils of the enemy, harnesses embroidered with gold and studded with jewels, rich silks, and whatever they had taken most precious in the palaces of the kings they had pillaged: and that the place of his interment might for ever remain concealed, the Huns deprived of life all who assisted at his burial!

The Goths had done nearly the same for Alaric in 410, at Cosenza, a town in Calabria. They turned aside the river Vaso; and having formed a grave in the midst of its bed where its course was most rapid, they interred this king with prodigious accumulations of riches. After having caused the river to reassume its usual course, they murdered, without exception, all those who had been concerned in digging this singular grave.

### OF VICARS OF BRAY.

THE vicar of Bray, in Berkshire, was a Papist under the reign of Henry the Eighth, and a Protestant under Edward the Sixth; he was a Papist again under Mary, and once more became a Protestant in the reign of Elizabeth. When this scandal to the gown was reproached for his versatility of religious creeds, and taxed for being a turncoat and an unconstant changeling, as Fuller expresses it, he replied, "Not so neither; for if I changed my religion, I am sure I kept true to my principle; which is, to live and die the vicar of Bray!"

This vivacious and reverend hero has given birth to a proverb peculiar to this country, "The vicar of Bray will be vicar of Bray still." But how has it happened that this *vicar* should be so notorious, and one in much higher rank, acting the same part, should have escaped notice? Dr. Kitchen, bishop of Llandaff, from an idle abbot under Henry VIII. was made a busy bishop; Protestant under Edward, he returned to his old master under Mary; and at last took the oath of supremacy under Elizabeth, and finished as a

parliament Protestant. A pun spread the odium of his name; for they said that he had always loved the *Kitchen* better than the *Church*!

### DOUGLAS.

It may be recorded as a species of Puritanic savageness and Gothic barbarism, that no later than in the year 1757, a man of genius was persecuted because he had written a tragedy which tended by no means to hurt the morals; but on the contrary, by awakening the piety of domestic affections with the nobler passions, would rather elevate and purify the mind.

When Home, the author of the tragedy of Douglas, had it performed at Edinburgh, and because some of the divines, his acquaintance, attended the representation, the clergy, with the monastic spirit of the darkest ages, published the present paper, which I shall abridge for the contemplation of the reader, who may wonder to see such a composition written in the eighteenth century.

"On Wednesday, February the 2nd, 1757, the Presbytery of Glasgow came to the following resolution. They having seen a printed paper, intitled, 'An admonition and exhortation of the reverend Presbytery of Edinburgh,' which, among other *evils* prevailing, observing the following *melancholy* but *notorious* facts: that one who is a minister of the church of Scotland did *himself* write and compose a *stage-play*, intitled, 'The tragedy of Douglas,' and got it to be acted at the theatre of Edinburgh; and that he with several other ministers of the church were present; and *some* of them *oftener than once*, at the acting of the said play before a numerous audience. The presbytery being *deeply affected* with this new and strange appearance, do publish these sentiments, &c." Sentiments with which I will not disgust the reader; but which they appear not yet to have purified and corrected, as they have shown in the case of Logan and other Scotchmen, who have committed the crying sin of composing dramas!

### CRITICAL HISTORY OF POVERTY.

MR. MORIN, in the memoirs of the French Academy, has formed a little history of Poverty, which I abridge.

The writers on the genealogies of the gods have not noticed this deity, though admitted as such in the pagan heaven, while she has had temples and altars on earth. The allegorical Plato has pleasingly narrated, that at the feast which Jupiter gave on the birth of Venus, Poverty modestly stood at the gate of the palace to gather the fragments of the celestial banquet; when she observed the god of riches, inebriated with nectar, roll out of the heavenly residence, and passing into the Olympian gardens, throw himself on a vernal bank. She seized this opportunity to become familiar with the god. The frolicsome deity honoured her with his caresses; and from this amour sprung the god of Love, who resembles his father

in jollity and mirth, and his mother in his nudity. The allegory is ingenious. The union of poverty with riches must inevitably produce the most delightful of pleasures.

The golden age, however, had but the duration of a flower; when it finished, poverty began to appear. The ancestors of the human race, if they did not meet her face to face, knew her in a partial degree; the vagrant Cain encountered her. She was firmly established in the patriarchal age. We hear of merchants who publicly practised the commerce of vending slaves, which indicates the utmost degree of poverty. She is distinctly marked by Job: this holy man protests, that he had nothing to reproach himself with respecting the poor, for he had assisted them in their necessities.

In the Scriptures, legislators paid great attention to their relief. Moses, by his wise precautions, endeavoured to soften the rigours of this unhappy state. The division of lands, by tribes and families; the septennial jubilees; the regulation to bestow at the harvest time a certain portion of all the fruits of the earth for those families who were in want; and the obligation of his moral law to love one's neighbour as one's self; were so many mounds erected against the inundations of poverty. The Jews under their Theocracy had few or no mendicants. Their kings were unjust; and rapaciously seizing on inheritances which were not their right, increased the numbers of the poor. From the reign of David there were oppressive governors, who devoured the people as their bread. It was still worse under the foreign powers of Babylon, of Persia, and the Roman emperors. Such were the extortions of their publicans, and the avarice of their governors, that the number of mendicants dreadfully augmented; and it was probably for that reason that the opulent families consecrated a tenth part of their property for their succour, as appears in the time of the evangelists. In the preceding ages no more was given, as their casuists assure us, than the fortieth or thirtieth part; a custom which this unfortunate nation still practise. If there are no poor of their nation where they reside, they send it to the most distant parts. The Jewish merchants make this charity a regular charge in their transactions with each other; and at the close of the year render an account to the poor of their nation.

By the example of Moses, the ancient legislators were taught to pay a similar attention to the poor. Like him they published laws respecting the division of lands; and many ordinances were made for the benefit of those whom fires, inundations, wars, or bad harvests had reduced to want. Convinced that idleness more inevitably introduced poverty than any other cause, it was rigorously punished; the Egyptians made it criminal, and no vagabonds or mendicants were suffered under any pretence whatever. Those who were convicted of slothfulness, and still refused to labour for the public when labour was offered to them, were punished with death. The Egyptian taskmasters observed that the Israelites were an idle nation, and obliged them to furnish bricks for the erection of those famous pyramids, which are probably the works of men who otherwise had remained vagabonds and mendicants.

The same spirit inspired Greece. Lycurgus would not have in his republic either *poor* or *rich*: they lived and laboured in common. As in the present times, every family has its stores and cellars, so they had public ones, and distributed the provisions according to the ages and constitutions of the people. If the same regulation was not precisely observed by the Athenians, the Corinthians, and the other people of Greece, the same maxim existed in full force against idleness.

According to the laws of Draco, Solon, &c., a conviction of wilful poverty was punished with the loss of life. Plato, more gentle in his manners, would have them only banished. He calls them enemies of the state; and pronounces as a maxim, that where there are great numbers of mendicants, fatal revolutions will happen; for as these people have nothing to lose, they plan opportunities to disturb the public repose.

The ancient Romans, whose universal object was the public prosperity, were not indebted to Greece on this head. One of the principal occupations of their censors was to keep a watch on the vagabonds. Those who were condemned as incorrigible sluggards were sent to the mines, or made to labour on the public edifices. The Romans of those times, unlike the present race, did not consider the *far niente* as an occupation: they were convinced that their liberalities were ill-placed in bestowing them on such men. The little republics of the *bees* and the *ants* were often held out as an example; and the last, particularly where Virgil says, that they have elected overseers who correct the sluggards.

“— Pars agmina cogunt,  
Castigantque moras.”

And if we may trust the narratives of our travellers, the *beavers* pursue this regulation more rigorously and exactly than even these industrious societies. But their rigour, although but animals, is not so barbarous as that of the ancient Germans; who, Tacitus informs us, plunged the idlers and vagabonds in the thickest mire of their marshes, and left them to perish by a kind of death which resembled their inactive indispositions.

Yet, after all, it was not inhumanity that prompted the ancients thus severely to chastise idleness; they were induced to it by a strict equity; and it would be doing them injustice to suppose, that it was thus they treated those *unfortunate poor*, whose indigence was occasioned by infirmities, by age, or unforeseen calamities. Every family constantly assisted its branches to save them from being reduced to beggary; which to them appeared worse than death. The magistrates protected those who were destitute of friends, or incapable of labour. When Ulysses was disguised as a mendicant, and presented himself to Eurymachus, this prince observing him to be robust and healthy, offered to give him employment, or otherwise to leave him to his ill fortune. When the Roman emperors, even in the reigns of Nero and Tiberius, bestowed their largesses, the distributors were ordered to exempt those from receiving a share whose bad conduct kept them in misery; for that it was better the lazy should die with hunger than be fed in idleness.

Whether the police of the ancients was more exact, or whether they were more attentive to practise the duties of humanity, or that slavery served as an efficacious corrective of idleness; it clearly appears how little was the misery, and how few the numbers of their poor. This they did, too, without having recourse to hospitals.

At the establishment of Christianity, when the apostles commanded a community of wealth among their disciples, the miseries of the poor became alleviated in a greater degree. If they did not absolutely live together, as we have seen religious orders, yet the rich continually supplied their distressed brethren: but matters greatly changed under Constantine. This prince published edicts in favour of those Christians who had been condemned in the preceding reigns to slavery, to the mines, the galleys, or prisons. The church felt an inundation of prodigious crowds of these miserable men, who brought with them urgent wants and corporeal infirmities. The Christian families were then not numerous; they could not satisfy these claimants. The magistrates protected them: they built spacious hospitals, under different titles, for the sick, the aged, the invalids, the widows, and orphans. The emperors, and the most eminent personages, were seen in these hospitals examining the patients; they assisted the helpless; they dressed the wounded. This did so much honour to the new religion, that Julian the Apostate introduced this custom among the pagans. But the best things are seen continually perverted.

These retreats were found insufficient. Many slaves, proud of the liberty they had just recovered, looked on them as prisons; and under various pretexts, wandered about the country. They displayed with art the scars of their former wounds, and exposed the imprinted marks of their chains. They found thus a lucrative profession in begging, which had been interdicted by the laws. The profession did not finish with them: men of an untoward, turbulent, and licentious disposition gladly embraced it. It spread so wide that the succeeding emperors were obliged to institute new laws; and individuals were allowed to seize on these mendicants for their slaves and perpetual vassals: a powerful preservative against this disorder. It is observed in almost every part of the world, but ours; and prevents that populace of beggary which disgraces Europe. China presents us with a noble example. No beggars are seen loitering in that country. All the world are occupied, even to the blind and the lame; and only those who are incapable of labour live at the public expense. What is done *there* may also be performed *here*. Instead of that hideous, importunate, idle, licentious poverty, as pernicious to the police as to morality, we should see the poverty of the earlier ages, humble, modest, frugal, robust, industrious, and laborious. Then, indeed, the fable of Plato might be realized: Poverty may be embraced by the god of Riches; and if she did not produce the voluptuous offspring of Love, she would become the fertile mother of Agriculture, and the ingenious parent of the Arts and Manufactures.

#### SOLOMON AND SHEBA.

A RABBIN once told me of an ingenious invention, which in the Talmud is attributed to Solomon; and this story shows that there are some pleasing tales in that immense compilation.

The power of the monarch had spread his wisdom to the remotest parts of the known world. Queen Sheba, attracted by the splendour of his reputation, visited this poetical king at his own court; there, one day to exercise the sagacity of the monarch, Sheba presented herself at the foot of the throne; in each hand she held a wreath; the one was composed of natural, and the other of artificial flowers. Art, in the labour of the mimetic wreath, had exquisitely emulated the lively hues of nature; so that at the distance it was held by the queen for the inspection of the king, it was deemed impossible for him to decide, as her question imported, which wreath was the production of nature, and which the work of art. The sagacious Solomon seemed perplexed; yet to be vanquished, though in a trifle, by a trifling woman, irritated his pride. The son of David, he who had written treatises on the vegetable productions "from the cedar to the hyssop," to acknowledge himself outwitted by a woman, with shreds of paper and glazed paintings! The honour of the monarch's reputation for divine sagacity seemed diminished, and the whole Jewish court looked solemn and melancholy. At length, an expedient presented itself to the king; and one, it must be confessed, worthy of the naturalist. Observing a cluster of bees hovering about a window, he commanded that it should be opened: it was opened; the bees rushed into the court, and alighted immediately on one of the wreaths, while not a single one fixed on the other. The baffled Sheba had one more reason to be astonished at the wisdom of Solomon.

This would make a pretty poetical tale. It would yield an elegant description, and a pleasing moral; that *the bee only rests on the natural beauties, and never fixes on the painted flowers*, however imitatively the colours may be laid on. Applied to the *ladies*, this would give it pungency. In the "Practical Education" of the Edgeworths, the reader will find a very ingenious conversation about this story.

#### HELL.

OLDHAM, in his "Satires upon the Jesuits," work which would admit of a curious commentary, alludes to their "lying legends," and the innumerable impositions they practised on the credulous. I quote a few lines in which he has collected some of those legendary miracles, which I have noticed in the article *LEGENDS*, and the amours of the Virgin Mary are detailed in Vol. II. art. *Religious Nouvellettes*.

Tell, how *blessed Virgin* to come down was seen,  
Like play-house punk descending in machine,  
How she writ *billet-doux* and *love-discourse*,  
Made *assignments*, *visits*, and *amours*;  
How hosts distrust, her *smock* for banner wore,  
Which vanquished foes!

— how fish in conventicles met,  
And mackerel were with bait of doctrine caught :  
How cattle have judicious hearers been !—  
How consecrated hives with bells were hung,  
And bees kept mass, and holy anthems sung !  
How pigs to th' rosary kneel'd and sheep were taught

To bleat *Te Deum* and *Magnificat* ;  
How fly-flap, of church-censure houses rid  
Of insects, which at curse of fryar died.  
How ferrying covels religious pilgrims bore  
O'er waves, without the help of sail or oar ;  
How zealout crab, the sacred image bore,  
And swam a Catholic to the distant shore.  
With shams like these the giddy rout mislead,  
Their folly and their superstition feed.

All these are allusions to the extravagant fictions in "the Golden Legend." Among other gross impositions to deceive the mob, Oldham likewise attacks them for certain publications on topics not less singular. The tales he has recounted, Oldham says, are only baits for children, like toys at a fair; but they have their profounder and higher matters for the learned and the inquisitive. He goes on :

One undertakes by scales of miles to tell  
The bounds, dimensions, and extent of HELL ;  
How many German leagues that realm contains !  
How many chaldrons Hell each year expends  
In coals for roasting Hugonots and friends !  
Another frights the rout with useful stories  
Of wild Chimeras, limbo's PURGATORIES !  
Where bloated souls in smoky durance hung,  
Like a Westphalia gammon or neat's tongue,  
To be redeem'd with masses and a song.

Satyr IV.

The readers of Oldham, for Oldham must ever have readers among the curious in our poetry, have been greatly disappointed in the pompous edition of a Captain Thompson, which illustrates none of his allusions. In the above lines Oldham alludes to some singular works.

Treatises and topographical descriptions of HELL, PURGATORY, and even HEAVEN, were once the favourite researches among certain zealous defenders of the Romish church, who exhausted their ink-horns in building up a Hell to their own taste, or for their particular purpose. We have a treatise of Cardinal Bellarmín, a Jesuit, on *Purgatory* ; he seems to have the science of a surveyor, among all the secret tracks and the formidable divisions of "the bottomless pit."

Bellarmin informs us that there are beneath the earth four different places, or a profound place divided into four parts. The deepest of these places is *Hell* ; it contains all the souls of the damned, where will be also their bodies after the resurrection, and likewise all the demons. The place nearest *Hell* is *Purgatory*, where souls are purged, or rather where they appease the anger of God by their sufferings. He says that the same fires and the same torments are alike in both these places, the only difference between *Hell* and *Purgatory* consisting in their duration. Next to *Purgatory* is the *limbo* of those infants who die without having received the sacrament ; and the fourth place is the *limbo* of the *Fathers* ; that is to say, of

those just men who died before the death of Christ. But since the days of the Redeemer, this last division is empty, like an apartment to be let. A later Catholic theologian, the famous Tillemont, condemns all the illustrious pagans to the eternal torments of *Hell* ! because they lived before the time of Jesus, and therefore could not be benefited by the redemption ! Speaking of young Tiberias, who was compelled to fall on his own sword, Tillemont adds, "Thus by his own hand he ended his miserable life, to begin another, the misery of which will never end !" Yet history records nothing bad of this prince. Jortin observes that he added this reflection in his later edition, so that the good man as he grew older grew more uncharitable in his religious notions. It is in this manner too that the Benedictine editor of Justin Martyr speaks of the illustrious pagans. This Father, after highly applauding Socrates, and a few more who resembled him, inclines to think that they are not fixed in *Hell*. But the Benedictine editor takes great pains to clear the good father from the shameful imputation of supposing that a virtuous pagan might be saved as well as a Benedictine monk ! For a curious specimen of this odium theologicum, see the "Censure" of the Sorbonne on Marmontel's *Belisarius*.

The adverse party, who were either philosophers or reformers, received all such information with great suspicion. Anthony Cornelius, a lawyer in the 16th century, wrote a small tract, which was so effectually suppressed, as a monster of atheism, that a copy is now only to be found in the hands of the curious. This author ridiculed the absurd and horrid doctrine of infant damnation, and was instantly decried as an atheist, and the printer prosecuted to his ruin ! Cælius Secundus Curio, a noble Italian, published a treatise *De Amplitudine beati regni Dei*, to prove that Heaven has more inhabitants than *Hell*, or, in his own phrase, that the elect are more numerous than the reprobate. However we may incline to smile at these works, their design was benevolent. They were the first streaks of the morning light of the Reformation. Even such works assisted mankind to examine more closely, and hold in greater contempt, the extravagant and pernicious doctrines of the domineering papistical church.

#### THE ABSENT MAN.

WITH the character of Bruyere's Absent Man the reader is well acquainted. It is translated in the Spectator, and it has been exhibited on the theatre. The general opinion runs that it is a fictitious character, or at least one the author has too highly coloured. It was well known, however, to his contemporaries to be the Count De Brancas. The present anecdotes concerning the same person have been unknown to, or forgotten by, Bruyere ; and are to the full as extraordinary as those which characterize *Menalcas*, or the Absent Man.

The count was reading by the fireside (but Heaven knows with what degree of attention), when the nurse brought him his infant child. He throws down the book ; he takes the child in his



arms. He was playing with her, when an important visitor was announced. Having forgot-  
 he had quitted his book, and that it was his child he  
 held in his hands, he hastily flung the squalling  
 innocent on the table.

"The count was walking in the street, and the  
 Duke de la Rochefoucault crossed the way to  
 speak to him.—"God bless thee, poor man!" ex-  
 claimed the count. Rochefoucault smiled, and  
 was beginning to address him:—"Is it not  
 enough," cried the count, interrupting him, and  
 somewhat in a passion; "is it not enough that I  
 have said, at first, I have nothing for you? Such  
 lazy beggars as you hinder a gentleman from  
 walking the streets." Rochefoucault burst into  
 a loud laugh, and awakening the Absent Man  
 from his lethargy, he was not a little surprised,  
 himself, that he should have taken his friend for  
 an unfortunate mendicant! La Fontaine is re-  
 corded to have been one of the most absent men;  
 and Furetiere relates a circumstance which, if  
 true, is one of the most singular distractions pos-  
 sible. La Fontaine attended the burial of one of  
 his friends, and some time afterwards he called to  
 visit him. At first he was shocked at the informa-  
 tion of his death, but recovering from his surprise,  
 observed—"True! True! I recollect I went to  
 his funeral."

#### WAX-WORK.

We have heard of many curious deceptions oc-  
 casioned by the imitative powers of wax-work. A  
 series of anatomical sculptures in coloured wax  
 was projected by the Grand Duke of Tuscany,  
 under the direction of Fontana. Twenty apart-  
 ments have been filled with those curious imita-  
 tions. They represent in every possible detail,  
 and in each successive stage of denudation, the  
 organs of sense and reproduction; the muscular,  
 the vascular, the nervous, and the bony system.  
 They imitate equally well the form, and more ex-  
 actly the colouring of nature than injected prepa-  
 rations; and they have been employed to perpetu-  
 ate many transient phenomena of disease, of which  
 no other art could have made so lively a record.

There is a species of wax-work which, though  
 it can hardly claim the honours of the fine arts, is  
 adapted to afford much pleasure. I mean figures  
 of wax, which may be modelled with great truth  
 of character.

Ménage has noticed a work of this kind. In the  
 year 1775, the Duke de Maine received a gilt  
 cabinet, about the size of a moderate table. On  
 the door was inscribed, "*The Apartment of Wit.*"  
 The inside exhibited an alcove and a long gallery.  
 In an arm-chair was seated the figure of the duke  
 himself composed of wax, the resemblance the  
 most perfect imaginable. On one side stood the  
 Duke de la Rochefoucault, to whom he presented  
 a paper of verses for his examination. Mr. De  
 Marcillac, and Bosuet, Bishop of Meaux, were  
 standing near the arm-chair. In the alcove, Madame  
 de Thiangens and Madame de la Payette sat retired,  
 reading a book. Boileau, the satirist, stood at the  
 door of the gallery, hindering seven or eight bad  
 poets from entering. Near Boileau stood Racine,  
 who seemed to beckon to La Fontaine to come

forwards. All these figures were formed of wax;  
 and this philosophical baby-house, interesting for  
 the personages it imitated, might induce a wish in  
 some philosophers to play once more with one.

There was lately an old canon at Cologne who  
 made a collection of small wax models of charac-  
 teristic figures, such as, personifications of misery,  
 in a haggard old man with a scanty crust and a  
 brown jug before him; or of avarice, in a keen-  
 looking Jew miser counting his gold, which were  
 done with such a spirit and reality that a Flemish  
 painter, a Hogarth or Wilkie, could hardly have  
 worked up the *feeling* of the figure more impres-  
 sively. All these were done with truth and ex-  
 pression which I could not have imagined the  
 wax capable of exhibiting, says the lively writer  
 of "*An Autumn near the Rhine.*" There is some-  
 thing very infantine in this taste; but I have  
 preserved it long in life, and only lament that it  
 is very rarely gratified by such close copiers of  
 nature as was this old canon of Cologne.

#### PASQUIN AND MARFORIO.

ALL the world have heard of these *statues*: they  
 have served as vehicles for the keenest satire in a  
 land of the most uncontrolled despotism. The  
*statue of Pasquin* (from whence the word *pasquinade*)  
 and that of *Marforio* are placed in Rome in  
 two different quarters. *Marforio's* is an ancient  
*statue* that lies at its whole length. That of *Pas-  
 quin* is a marble *statue*, greatly mutilated, which  
 stands at the corner of the palace of the Ursinos,  
 supposed to be the figure of a gladiator. What-  
 ever they may have been is now of little conse-  
 quence: to one or other of these *statues*, during  
 the concealment of the night, are affixed those  
 satires or lampoons which the authors wish should  
 be dispersed about Rome without any danger to  
 themselves. When *Marforio* is attacked, *Pasquin*  
 comes to his succour; and when *Pasquin* is the  
 sufferer, he finds in *Marforio* a constant defender.  
 Thus, by a thrust and a parry, the most serious  
 matters are disclosed; and the most illustrious  
 personages are attacked by their enemies and  
 defended by their friends.

Misson, in his travels in Italy, gives the follow-  
 ing account of the origin of the name of the statue  
 of *Pasquin*:—

A satirical tailor, who lived at Rome, and whose  
 name was *Pasquin*, amused himself with severe  
 rillery, liberally bestowed on those who passed  
 by his shop; which in time became the lounge of  
 the newsmongers. The tailor had precisely the  
 talents to head a regiment of satirical wits, and  
 had he had time to *publish*, he would have been  
 the Peter Pindar of his day; but his genius seems  
 to have been satisfied to rest cross-legged on his  
 shopboard. When any lampoons or amusing bon-  
 mots were current at Rome, they were usually  
 called from his shop, *pasquinades*. After his death  
 this statue of an ancient gladiator was found under  
 the pavement of his shop. It was soon set up, and  
 by universal consent was inscribed with his name;  
 and they still attempt to raise him from the dead,  
 and keep the caustic tailor alive, in the marble  
 gladiator of wit.

There is a very rare work, with this title:—"Pasquillorum, Tomi Duo." The first containing the verse, and the second the prose pasquinades, published at Basle, 1544. The rarity of this collection of satirical pieces is entirely owing to the arts of suppression practised by the papal government. Sallengre, in his Literary Memoirs, has given an account of this work; its own copy had formerly belonged to Daniel Heinsius, who, in two verses written in his hand, describes its rarity and the price it cost:

Roma meos fratres igni dedit, unica Phoenix  
Vivo, aureisque venio centum Heinsio.

"Rome gave my brothers to the flames, but I survive a solitary Phoenix. Heinsius bought me for a hundred golden ducats."

This collection contains a great number of pieces composed at different times, against the popes, cardinals, &c. They are not indeed materials for the historian, and they must be taken with grains of allowance; but Mr. Roscoe might have discovered in these epigrams and puns that of his hero Leo X., and the more than infamous Lucretia of Alexander VI.: even the corrupt Romans of the day were capable of expressing themselves with the utmost freedom. Of these three respectable personages we find several epitaphs. Of Alexander VI. we have an apology for his conduct:—

Vendit Alexander Claves, altaria, Christum,  
Emerat ille prius, vendere jure potest.

"Alexander sells the keys, the altars, and Christ; As he bought them first, he had a right to sell them!"

On Lucretia:—

Hoc tumulto dormit Lucretia nomine, sed re  
Thais; Alexandri filia, sponsa, nurus!

"Beneath this stone sleeps Lucretia by name, but by nature Thais; the daughter, the wife, and the daughter-in-law of Alexander!"

Leo X. was a frequent butt for the arrows of Pasquin:—

Sacra sub extremâ, si forte requiritis, horâ  
Cur Leo non potuit sumere; venderat.

"Do you ask why Leo did not take the sacrament on his death-bed?—How could he? He had sold it!"

Many of these satirical touches depend on puns. Urban VII., one of the *Barberini* family, pillaged the Pantheon of brass to make cannon, on which occasion Pasquin was made to say:—

Quod non fecerunt Barbari Romæ, fecit Barberini.

On Clement VII., whose death was said to be occasioned by the prescriptions of his physician:—

Curtius occidit Clementem, Curtius auro  
Donandus, per quem publica parva salus.

"Dr. Curtius has killed the pope by his remedies; he ought to be paid as a man who has cured the state."

Another calls Dr. Curtius, "The Lamb of God who annuls or takes away all worldly sins."

The following, on Paul III., are singular conceits:—

Papa Medusæum caput est, coma turba Nepotum:  
Perseu cæde caput, Cæsaries perit.

"The pope is the head of Medusa; the horrid tresses are his nephews; Perseus, cut off the head, and then we shall be rid of these serpent-locks."

Another is sarcastic:—

Ut canerent data multa olim sunt Vatribus æra:  
Ut taceam, quantum tu mihi, Paule, dabis?

"Heretofore money was given to poets that they might sing: how much will you give me, Paul, to be silent?"

This collection contains, among other classes, passages from the Scriptures which have been applied to the court of Rome; to different nations and persons; and one of "*Sortes Virgilianæ per Pasquillum collectæ*,"—passages from Virgil frequently happily applied; and those who are curious in the history of those times will find this portion interesting. The work itself is not quite so rare as Daniel Heinsius imagined; the price might now reach from five to ten guineas.

Marforio is a statue of *Mars*, found in the *Forum*; which the people have corrupted into *Marforio*. These statues are placed at opposite ends of the town, so that there is always sufficient time to make Marforio reply to the jibes and jeers of Pasquin, in walking from one to the other. I am obliged for this information to my friend Mr. Duppa, the elegant biographer of Michael Anglo.

## FEMALE BEAUTY AND ORNAMENTS.

THE ladies in Japan gild their teeth; and those of the Indies paint them red. The pearl of teeth must be dyed black to be beautiful in Guzurat. In Greenland the women colour their faces with blue and yellow. However fresh the complexion of a Muscovite may be, she would think herself very ugly if she was not plastered over with paint. The Chinese must have their feet as diminutive as those of the she-goat; and to render them thus, their youth is passed in tortures. In ancient Persia, an aquiline nose was often thought worthy of the crown; and if there was any competition between two princes, the people generally went by this criterion of majesty. In some countries, the mothers break the noses of their children; and in others press the head between two boards, that it may become square. The modern Persians have a strong aversion to red hair: the Turks, on the contrary, are warm admirers of it. The female Hottentot receives from the hand of her lover, not silks nor wreaths of flowers, but warm guts and recking tripe, to dress herself with enviable ornaments.

In China small round eyes are liked; and the girls are continually plucking their eyebrows, that they may be thin and long. The Turkish women dip a gold brush in the tincture of a black drug, which they pass over their eyebrows. It is too visible by day, but looks shining by night. They tinge their nails with a rose-colour. An African beauty must have small eyes, thick lips, a large flat nose, and a skin beautifully black. The Emperor of Monomotapa would not change his

amiable negress for the most brilliant European beauty.

An ornament for the nose appears to us perfectly unnecessary. The Peruvians, however, think otherwise; and they hang on it a weighty ring, the thickness of which is proportioned by the rank of their husbands. The custom of boring it, as our ladies do their ears, is very common in several nations. Through the perforation are hung various materials; such as green crystal, gold, stones, a single and sometimes a great number of gold rings. This is rather troublesome to them in blowing their noses; and the fact is, as some have informed us, that the Indian ladies never perform this very useful operation.

The female head-dress is carried in some countries to singular extravagance. The Chinese fair carries on her head the figure of a certain bird. This bird is composed of copper, or of gold, according to the quality of the person: the wings spread out, fall over the front of the head-dress, and conceal the temples. The tail, long and open, forms a beautiful tuft of feathers. The beak covers the top of the nose; the neck is fastened to the body of the artificial animal by a spring, that it may the more freely play, and tremble at the slightest motion.

The extravagance of the Myantsees is far more ridiculous than the above. They carry on their heads a slight board, rather longer than a foot, and about six inches broad: with this they cover their hair, and seal it with wax. They cannot lie down, nor lean, without keeping the neck straight; and the country being very woody, it is not uncommon to find them with their head-dress entangled in the trees. Whenever they comb their hair, they pass an hour by the fire in melting the wax: but this combing is only performed once or twice a year.

The inhabitants of the land of Natal wear caps, or bonnets, from six to ten inches high, composed of the fat of oxen. They then gradually anoint the head with a purer grease, which, mixing with the hair, fastens these bonnets for their lives.

#### MODERN PLATONISM.

ERASMUS in his age of religious revolution expressed an alarm, which in some shape has been since realized. He strangely, yet acutely, observes, that "*literature began to make a great and happy progress; but,*" he adds, "*I fear two things, that the study of Hebrew will promote Judaism, and the study of philology will revive Paganism.*" He speaks to the same purpose in the *Adages*, c. 189, as Jortin observes, p. 90. Blackwell in his curious *Life of Homer*, after showing that the ancient oracles were the fountains of knowledge, and that the *god of Delphi* actually was believed by the votaries, from the oracle's perfect acquaintance with the country, parentage, and fortunes of the suppliant, and many predictions having been verified; that besides all this, the oracles that have reached us discover a wide knowledge of everything relating to Greece;—is at a loss to account for a knowledge that he thinks has something divine in it: it was a knowledge to be found nowhere in

Greece but among the oracles. He would account for this phenomenon, by supposing there existed a succession of learned men devoted to this purpose. He says, "Either we must admit the knowledge of the priests, or turn *converts to the ancients*, and believe in the *omniscience of Apollo*, which in this age I know nobody in hazard of." Yet to the astonishment of this writer, were he now living, he would have witnessed this incredible fact! Even Erasmus himself might have wondered.

We discover the origin of MODERN PLATONISM, as it may be distinguished, among the Italians. About the middle of the fifteenth century, some time before the Turks had become masters of Constantinople, a great number of philosophers flourished. *Gemisthus Pletho* was one distinguished by his genius, his erudition, and his fervent passion for *platonism*. Mr. Roscoe notices Pletho; "His discourses had so powerful an effect upon Cosmo de Medici, who was his constant auditor, that he established an academy at Florence, for the sole purpose of cultivating this new and more elevated species of philosophy." The learned Marsilio Ficino translated Plotinus, that great archimage of *platonist mysticism*. Such were Pletho's eminent abilities, that in his old age those whom his novel system had greatly irritated, either feared or respected him. He had scarcely breathed his last when they began to abuse Plato and our Pletho. The following account is written by George of Trebizond.

"Lately has arisen amongst us a second Mahomet: and this second, if we do not take care, will exceed in greatness the first, by the dreadful consequences of his wicked doctrine, as the first has exceeded Plato. A disciple and rival of this philosopher in philosophy, in eloquence, and in science, he had fixed his residence in the Peloponnese. His common name was *Gemisthus*, but he assumed that of *Pletho*. Perhaps Gemisthus, to make us believe more easily that he was descended from heaven, and to engage us to receive more readily his doctrine and his new law, wished to change his name, according to the manner of the ancient patriarchs; of whom it is said, that at the time the name was changed they were called to the greatest things. He has written with no vulgar art, and with no common elegance. He has given new rules for the conduct of life, and for the regulation of human affairs; and at the same time has vomited forth a great number of blasphemies against the Catholic religion. He was so zealous a platonist that he entertained no other sentiments than those of Plato, concerning the nature of the gods, souls, sacrifices, &c. I have heard him myself, when we were together at Florence, say, that in a few years all men on the face of the earth would embrace with one common consent, and with one mind, a single and simple religion, at the first instructions which should be given by a single preaching. And when I asked him if it would be the religion of Jesus Christ, or that of Mahomet? he answered, 'Neither one nor the other; but a *third*, which will not greatly differ from *paganism*.' These words I heard with so much indignation, that since that time I have always hated him: I look upon him as a dangerous viper; and I cannot think of him without abhorrence."

The pious writer of this account is too violently agitated: he might, perhaps, have bestowed a smile of pity or contempt; but the bigots and fanatics are not less insane than the impious themselves.

It was when Pletho died full of years and honours, that the malice of his enemies collected all its venom. A circumstance that seems to prove that his abilities must have been great indeed to have kept such crowds silent: and it is not improbable that this scheme of impiety was less impious than was imagined. Not a few Catholic writers lament that his book was burnt, and greatly regret the loss of Pletho's work; which, they say, was not meant to subvert the Christian religion, but only to unfold the system of Plato, and to collect what he and other philosophers had written on religion and politics.

Of his religious scheme, the reader may judge by this summary account. The general title of the volume ran thus: "This book treats of the laws of the best form of government, and what all men must observe in their public and private stations, to live together in the most perfect, the most innocent, and the most happy manner." The whole was divided into three books. The titles of the chapters where paganism was openly inculcated are reported by Gennadius, who condemned it to the flames, but who has not thought proper to enter into the manner of his arguments, &c. The impiety and the extravagance of this new legislator appeared, above all, in the articles which concerned religion. He acknowledges a plurality of gods: some superior, whom he placed above the heavens; and the others inferior, on this side the heavens. The first existing from the remotest antiquity; the others younger, and of different ages. He gave a king to all these gods; and he called him ZEYΣ, or *Jupiter*, as the pagans named this power formerly. According to him, the stars have a soul; the demons were not malignant spirits; and the world was eternal. He established polygamy, and was even inclined to a community of women. All his work was filled with such reveries, and with not a few impieties, which my pious author will not venture to give.

What the intentions of Pletho were, it would be rash to determine. If the work was only an arrangement of paganism, or the platonic philosophy, it might have been an innocent, if not a curious volume. He was learned and humane, and had not passed his life entirely in the solitary recesses of his study.

To strain human curiosity to the utmost limits of human credibility, a modern *Pletho* has arisen in Mr. *Thomas Taylor*, who, consonant to the platonic philosophy, in the present day religiously professes *polytheism*! At the close of the eighteenth century, be it recorded, were published many volumes, in which the author affects to avow himself a zealous Platonist, and asserts he can prove that the Christian religion is "a bastardized and barbarized Platonism!" The divinities of Plato are the divinities to be adored, and we are to be taught to call God, *Jupiter*; the Virgin, *Venus*; and Christ, *Cupid*! And the *Iliad* of Homer allegorized, is converted into a Greek bible of the arcana of nature! Extraordinary as this literary lunacy may appear, we must observe, that

it stands not singular in the annals of the history of the human mind. The Florentine academy, which Cosmo founded, had, no doubt, some classical enthusiasts; but who, perhaps, according to the political character of their country, were prudent and reserved. The platonic furor, however, appears to have reached other countries. The following remarkable anecdote has been given by St. Foix, in his "*Essais historiques sur Paris*." In the reign of Louis XII. a scholar named Hemon de la Fosse, a native of Abbeville, by continually reading and admiring the Greek and Latin writers, became mad enough to persuade himself that it was impossible that the religion of such great geniuses as Homer, Cicero, and Virgil was a false one. On the 25th of August, 1503, being at church, he suddenly snatched the host from the hands of the priest, at the moment it was raised, exclaiming; "What! always this folly!" He was immediately seized and put in prison. In the hope that he would abjure his extravagant errors, they delayed his punishment; but no exhortation nor intreaties availed. He persisted in maintaining that *Jupiter* was the sovereign God of the universe, and that there was no other paradise than the Elysian fields. He was burnt alive, after having first had his tongue pierced, and his hand cut off. Thus perished an ardent and learned youth, who ought only to have been condemned as a Bedlamite.

Dr. More, the most rational of our modern Platonists, abounds, however, with the most extravagant reveries, and was inflated with egotism and enthusiasm, as much as any of his mystic predecessors. He conceived that he held an intercourse with the divinity itself! that he had been shot as a fiery dart into the world, and he hoped he had hit the mark. He carried his self-conceit to such extravagance, that he thought his urine smelt like violets, and his body in the spring season had a sweet odour; a perfection peculiar to himself. These visionaries indulge the most fanciful vanity.

#### ANECDOTES OF FASHION.

A VOLUME on this subject might be made very curious and entertaining, for our ancestors were not less vacillating, and perhaps more capriciously grotesque, though with infinitely less taste than the present generation. Were a philosopher and an artist, as well as an antiquary, to compose such a work, much diversified entertainment, and some curious investigation of the progress of the arts and taste, would doubtless be the result; the subject otherwise appears of trifling value; the very farthing pieces of history.

The origin of many fashions was in the endeavour to conceal some deformity of the inventor; hence the cushions, ruffs, hoops, and other monstrous devices. If a reigning beauty chanced to have an unequal hip, those who had very handsome hips would load them with that false rump which the other was compelled by the unkindness of nature to substitute. Patches were invented in England in the reign of Edward VI. by a foreign lady, who in this manner ingeniously covered a wen on her neck. Full-bottomed wigs were in-

vented by a French barber, one Duviller, whose name they perpetuated, for the purpose of concealing an elevation in the shoulder of the Dauphin. Charles VII. of France introduced long coats to hide his ill-made legs. Shoes with very long points, full two feet in length, were invented by Henry Plantagenet, Duke of Anjou, to conceal a large excrescence on one of his feet. When Francis I. was obliged to wear his hair short, owing to a wound he received in the head, it became a prevailing fashion at court. Others, on the contrary, adapted fashions to set off their peculiar beauties; as Isabella of Bavaria, remarkable for her gallantry, and the fairness of her complexion, introduced the fashion of leaving the shoulders and part of the neck uncovered.

Fashions have frequently originated from circumstances as silly as the following one. Isabella, daughter of Philip II. and wife of the Archduke Albert, vowed not to change her linen till Ostend was taken; this siege, unluckily for her comfort, lasted three years; and the supposed colour of the archduchess's linen gave rise to a fashionable colour, hence called *L'Isabeau*, or the Isabella; a kind of whitish-yellow-dingy. Sometimes they originate in some temporary event: as after the battle of Steenkirk, where the allies wore large cravats, by which the French frequently seized hold of them, a circumstance perpetuated on the medals of Louis XIV., cravats were called Steenkirks; and after the battle of Ramillies, wigs received that denomination.

The court in all ages and in every country are the modellers of fashions, so that all the ridicule, of which these are so susceptible, must fall on them, and not upon their servile imitators the *citizens*. This complaint is made even so far back as in 1586, by Jean des Caures, an old French moralist, who, in declaiming against the fashions of his day, notices one, of the ladies carrying mirrors fixed to their waists, which seemed to employ their eyes in perpetual activity. From this mode will result, according to honest Des Caures, their eternal damnation. "Alas! (he exclaims) in what an age do we live: to see such depravity which we see, that induces them even to bring into church these scandalous mirrors hanging about their waists! Let all histories divine, human, and profane be consulted; never will it be found that these objects of vanity were ever thus brought into public by the most meretricious of the sex. It is true, at present none but the ladies of the court venture to wear them; but long it will not be before every citizen's daughter, and every female servant, will wear them!" Such in all times has been the rise and decline of fashion; and the absurd mimicry of the *citizens*, even of the lowest classes, to their very ruin, in straining to rival the *newest fashion*, has mortified and galled the courtier.

On this subject old Camden, in his Remains, relates a story of a trick played off on a citizen, which I give in the plainness of his own venerable style. "Sir Philip Calthrop purged John Drakes, the shoemaker of Norwich, in the time of King Henry VIII. of the proud humour which our people have to be of the gentlemen's cut. This knight bought on a time as much fine French tawny cloth as should make him a gown, and sent it to the

taylor's to be made. John Drakes, a shoemaker of that town, coming to this said taylor's, and seeing the knight's gown cloth lying there, liking it well, caused the taylor to buy him as much of the same cloth and price to the same intent, and further bade him to make it of the same fashion that the knight would have his made of. Not long after, the knight coming to the taylor's to take measure of his gown, perceiving the like cloth lying there, asked of the taylor whose it was? Quoth the taylor, it is John Drakes the shoemaker, who will have it made of the self-same fashion that yours is made of! 'Well!' said the knight, 'in good time be it! I will have mine made as full of cuts as thy shears can make it.' 'It shall be done!' said the taylor; whereupon, because the time drew near, he made haste to finish both their garments. John Drakes had no time to go to the taylor's till Christmas day, for serving his customers, when he hoped to have worn his gown; perceiving the same to be full of cuts, began to swear at the taylor, for the making his gown after that sort. 'I have done nothing,' quoth the taylor, 'but that you bid me; for as Sir Philip Calthrop's garment is, even so have I made yours!' 'By my latchet!' quoth John Drakes, 'I will never wear gentlemen's fashions again!'

Sometimes fashions are quite reversed in their use in one age from another. Bags, when first in fashion in France, were only worn *en dishabille*; in visits of ceremony, the hair was tied by a riband and floated over the shoulders, which is exactly reversed in the present fashion. In the year 1735 the men had no hats but a little chapeau de bras; in 1745 they wore a very small hat; in 1755 they wore an enormous one, as may be seen in Jeffrey's curious "Collection of Habits in all Nations." Old Puttenham, in his very rare work, "The Art of Poesie," p. 239, on the present topic gives some curious information. "Henry VIII. caused his own head, and all his courtiers, to be *polled*, and his beard to be cut short; before that time it was thought more decent, both for old men and young, to be all shaven, and wear long hair, either rounded or square. Now again at this time (Elizabeth's reign,) the young gentlemen of the court have taken up the long hair trailing on their shoulders, and think this more decent; for what respect I would be glad to know."

When the fair sex were accustomed to behold their lovers with beards, the sight of a shaved chin excited feelings of horror and aversion; as much indeed as, in this less heroic age, would a gallant whose luxuriant beard should

"Stream like a meteor to the troubled air."

When Louis VII., to obey the injunctions of his bishops, cropped his hair, and shaved his beard, Eleanor, his consort, found him, with this unusual appearance, very ridiculous, and soon very contemptible. She revenged herself as she thought proper, and the poor shaved king obtained a divorce. She then married the Count of Anjou, afterwards our Henry II. She had for her marriage dower the rich provinces of Poitou and Guyenne; and this was the origin of those wars, which for three hundred years ravaged France, and cost the French three millions of men. All which, probably, had never occurred, had Louis VII. not been so rash as to crop his head and shave his

heard, by which he became so disgusting in the eyes of our Queen Eleanor.

We cannot perhaps sympathize with the feelings of her majesty, though at Constantinople she might not have been considered unreasonable. There must be something more powerful in *beards* and *mustachios* than we are quite aware of; for when these were in fashion, with what enthusiasm were they not contemplated! When *mustachios* were in general use, an author, in his Elements of Education, published in 1640, thinks that "hairy Excrement," as Armado in "Love's Labour Lost" calls it, contributed to make men valorous. He says, "I have a favourable opinion of that young gentleman who is *curious in fine mustachios*." The time he employs in adjusting, dressing, and curling them, is no lost time; for the more he contemplates his mustachios, the more his mind will cherish, and be animated by masculine and courageous notions." The best reason that could be given for wearing the *longest and largest beard* of any Englishman was that of a worthy clergyman in Elizabeth's reign, "that no act of his life might be unworthy of the gravity of his appearance."

The grandfather of Mrs. Thomas, the Corinna of Cromwell, the literary friend of Pope, by her account, "was very nice in the mode of that age, his valet being some hours every morning, in *starching his beard and curling his whiskers*; during which time he was always read to." Taylor, the water poet, humorously describes the great variety of beards in his time, which extract may be found in Grey's Hudibras, Vol. I. p. 300. The *beard*, says Granger, dwindled gradually under the two Charleses, till it was reduced into *whiskers*, and became extinct in the reign of James II., as if its fatality had been connected with that of the house of Stuart.

The hair has in all ages been an endless topic for the declamation of the moralist, and the favourite object of fashion. If the *beau monde* were their hair luxuriant, or their wig enormous, the preachers, as in Charles the Second's reign, instantly were seen in the pulpit with their hair cut shorter, and their sermon longer, in consequence; respect was however paid by the world to the size of the *wig*, in spite of the *hair-cutter* in the pulpit. Our judges, and till lately our physicians, well knew its magical effect. In the reign of Charles II. the hair-dress of the ladies was very elaborate; it was not only curled and frizzled with the nicest art, but set off with certain artificial curls, then too emphatically known by the pathetic terms of *heart-breakers* and *love-locks*. So late as William and Mary, lads, and even children, wore wigs; and if they had not wigs, they curled their hair to resemble this fashionable ornament. Women then were the hair-dressers.

It is observed by the lively Vigneul de Marville, that there are flagrant follies in fashion which must be endured while they reign, and which never appear ridiculous till they are out of fashion. In the reign of Henry III. of France, they could not exist without an abundant use of comfits. All the world, the grave and the gay, carried in their pockets a *comfit-box*, as we do snuff-boxes. They used them even on the most solemn occasions: when the Duke of Guise was shot at Blois, he was found with his comfit-box in his hand,—

Fashions indeed have been carried to so extravagant a length as to have become a public offence, and to have required the interference of government. Short and tight breeches were so much the rage in France, that Charles V. was compelled to banish this disgusting mode by edicts which may be found in Mezeray. An Italian author of the fifteenth century supposes an Italian traveller of nice modesty would not pass through France, that he might not be offended by seeing men whose clothes rather exposed their nakedness than hid it. It is curious that the very same fashion was the complaint in the remoter period of our Chaucer, in his Parson's Tale.

In the reign of our Elizabeth the reverse of all this took place; then the mode of enormous breeches was pushed to a most laughable excess. The beaux of that day stuffed out their breeches with rags, feathers, and other light matters, till they brought them out to a most enormous size. They resembled woollacks, and in a public spectacle, they were obliged to raise scaffolds for the seats of these ponderous beaux. To accord with this fantastical taste the ladies invented large hoop farthingales; two lovers aside could surely never have taken one another by the hand. In a preceding reign the fashion ran on square-toes; in so much that a proclamation was issued that no person should wear shoes above six inches square at the toes! Then succeeded picked-pointed shoes! The nation was again, in the reign of Elizabeth, put under the royal authority. "In that time," says honest John Stowe, "he was held the greatest gallant that had the *deepest ruff and longest rapier*—the offence to the eye of the one, and hurt unto the life of the subject that came by the other—this caused her Majesty to make proclamation against them both, and to place selected grave citizens at every gate, to cut the ruffs and break the rapiers' points of all passengers that exceeded a year in length of their rapiers, and a nayle of a year in depth of their ruffs." These "grave citizens," at every gate cutting the ruffs and breaking the rapiers, must doubtless have encountered in their ludicrous employment some stubborn opposition; but this regulation was in the spirit of that age, despotic and effectual. The late Emperor of Russia one day ordered the soldiers to stop every passenger who wore pantaloons, and with their hangers to cut off, upon the leg, the offending part of these superfluous beeches; so that a man's legs depended greatly on the adroitness and humanity of a Russ or a Cossack: however, this war against *pantaloons* was very successful, and obtained a complete triumph in favour of the breeches in the course of the week.

A shameful extravagance in dress has been a most venerable folly. In the reign of Richard II. their dress was sumptuous beyond belief. Sir John Arundel had a change of no less than 32 new suits of cloth of gold tissue. The prelates indulged in all the ostentatious luxury of dress. Chaucer says, they had "change of clothing everie daie." Brantome records of Elizabeth, Queen of Philip II. of Spain, that she never wore a gown twice; this was told him by her majesty's own *tailleur*, who from a poor man soon became as rich as any one he knew. Our own Elizabeth left no less than three thousand different habits in her wardrobe

when she died. She was possessed of the dresses of all countries.

The Catholic religion has ever considered the pomp of the clerical habit as not the slightest part of its religious ceremonies; their devotion is addressed to the eye of the people. In the reign of our Catholic Queen Mary, the dress of a priest was costly indeed; and the sarcastic and good-humoured Fuller gives, in his Worthies, the will of a priest, to show the wardrobe of men of his order, and desires that the priest may not be jeered for the gallantry of his splendid apparel. He bequeaths to various parish churches and persons, "My vestment of crimson satin—my vestment of crimson velvet—my stole and fannon set with pearl—my black gown faced with taffeta, &c."

Chaucer has minutely detailed, in "The Person's Tale" the grotesque and the costly fashions of his day; and the simplicity of the venerable satirist will interest the antiquary and the philosopher. Much, and curiously, have his caustic severity or lenient humour descanted on the "moche superfluitee," and "wast of cloth in vanitee," as well as "the disordinate scantnesse." In the spirit of the good old times he calculates "the coste of the embrouding or embroidering; indenting or barring; ounding or wavy; paling or imitating pales; and winding or bending; the costlewe furring in the gounes; so much poun-souing of chesel to maken holes (that is punched with a bodkin); so moche dagging of sheres (cutting into slips); with the superfluitee in length of the gounes trailing in the dong and in the myre, on horse and eke on foot, as wel of man as of woman—that all thilke trailing," he verily believes, which wastes, consumes, wears threadbare, and is rotten with dung, are all to the damage of "the poor folk," who might be clothed only out of the flounces and draggle-tails of these children of vanity. But then his Parson is not less bitter against "the horrible disordinat scantnesse of clothing," and very copiously he describes, though perhaps in terms, and with a humour too coarse for me to transcribe, the consequences of these very tight dresses. Of these persons, among other offensive matters, he sees "the buttokkes behind as if they were the hinder part of a sheape in the ful of the mone." He notices one of the most grotesque of all modes; the one they then had of wearing a parti-coloured dress: one stocking, part white and part red; so that they looked as if they had been flayed; or white and blue; or white and black; or black and red; that this variety of colours seems as if their members had been corrupted by St. Anthony's fire, or by cancer, or other mischance!

The modes of dress during the thirteenth and fourteenth centuries were so various and ridiculous, that they afforded perpetual food for the eager satirist.

The conquests of Edward III. introduced the French fashions into England; and the Scotch adopted them, by their alliance with the French court, and close intercourse with that nation.

Walsingham dates the introduction of French fashions among us from the taking of Calais in 1347; but we appear to have possessed such a rage for imitation in dress, that an English beau was actually a fantastical compound of all the fashions

in Europe, and even Asia, in the reign of Elizabeth. In Chaucer's time the prevalence of French fashions was a common topic with our satirist; and he notices the affectation of our female citizens in speaking the French language: a stroke of satire which, after more than four centuries, is not yet obsolete. A superior education, and a residence at the west end of the town, begin, however, to give another character to the daughters of our citizens. In the prologue to the *Prioress*, Chaucer has these humorous lines:—

Entwined in her voice full seemly,  
And French she spake full fetuously;  
After the *Scole of Stratford* at *Bowe*,  
The *French of Paris* was to her unknowne.

A beau of the reign of Henry IV. has been made out by the laborious Henry. I shall only observe, that they were then long-pointed shoes to such an immoderate length, that they could not walk till they were fastened to their knees with chains. Luxury improving on this ridiculous mode, these chains the English beau of the fourteenth century had made of gold and silver; but the grotesque fashion did not finish here, for the tops of their shoes were carved in the manner of a church window. The ladies of that period were not less fantastical.

The wild variety of dresses worn in the reign of Henry VIII. is alluded to in a print of a naked Englishman holding a piece of cloth hanging on his right arm, and a pair of shears in his left hand. It was invented by Andrew Borde, a facetious wit of those days. The print bears the following inscription:

I am an Englishman, and naked I stand here,  
Musing in my mind, what rayment I shall wear;  
For now I will were this, and now I will were that,  
And now I will were, what I cannot tell what.

At a lower period, about the reign of Elizabeth, we are presented with a curious picture of a man of fashion. I make this extract from Puttenham's very scarce work on *The Arte of Poetry*, p. 250. This author was a travelled courtier, and has interspersed his curious work with many lively anecdotes, and correct pictures of the times.—This is his fantastical beau in the reign of Elizabeth. "May it not seeme enough for a courtier to know how to *wear a feather* and *set his cappe* afloat; his *chain en echarpe*; a straight *buckin*, *al l'inglese*; a loose *à la Turquesque*; the cape *alla Spaniola*; the breech *à la Francoise*, and by twentie manner of new-fashioned garments, to disguise his body and his face with as many countenances, whereof it seems there be many that make a very arte and studie, who can shew himselfe most fine, I will not say most foolish or ridiculous." So that a beau of those times were in the same dress a grotesque mixture of all the fashions in the world. About the same period the *ton* ran in a different course in France.—There, fashion consisted in an affected negligence of dress; for Montaigne honestly laments in Book i. Cap. 25.—"I have never yet been apt to imitate the *negligent garb* which is yet observable among the *young men* of our time; to wear my *cloak on one shoulder*, my *bonnet on one side*, and one *stocking* in something *more disorder* than the other, meant to express a manly disdain of such exotic ornaments, and a contempt of art."

The fashions of the Elizabethan age have been chronicled by honest John Stowe. Stowe was originally a *tailor*, and when he laid down the shears, and took up the pen, the taste and curiosity for *dress* was still retained. He is the grave chronicler of matters not grave. The chronology of ruffs, and tufted taffetas; the revolution of steel poking-sticks, instead of bone or wood used by the laundresses; the invasion of shoo-buckles, and the total rout of shoe-roses; that grand adventure of a certain Flemish lady, who introduced the art of starching the ruffs with a yellow tinge into Britain: while Mrs. Montague emulated her in the royal favour, by presenting her highness the queen with a pair of black silk stockings, instead of her cloth hose, which her majesty now for ever rejected; the heroic achievements of the Right Honourable Edward de Vere, Earl of Oxford, who first brought from Italy the whole mystery and craft of perfumery, and costly washes; and among other pleasant things besides, a perfumed jerkin, a pair of perfumed gloves trimmed with roses, in which the queen took such delight, that she was actually pictured with those gloves on her royal hands, and for many years after, the scent was called the Earl of Oxford's Perfume. These, and occurrences as memorable, receive a pleasant kind of historical pomp in the important, and not in-curious, narrative of the antiquary and the tailor. The toilet of Elizabeth was indeed an altar of devotion, of which she was the idol, and all her ministers were her votaries: it was the reign of coquetry, and the golden age of millinery! But of grace and elegance they had not the slightest feeling! There is a print by Vertue, of Queen Elizabeth going in a procession to Lord Hunsdon. This procession is led by Lady Hunsdon, who no doubt was the leader likewise of the fashion; but it is impossible, with our ideas of grace and comfort, not to commiserate this unfortunate lady, whose standing-up wire ruff, rising above head; whose stays, or bodice, so long waisted as to reach to her knees, and the circumference of her large hoop farthingale, which seems to enclose her in a capacious tub, mark her out as one of the most pitiable martyrs of ancient modes. The amorous Sir Walter Raleigh must have found some of the maids of honour the most impregnable fortification his gallant spirit ever assailed: a *coup de main* was impossible.

I shall transcribe from old Stowe a few extracts, which may amuse the reader:—

"In the second yeere of Queen Elizabeth 1560, her *silke woman*, Mistris Montague, presented her majestie for a new yeere's gift, a *paire of black knit silk stockings*, the which, after a few days wearing, pleased her highness so well, that she sent for Mistris Montague, and asked her where she had them, and if she could help her to any more; who answered, saying, 'I made them very carefully of purpose only for your majestie, and seeing these please you so well, I will presently set more in hand.' 'Do so, (quoth the queene), for indeed I like silk stockings so well, because they are pleasant, fine and delicate, that henceforth I will wear no more cloth stockings'—and from that time unto her death the queene never wore any more cloth hose, but only silk stockings; for you shall understand that King Henry the Eight did weare onely

cloth hose, or hose cut out of ell-broade taffaty, or that by great chance there came a pair of *Spanish silk stockings* from Spain. King Edward the Sixt had a *payre of long Spanish silke stockings* sent him for a great present.—Dukes' daughters then wore gownes of saten of Bridges (Bruges) upon solemne dayes. Cushens, and window pillows of welvet and damaske, formerly only princely furniture, now be very plenteous in most citizens' houses."

"Milloners or haberdashers had not then any *gloves imbroydered*, or trimmed with gold, or silke; neither gold nor imbroydered girdles and hangers, neither could they make any costly *wash or perfume*, until about the fifteenth yeere of the queene, the Right Honourable Edward de Vere, Earl of Oxford, came from Italy, and brought with him gloves, sweete bagges, a perfumed leather jerkin, and other pleasant things; and that yeere the queene had a *paire of perfumed gloves* trimmed only with four tuftes, or roses of coloured silk. The queene tooke such pleasure in those gloves, that she was pictured with those gloves upon her handes, and for many years after it was called 'The Earl of Oxford's perfume.'"

In such a chronology of fashions, an event not less important surely was the origin of starching; and here we find it treated with the utmost historical dignity.

"In the year 1564, Mistris Dinghen Van den Plasse, borne at Tænen in Flanders, daughter to a worshipfull knight of that province, with her husband came to London for their better safeties, and there professed herself a *starcher*, wherein she excelled, unto whom her owne nation presently repaired, and payed her very liberally for her worke. Some very few of the best and most curious wives of that time, observing the neatnesse and delicacy of the Dutch for whitenesse and fine wearing of linen, made them *cambricke ruffs*, and sent them to Mistris Dinghen to starch, and after awhile they made them *ruffes of lawn*, which was at that time a stuff most strange, and wonderfull, and thereupon rose a *general scoffe* or *by-word*, that shortly they would make ruffs of a spider's web; and then they began to send their daughters and nearest kinswomen to Mistris Dinghen to learne how to starche; her usual price was at that time, foure or five pound, to teach them how to starch, and twenty shillings how to seath starch."

Thus Italy, Holland, and France supplied us with fashions and refinements. But in those days they were, as I have shown from Pottenham, as *extravagant dressers* as any of their present supposed degenerate descendants. Stowe affords us another curious extract, "Divers noble personages made them *ruffes, a full quarter of a yeare deepe*, and two lengthe in one ruffe. This fashion in London was called the *French fashion*; but when Englishmen came to Paris, the French knew it not, and in derision called it the *English monster*." An exact parallel this of many of our own Parisian modes in the present day; and a circumstance which shows the same rivalry in fashion in the reign of Elizabeth, as in that of George IV.

This was the golden period of cosmetics. The beaux of that day, it is evident, used the abominable art of painting their faces as well as the women. Our old comedies abound with perpetual



allusions to oils, tinctures, quintessences, pomatums, perfumes, paint white and red, &c. One of their prime cosmetics was a frequent use of the *bath*, and the application of *wine*. Strutt quotes from an old ms. a recipe to make the face of a beautiful red colour. The person was to be in a bath that he might perspire, and afterwards wash his face with wine, and "so should be both faire and roddy." In Mr. Lodge's "Illustrations of British History," I observe a letter from the Earl of Shrewsbury, who had the keeping of the unfortunate Queen of Scots. The earl notices that the queen *bathed in wine*, and complains of the expense, and requires a further allowance. A learned Scotch professor informed me, on my pointing out this passage, that *white wine* was used for these purposes. They also made a bath of *milk*. Elder beauties *bathed in wine*, to get rid of their wrinkles; and perhaps not without reason, wine being a great astringent. Unwrinkled beauties *bathed in milk*, to preserve the softness and sleekness of the skin. Our venerable beauties of the Elizabethan age were initiated coquettes; and the mysteries of their toilette might be worth unveiling.

The reign of Charles II. was the dominion of French fashions. In some respects the taste was a little lighter, but the moral effect of dress, and which no doubt it has, was much worse. The dress of our French queen was very inflammatory; and the nudity of the beauties of the portrait-painter, Sir Peter Lely, has been observed. The queen of Charles II. exposed her breast and shoulders without even the glass of the lightest gauze; and the tucker, instead of standing up on her bosom, is with licentious boldness turned down, and lies upon her stays. This custom of baring the bosom was much exclaimed against by the authors of that age. That honest divine, Richard Baxter, wrote a preface to a book, entitled "A just and seasonable reprehension of *naked breasts and shoulders*." In 1672 a book was published, entitled "New instructions unto youth for their behaviour, and also a discourse upon some innovations of habits and dressing; *against powdering of hair, naked breasts, black spots* (or patches), and other unseemly customs." A whimsical fashion now prevailed among the ladies, of strangely ornamenting their faces with abundance of black patches cut into grotesque forms, such as a coach and horses, owls, rings, suns, moons, crowns, cross and crescents. The author has prefixed *two ladies' heads*; the one representing *Virtue*, and the other *Vice*. *Virtue* is a lady modestly habited, with a black velvet hood, and a plain white kerchief on her neck, with a border. *Vice* wears no handkerchief; her stays cut low, so that they display great part of the breasts; and a variety of fantastical patches on her face.

The innovations of fashions in the reign of Charles II. were watched with a jealous eye by the remains of those strict puritans, who now could only pour out their bile in such solemn admonitions. They affected all possible plainness and simplicity. When courtiers wore monstrous wigs, they cut their hair short; when they adopted hats, with broad plumes, they clapped on round black caps, and screwed up their pale religious faces; and when shoe-buckles were revived, they wore strings. The sublime Milton, perhaps, exulted in

his intrepidity of still wearing latches! The Tatler ridicules Sir William Whitlocke for his singularity in still affecting them. "Thou dear *Will Shoestring*, how shall I draw thee? Thou dear outside, will you be *combing your wig*, playing with your *box*, or picking your teeth, &c." *Wigs and snuff-boxes* were then the rage. Steele's own wig, it is recorded, made at one time a considerable part of his annual expenditure. His large black periwig cost him, even at that day, no less than forty guineas!—We wear nothing at present in this degree of extravagance. But such a wig was the idol of fashion, and they were performing perpetually their worship with infinite self-complacency; combing their wigs in public was then the very spirit of gallantry and rank. The hero of Richardson, youthful and elegant as he wished him to be, is represented waiting at an assignation, and describing his sufferings in bad weather by lamenting that "his *wig* and his linen were dripping with the hoar frost dissolving on them." Even Betty, Clarissa's lady's maid, is described as "tapping on her *snuff-box*," and frequently taking *snuff*. At this time nothing was so monstrous as the head-dresses of the ladies in Queen Anne's reign; they formed a kind of edifice of three stories high; and a fashionable lady of that day much resembles the mythological figure of Cybele, the mother of the gods, with three towers on her head.

It is not worth noticing the changes in fashion, unless to ridicule them. However, there are some who find amusement in these records of luxurious idleness; these thousand and one follies! Modern fashions, till very lately a purer taste has obtained among our females, were generally mere copies of obsolete ones, and rarely originally fantastical. The dress of some of our *beaux* will only be known in a few years hence by their *caricatures*. In 1751 the dress of a *dandy* is described in the Inspector. A black velvet coat, a green and silver waistcoat, yellow velvet breeches, and blue stockings. This too was the æra of *black silk breeches*; an extraordinary novelty, against which "some frowzy people attempted to raise up *worsted* in emulation." A satirical writer has described a buck about forty years ago; one could hardly have suspected such a gentleman to have been one of our contemporaries. "A coat of light green, with sleeves too small for the arms, and buttons too big for the sleeves; a pair of Manchester fine stuff breeches, without money in the pockets; clouded silk stockings, but no legs; a club of hair behind larger than the head that carries it; a hat of the size of six-pence on a block not worth a farthing."

As this article may probably arrest the volatile eyes of my fair readers, let me be permitted to solicit them on their improvement in elegance in the forms of their dress; and the taste and knowledge of art which they frequently exhibit. But let me remind them that there are universal principles of beauty in dress independent of all fashions. Tacitus remarks of Poppea, the consort of Nero, that she concealed a *part of her face*; to the end that, the imagination having fuller play by irritating curiosity, they might think higher of her beauty than if the whole of her face had been exposed. The sentiment is beautifully ex-

pressed by Tasso, and it will not be difficult to remember it —

"Non copre sue bellezze, e non l'espose."

I conclude by preserving a poem, written in my youth, not only because the great poet of this age has honoured it by placing it in "The English Minstrelsy," but as a memorial of some fashions which have become extinct in my own days.

#### STANZAS,

ADDRESSED TO LAURA, ENTREATING HER NOT TO  
PAINT, TO POWDER, OR TO GAME, BUT TO  
RETREAT INTO THE COUNTRY.

Ah, LAURA ! quit the noisy town,

And FASHION'S persecuting reign :  
Health wanders on the breezy down,  
And Science on the silent plain.

How long from Art's reflected hues  
Shalt thou a mimic charm receive ?  
Believe, my fair ! the faithful muse,

They spoil the blush they cannot give.  
Must ruthless art, with torturous steel,  
Thy artless locks of gold deface,  
In serpent folds their charms conceal,  
And spoil, at every touch, a grace ?

Too sweet thy youth's enchanting bloom,  
To waste on midnight's sordid crews :  
Let wrinkled age the night consume :  
For age has but its hoards to lose !

Sacred to love and sweet repose,  
Behold that trellis'd bower is nigh !  
That bower the lilac walls enclose,  
Safe from pursuing Scandal's eye.

There, as in every lock of gold  
Some flower of pleasing hue I weave,  
A goddess shall the muse behold,  
And many a votive sigh shall heave.

So the rude Tartar's holy rite  
A feeble MORTAL once array'd ;  
Then trembled in the mortal's sight,  
And own'd DIVINE the power he MADE.\*

#### A SENATE OF JESUITS.

In a book entitled "Interêts et Maximes des Princes et des Etats Souverains, par M. Le Duc de Rohan ; Cologne, 1666," an anecdote is recorded concerning the Jesuits : so much the more curious, as neither Puffendorf nor Vertot have noticed it in their histories, though its authority cannot be higher.

When Sigismond, king of Sweden, was elected king of Poland, he made a treaty with the states of Sweden, by which he obliged himself to pass every fifth year in that kingdom. By his wars with the Ottoman court, with Muscovy, and Tartary, compelled to remain in Poland to encounter such powerful enemies, he failed, during fifteen years, of accomplishing his promise. To remedy this in some shape, by the advice of the Jesuits, who had

gained an ascendancy over him, he created a senate to reside at Stockholm, composed of forty chosen Jesuits, to decide on every affair of state. He published a declaration in their favour, presented them with letters patent, and invested them with the royal authority.

While this senate of Jesuits was at Dantzic, waiting for a fair wind to set sail for Stockholm, he published an edict, that the Swedes should receive them as his own royal person. A public council was immediately held. Charles, the uncle of Sigismond, the prelates, and the lords, resolved to prepare for them a splendid and magnificent entry.

But in a private council, they came to very contrary resolutions : for the prince said, he could not bear that a senate of priests should command, in preference to all the honours and authority of so many princes and lords, natives of the country. All the others agreed with him in rejecting this holy senate. The archbishop rose, and said, "Since Sigismond has disdained to be our king, we also must not acknowledge him as such ; and from this moment we should no longer consider ourselves as his subjects. His authority is *in suspensio*, because he has bestowed it on the Jesuits who form this senate. The people have not yet acknowledged them. In this interval of resignation on the one side, and assumption of the other, I absolve you all of the fidelity the king may claim from you as his Swedish subjects." When he had said this, the prince of Bithynia addressing himself to Prince Charles, uncle of the king, said, "I own no other king than you ; and I believe you are now obliged to receive us as your affectionate subjects, and to assist us to hunt these vermin from the state." All the others joined him, and acknowledged Charles as their lawful monarch.

Having resolved to keep their declaration for some time secret, they deliberated in what manner they were to receive and to precede this senate in their entry into the harbour, who were now on board a great galleon, which had anchored two leagues from Stockholm, that they might enter more magnificently in the night, when the fireworks they had prepared would appear to the greatest advantage. About the time of their reception, Prince Charles, accompanied by twenty-five or thirty vessels, appeared before this senate. Wheeling about and forming a caracol of ships, they discharged a volley, and emptied all their cannon on the galleon bearing this senate, which had its sides pierced through with the balls. The galleon immediately filled with water and sunk, without one of the unfortunate Jesuits being assisted ; on the contrary, their assailants cried to them that this was the time to perform some miracle, such as they were accustomed to do in India and Japan ; and if they chose, they could walk on the waters !

The report of the cannon, and the smoke which the powder occasioned, prevented either the cries or the submersion of the holy fathers from being observed : and as if they were conducting the senate to the town, Charles entered triumphantly ; went into the church, where they sung *Te Deum* ; and to conclude the night, he partook of the entertainment which had been prepared for this ill-fated senate.

\* The Lama, or God of the Tartars, is composed of such frail materials as mere mortality ; contrived, however, by the power of priestcraft, to appear immortal ; the succession of Lamas never failing !

The Jesuits of the city of Stockholm having come, about midnight, to pay their respects to the Fathers, perceived their loss. They directly posted up placards of excommunication against Charles and his adherents, who had caused the senate of Jesuits to perish. They urged the people to rebel; but they were soon expelled the city, and Charles made a public profession of Lutheranism.

Sigismund, king of Poland, began a war with Charles in 1604, which lasted two years. Disturbed by the invasions of the Tartars, the Muscovites, and the Cossacs, a truce was concluded; but Sigismund lost both his crowns, by his bigoted attachment to Roman Catholicism.

### THE LOVER'S HEART.

THE following tale is recorded in the Historical Memoirs of Champagne, by Bouquier. It has been a favourite narrative with the old romance writers; and the principal incident, however objectionable, has been displayed in several modern poems. It is probable that the true history will be acceptable, for its tender and amorous incident, to the fair reader.

I find it in some shape related by Howel, in his "Familiar Letters," in one addressed to Ben Jonson. He recommends it to him as a subject "which, peradventure you may make use of in your way;" and concludes by saying, "In my opinion, which vails to yours, this is choice and rich stuff for you to put upon your loom, and make a curious web of."

The Lord De Coucy, vassal to the Count De Champagne, was one of the most accomplished youths of his time. He loved, with an excess of passion, the lady of the Lord Du Fayel, who felt a reciprocal affection. With the most poignant grief this lady heard from her lover, that he had resolved to accompany the king and the Count De Champagne to the wars of the Holy Land; but she would not oppose his wishes, because she hoped that his absence might dissipate the jealousy of her husband. The time of departure having come, these two lovers parted with sorrows of the most lively tenderness. The lady, in quitting her lover, presented him with some rings, some diamonds, and with a string that she had woven herself of his own hair, intermixed with silk and buttons of large pearls, to serve him, according to the fashion of those days, to tie a magnificent hood which covered his helmet. This he gratefully accepted.

In Palestine, at the siege of Acre, in 1191, in gloriously ascending the ramparts, he received a wound, which was declared mortal. He employed the few moments he had to live in writing to the Lady Du Faye; and he poured forth the fervour of his soul. He ordered his squire to embalm his heart after his death, and to convey it to his beloved mistress, with the presents he had received from her hands in quitting her.

The squire, faithful to the dying injunction of his master, returned to France, to present the heart and the presents to the lady of Du Fayel. But when he approached the castle of this lady, he concealed himself in the neighbouring wood, till he could find some favourable moment to com-

plete his promise. He had the misfortune to be observed by the husband of this lady, who recognized him, and who immediately suspected he came in search of his wife with some message from his master. He threatened to deprive him of his life if he did not divulge the occasion of his return. The squire assured him that his master was dead; but Du Fayel not believing it, drew his sword on him. This man, frightened at the peril in which he found himself, confessed everything; and put into his hands the heart and letter of his master. Du Fayel, prompted by the fellest revenge, ordered his cook to mince the heart; and having mixed it with meat, he caused a ragout to be made, which he knew pleased the taste of his wife, and had it served to her. The lady ate heartily of the dish. After the repast, Du Fayel inquired of his wife if she had found the ragout according to her taste: she answered him that she had found it excellent. "It is for this reason that I caused it to be served to you, for it is a kind of meat which you very much liked. You have, Madam," the savage Du Fayel continued, "eaten the heart of the Lord De Coucy." But this she would not believe, till he showed her the letter of her lover, with the string of his hair, and the diamonds she had given him. Then shuddering in the anguish of her sensations, and urged by the darkest despair, she told him—"It is true that I loved that heart, because it merited to be loved: for never could it find its superior; and since I have eaten of so noble a meat, and that my stomach is the tomb of so precious a heart, I will take care that nothing of inferior worth shall ever be mixed with it." Grief and passion choked her utterance. She retired to her chamber: she closed the door for ever; and refusing to accept of consolation or food, the amiable victim expired on the fourth day.

### THE HISTORY OF GLOVES.

THE present learned and curious dissertation is compiled from the papers of an ingenious antiquary, from the "Présent State of the Republic of Letters." Vol. X, p. 289.

The antiquity of this part of dress will form our first inquiry; and we shall then show its various uses in the several ages of the world.

It has been imagined that gloves are noticed in the 108th Psalm, where the royal prophet declares, he will cast his shoe over Edom; and still farther back, supposing them to be used in the times of the Judges, Ruth iv. 7, where the custom is noticed of a man taking off his shoe and giving it to his neighbour, as a pledge for redeeming or exchanging anything. The word in these two texts usually translated shoe by the Chaldee paraphrast, in the latter is rendered glove. Casaubon is of opinion that gloves were worn by the Chaldeans, from the word here mentioned being explained in the Talmud Lexicon, *the clothing of the hand*. But are not these mere conjectures, and has not the Chaldean paraphrast taken a liberty in his version?

Xenophon gives a clear and distinct account of gloves. Speaking of the manners of the Persians, as a proof of their effeminacy, he observes, that

not satisfied with covering their head and their feet, they also guarded their hands against the cold with *thick gloves*. Homer, describing Laertes at work in his garden, represents him with *gloves on his hands, to secure them from the thorns*. Varro, an ancient writer, is an evidence in favour of their antiquity among the Romans. In lib. iii. cap. 55. *de Re Rustica*, he says, that olives gathered by the naked hand are preferable to those gathered with *gloves*. Athenæus speaks of a celebrated glutton who always came to table with *gloves* on his hands, that he might be able to handle and eat the meat while hot, and devour more than the rest of the company.

These authorities show that the ancients were not strangers to the use of *gloves*, though their use was not common. In a hot climate to wear *gloves* implies a considerable degree of effeminacy. We can more clearly trace the early use of *gloves* in northern than in southern nations. When the ancient severity of manners declined, the use of *gloves* prevailed among the Romans; but not without some opposition from the philosophers. Musonius, a philosopher, who lived at the close of the first century of Christianity, among other invecives against the corruption of the age, says, *It is shameful that persons in perfect health should clothe their hands and feet with soft and hairy coverings*. Their convenience, however, soon made the use general. Pliny the younger informs us, in his account of his uncle's journey to Vesuvius, that his secretary sat by him ready to write down whatever occurred remarkable; and that he had *gloves* on his hands, that the coldness of the weather might not impede his business.

In the beginning of the ninth century, the use of *gloves* was become so universal, that even the church thought a regulation in that part of dress necessary. In the reign of Lewis le Debonnaire, the council of Aix ordered that the monks should only wear *gloves* made of sheepskin.

That time has made alterations in the form of this, as in all other apparel, appears from the old pictures and monuments.

*Gloves*, beside their original design for a covering of the hand, have been employed on several great and solemn occasions: as in the ceremony of *investitures*, in bestowing lands, or in conferring dignities. Giving possession by the delivery of a *glove* prevailed in several parts of Christendom in later ages. In the year 1002, the bishops of Paderborn and Moncerco were put into possession of their sees by receiving a *glove*. It was thought so essential a part of the episcopal habit, that some abbots in France presuming to wear *gloves*, the council of Poitiers interposed in the affair, and forbade them the use, on the same principle as the ring and sandals; these being peculiar to bishops, who frequently wore them richly adorned on their backs with jewels.

Favin observes, that the custom of blessing *gloves* at the coronation of the kings of France, which still subsists, is a remain of the eastern practice of investiture by a *glove*. A remarkable instance of this ceremony is recorded. The unfortunate Conradin was deprived of his crown and his life by the usurper Mainfray. When having ascended the scaffold, the injured prince lamenting his hard fate, asserted his right to the crown, and as a token

of investiture, threw his *glove* among the crowd; intrating it might be conveyed to some of his relations, who would revenge his death. It was taken up by a knight, and brought to Peter king of Arragon, who in virtue of this *glove* was afterwards crowned at Palermo.

As the delivery of *gloves* was once a part of the ceremony used in giving possession, so the depriving a person of them was a mark of divesting him of his office, and of degradation. The Earl of Carlisle, in the reign of Edward the Second, impeached of holding a correspondence with the Scots, was condemned to die as a traitor. Walsingham, relating other circumstances of his degradation, says, "His spurs were cut off with a hatchet; and his *gloves* and shoes were taken off, &c."

Another use of *gloves* was in a duel; he who threw one down, was by this act understood to give defiance, and he who took it up, to accept the challenge.

The use of single combat, at first designed only for a trial of innocence, like the ordeals of fire and water, was in succeeding ages practised for deciding rights and property. Challenging by the *glove* was continued down to the reign of Elizabeth, as appears by an account given by Spelman of a duel appointed to be fought in Tothill Fields, in the year 1571. The dispute was concerning some lands in the county of Kent. The plaintiffs appeared in court, and demanded single combat. One of them threw down his *glove*, which the other immediately taking up, carried it off on the point of his sword, and the day of fighting was appointed; this affair was however adjusted by the queen's judicious interference.

The ceremony is still practised of challenging by a *glove* at the coronation of the kings of England, by his majesty's champion entering Westminster Hall completely armed and mounted.

Challenging by the *glove* is still in use in some parts of the world. In Germany, on receiving an affront, to send a *glove* to the offending party is a challenge to a duel.

The last use of *gloves* was for carrying the hawk, which is very ancient. In former times, princes and other great men took so much pleasure in carrying the hawk on their hand, that some of them have chosen to be represented in this attitude. There is a monument of Philip the First of France still remaining; on which he is represented at length, on his tomb, holding a *glove* in his hand.

Chambers says that, formerly, judges were forbid to wear *gloves* on the bench. No reason is assigned for this prohibition. Our judges lie under no such restraint; for both they and the rest of the court make no difficulty of receiving *gloves* from the sheriffs, whenever the session or assize concludes without any one receiving sentence of death, which is called a *maiden assize*; a custom of great antiquity.

Our curious antiquary has preserved a singular anecdote concerning *gloves*. Chambers informs us that it is not safe at present to enter the stables of princes without pulling off our *gloves*. He does not tell us in what the danger consists; but it is an ancient established custom in Germany, that whoever enters the stables of a prince, or great man, with his *gloves* on his hands, is obliged to

forfeit them or redeem them by a fee to the servants. The same custom is observed in some places at the death of the stag; in which case if the *gloves* are not taken off, they are redeemed by money given to the huntsmen and keepers. The French king never failed of pulling off one of his *gloves* on that occasion. The reason of this ceremony seems to be lost.

We meet with the term *glove-money* in our old records; by which is meant money given to servants to buy *gloves*. This probably is the origin of the phrase *giving a pair of gloves*, to signify making a present for some favour or service.

Gough in his "Sepulchral Monuments" informs us that gloves formed no part of the female dress till after the Reformation; I have seen some so late as in Anne's time richly worked and embroidered.

There must exist in the Denny family some of the oldest gloves extant, as appears by the following glove anecdote.

At the sale of the Earl of Arran's goods, April 6th, 1759, the gloves given by Henry VIII. to Sir Anthony Denny were sold for 38*l.* 1*7s.*; those given by James I. to his son Edward Denny for 22*l.* 4*s.*; the mittens given by Queen Elizabeth to Sir Edward Denny's lady, 25*l.* 4*s.*; all which were bought for Sir Thomas Denny of Ireland, who was descended in a direct line from the great Sir Anthony Denny, one of the executors of the will of Henry VIII.

#### RELICS OF SAINTS.

WHEN relics of saints were first introduced, the relique-mania was universal: they bought and they sold, and, like other collectors, made no scruple to *steal* them. It is entertaining to observe the singular ardour and grasping avidity of some, to enrich themselves with these religious morsels; their little discernment, the curious impositions of the vendor, and the good faith and sincerity of the purchaser. The prelate of the place sometimes ordained a fast to implore God that they might not be cheated with the relics of saints, which he sometimes purchased for the holy benefit of the village or town.

Guibert de Nogen wrote a treatise on the relics of saints, acknowledging that there were many false ones, as well as false legends; he rebukes the inventors of these lying miracles. He wrote his treatise on the occasion of a *tooth* of our Lord's, by which the monks of St. Medard de Soissons pretended to operate miracles. He asserts that this pretension is as chimerical as that of several persons, who believed they possessed the navel, and other parts less decent, of—the body of Christ!

A monk of Bergvinck has given a history of the translation of St. Lewin, a virgin and a martyr: her relics were brought from England to Berge. He collected with religious care the facts from his brethren, especially from the conductor of these relics from England. After the history of the translation, and a panegyric of the saint, he relates the miracles performed in Flanders since the arrival of her relics. The prevailing passion of the times to possess fragments of saints is well marked, when the author particularizes with a certain complacency all the knavish ruses they used to carry

off those in question. None then objected to this sort of robbery; because the gratification of the reigning passion had made it worth while to supply the demand.

A monk of Cluny has given a history of the translation of the body of St. Indalece, one of the earliest Spanish bishops; written by order of the Abbot of St. Juan de la Penna. He protests he advances nothing but facts; having himself seen, or learnt from other witnesses, all he relates. It was not difficult for him to be well informed, since it was to the monastery of St. Juan de la Penna that the holy relics were transported, and those who brought them were two monks of that house. He has authenticated his minute detail of circumstances by giving the names of persons and places. His account was written for the great festival immediately instituted in honour of this translation. He informs us of the miraculous manner by which they were so fortunate as to discover the body of this bishop, and the different plans they concerted to carry it off. He gives the itinerary of the two monks who accompanied the holy remains. They were not a little cheered in their long journey by visions and miracles.

Another has written a history of what he calls the translation of the relics of Saint Majean to the monastery of Villemagne. Translation is in fact only a softened expression for the robbery of the relics of the saint committed by two monks, who carried them off secretly to enrich their monastery; and they did not hesitate at any artifice, or lie, to complete their design. They thought everything was permitted to acquire these fragments of mortality, which had now become a branch of commerce. They even regarded their possessors with an hostile eye. Such was the religious opinion from the ninth to the twelfth century. Our Canute commissioned his agent at Rome to purchase *Saint Augustine's arm* for one hundred talents of silver and one of gold! a much greater sum, observes Granger, than the finest statue of antiquity would have then sold for.

Another monk describes a strange act of devotion attested by several contemporary writers. When the saints did not readily comply with the prayers of their votaries, they flogged their relics with rods, in a spirit of impatience which they conceived was necessary to make them bend into compliance.

Theofroy, abbot of Epternac, to raise our admiration, relates the daily miracles performed by the relics of saints, their ashes, their clothes, or other mortal spoils, and even by the instruments of their martyrdom. He inveighs against that luxury of ornaments which was indulged under a religious pretext: "It is not to be supposed that the saints are desirous of such a profusion of gold and silver. They wish not that we should raise to them such magnificent churches, to exhibit that ingenious order of pillars which shine with gold; nor those rich ceilings, nor those altars sparkling with jewels. They desire not the purple parchment of price for their writings, the liquid gold to embellish the letters, nor the precious stones to decorate their covers; while you have such little care for the ministers of the altar." The pious writer has not forgotten himself in this partnership-account with the saints.

The Roman church not being able to deny, says Bayle, that there have been false relics, which have operated miracles, they reply that the good intentions of those believers who have recourse to them obtained from God this reward for their good faith! In the same spirit, when it was shown that two or three bodies of the same saint are said to exist in different places, and that therefore they all could not be authentic; it was answered, that they were all genuine! for God had multiplied and miraculously reproduced them for the comfort of the faithful! A curious specimen of the intolerance of good sense.

When the Reformation was spread in Lithuania, Prince Radzivil was so affected by it, that he went in person to pay the pope all possible honours. His holiness on this occasion presented him with a precious box of relics. The prince having returned home, some monks entreated permission to try the effects of these relics on a demoniac, who had hitherto resisted every kind of exorcism. They were brought into the church with solemn pomp, and deposited on the altar, accompanied by an innumerable crowd. After the usual conjurations, which were unsuccessful, they applied the relics. The demoniac instantly recovered. The people called out *a miracle!* and the prince, lifting his hands and eyes to heaven, felt his faith confirmed. In this transport of pious joy, he observed that a young gentleman, who was keeper of this treasure of relics, smiled, and by his motions ridiculed the miracle. The prince, indignantly, took our young keeper of the relics to task; who, on promise of pardon, gave the following *secret intelligence* concerning them. In travelling from Rome he had lost the box of relics; and not daring to mention it, he had procured a similar one, which he had filled with the small bones of dogs and cats, and other trifles similar to what were lost. He hoped he might be forgiven for smiling, when he found that such a collection of rubbish was idolized with such pomp, and had even the virtue of expelling demons. It was by the assistance of this box that the prince discovered the gross impositions of the monks and the demoniacs, and Radzivil afterwards became a zealous Lutheran.

The elector Frederic, surnamed *the wise*, was an indefatigable collector of relics. After his death, one of the monks employed by him solicited payment for several parcels he had purchased for our *wise* elector; but the times had changed! He was advised to give over this business; the relics for which he desired payment they were willing to return; that the price had fallen considerably since the reformation of Luther; and that they would be more esteemed, and find a *better market*, in Italy than in Germany!

Stephens, in his *Traité preparatif à l'Apologie* pour Herodote, c. 39, says, "A monk of St. Anthony having been at Jerusalem, saw there several relics, among which were a bit of the finger of the Holy Ghost, as sound and entire as it had ever been; the snout of the seraphim that appeared to St. Francis; one of the nails of a cherubim; one of the ribs of the *verbum caro factum* (the word made flesh); some rays of the star which appeared to the three kings in the east; a phial of St. Michael's sweat when he was fighting against the devil; a hem of Joseph's garment, which he wore

when he cleaved wood, &c.:" all which things, observes our treasurer of relics, I have brought very devoutly with me home. Our Henry III., who was deeply tainted with the superstition of the age, summoned all the great in the kingdom to meet in London. This summons excited the most general curiosity, and multitudes appeared. The king then acquainted them that the great master of the Knights Templars had sent him a phial containing a *small portion of the precious blood of Christ* which he had shed upon the cross! and attested to be genuine by the seals of the patriarch of Jerusalem and others. He commanded a procession the following day, and the historian adds, that though the road between St. Paul's and Westminster Abbey was very deep and miry, the king kept his eyes constantly fixed on the phial. Two monks received it, and deposited the phial in the abbey, "which made all England shine with glory, dedicating it to God and St. Edward."

Lord Herbert, in his Life of Henry VIII., notices the great fall of the price of *relics* at the dissolution of the monasteries. "The respect given to relics, and some pretended miracles, fell; inasmuch as I find by our records, that a *piece of St. Andrew's finger* (covered only with an ounce of silver), being laid to pledge by a monastery for forty pounds, was left unredeemed at the dissolution of the house; the king's commissioners, who upon surrender of any foundation undertook to pay the debts, refusing to return the price again." That is, they did not choose to repay the *forty pounds* to receive a *piece of the finger of St. Andrew*.

About this time the property of relics suddenly sunk to a South-Sea bubble; for, shortly after, the artifice of the Rood of Grace, at Boxley, in Kent, was fully opened to the eye of the populace; and a far-famed relic at Hales, in Gloucestershire, of the blood of Christ, was at the same time exhibited. It was shown in a phial, and it was believed that none could see it who were in mortal sin; and after many trials usually repeated to the same person, the deluded pilgrims at length went away fully satisfied. This relic was the *blood of a duck*, renewed every week, and put in a phial; one side was *opaque*, and the other *transparent*; the monk turned either side to the pilgrim as he thought proper. The success of the pilgrim depended on the oblations he made; those who were scanty in their offerings were the longest to get a sight of the blood: when a man was in despair, he usually became generous!

#### PERPETUAL LAMPS OF THE ANCIENTS.

No. 379, of the Spectator, relates an anecdote of a person who had opened the sepulchre of the famous Rosicrucius. He discovered a lamp burning, which a statue of clock-work struck into pieces. Hence the disciples of this Visionary said, that he made use of this method to show "that he had re-invented the ever-burning lamps of the ancients."

Many writers have made mention of these wonderful lamps; Marville appears to give a satisfactory account of the nature of these flames.

It has happened frequently, that inquisitive men, examining with a flambeau ancient sepulchres which have been just opened, the fat and gross vapours, engendered by the corruption of dead bodies, kindled as the flambeau approached them, to the great astonishment of the spectators, who frequently cried out *a miracle!* This sudden inflammation, although very natural, has given room to believe that these flames proceeded from perpetual lamps, which some have thought were placed in the tombs of the ancients, and which, they said, were extinguished at the moment that these tombs opened, and were penetrated by the exterior air.

The accounts of the perpetual lamps which ancient writers give have occasioned several ingenious men to search after their composition. Lictetus, who possessed more erudition than love of truth, has given two receipts for making this eternal fire by a preparation of certain minerals; an opinion in vogue amongst those who are pleased with the wonderful, or who only examine things superficially. More credible writers maintain, that it is possible to make lamps perpetually burning, and an oil at once inflammable and incombustible; but Boyle, assisted by several experiments made on the air-pump, found that these lights, which have been viewed in opening tombs, proceeded from the collision of fresh air. This reasonable observation reconciles all, and does not compel us to deny the accounts.

The story of the lamp of Rosicrucius, even if it ever had the slightest foundation, only owes its origin to the spirit of party, which at the time would have persuaded the world that Rosicrucius had at least discovered something; but there is nothing certain in this amusing invention.

The reason adduced by Marville is satisfactory for his day; and for the opening of sepulchres with flambeaux. But it was reserved for the modern discoveries made in natural philosophy, as well as those in chemistry, to prove that air was not only necessary for a medium to the existence of the flame, which indeed the air-pump had already shown; but also as a constituent part of the inflammation, and without which a body, otherwise very inflammable in all its parts, cannot however burn but in its superficies, which alone is in contact with the ambient air.

#### NATURAL PRODUCTIONS RESEMBLING ARTIFICIAL COMPOSITIONS.

SOME stones are preserved by the curious, for representing distinctly figures traced by nature alone, and without the aid of art.

Pliny mentions an agate, in which appeared, formed by the hand of nature, Apollo amidst the nine Muses holding a harp. Majolus assures us, that at Venice another is seen, in which is naturally formed the perfect figure of a man. At Pisa, in the church of St. John, there is a similar natural production, which represents an old hermit in a desert, seated by the side of a stream, and who holds in his hands a small bell, as St. Anthony is commonly painted. In the temple of St. Sophia, at Constantinople, there was formerly on a white

marble the image of St. John the Baptist covered with the skin of a camel, with this only imperfection, that nature had given but one leg. At Ravenna, in the church of St. Vital, a cordelier is seen on a dusky stone. They found in Italy a marble, in which a crucifix was so elaborately finished, that there appeared the nails, the drops of blood, and the wounds, as perfectly as the most excellent painter could have performed. At Snellberg, in Germany, they found in a mine a certain rough metal, on which was seen the figure of a man, who carried a child on his back. In Provence they found in a mine a quantity of natural figures of birds, trees, rats, and serpents; and in some places of the western parts of Tartary, are seen on divers rocks the figures of camels, horses, and sheep. Pancirollus, in his *Lost Antiquities*, attests, that in a church at Rome, a marble perfectly represented a priest celebrating mass, and raising the host. Paul III. conceiving that art had been used, scraped the marble to discover whether any painting had been employed: but nothing of the kind was discovered. "I have seen," writes a friend, "many of these curiosities. They are *always* helped out by art. In my father's house was a gray marble chimney-piece, which abounded in portraits, landscapes, &c. the greatest part of which was made by myself." My learned friend the Rev. Stephen Weston possesses a very large collection, many certainly untouched by art. One stone appears like a perfect cameo of a Minerva's head; another shows an old man's head, beautiful as if the hand of Raphael had designed it. Both these stones are transparent. Some exhibit portraits.

There is preserved in the British Museum a black stone on which nature has sketched a resemblance of the portrait of Chaucer. Stones of this kind, possessing a sufficient degree of resemblance, are rare; but art appears not to have been used. Even in plants, we find this sort of resemblance. There is a species of the orchis found in the mountainous parts of Lincolnshire, Kent, &c. Nature has formed a bee, apparently feeding in the breast of the flower, with so much exactness, that it is impossible at a very small distance to distinguish the imposition. Hence the plant derives its name, and is called the BEE-FLOWER. Langhorne elegantly notices its appearance.

"See on that flowret's velvet breast,  
How close the busy vagrant lies!  
His thin-wrought plume, his downy breast,  
The ambrosial gold that swells his thighs.  
"Perhaps his fragrant load may bind  
His limbs;—we'll set the captive free—  
I sought the LIVING BEE to find,  
And found the PICTURE of a BEE."

The late Mr. Jackson, of Exeter, wrote to me on this subject: "This orchis is common near our sea-coasts; but instead of being exactly like a bee, it is not like it at all. It has a general resemblance to a fly, and by the help of imagination may be supposed to be a fly pitched upon the flower. The mandrake very frequently has a forked root, which may be fancied to resemble thighs and legs. I have seen it helped out with nails on the toes."

An ingenious botanist, a stranger to me, after reading this article, was so kind as to send me specimens of the *fly orchis*, *ophrys muscifera*, and of

the *bee orchis*, *ophrys apifera*. Their resemblance to these insects when in full flower is the most perfect conceivable: they are distinct plants. The poetical eye of Langhorne was equally correct and fanciful; and that too of Jackson, who differed so positively. Many controversies have been carried on, from a want of a little more knowledge; like that of the *bee orchis* and the *fly orchis*; both parties prove to be right.

Another curious specimen of the playful operations of nature is the mandrake; a plant indeed, when it is bare of leaves, perfectly resembling that of the human form. The ginseng tree is noticed for the same appearance. This object the same poet has noticed:

"Mark how that rooted mandrake wears  
His human feet, his human hands;  
Oft, as his shapely form he rears,  
Aghast the frightened ploughman stands."

He closes this beautiful fable with the following stanza, not unapposite to the curious subject of this article:

"Helvetia's rocks, Sabrina's waves,  
Still many a shining pebble bear;  
Where nature's studious hand engraves  
The PERFECT FORM, and leaves it there."

#### THE POETICAL GARLAND OF JULIA.

HUET has given a charming description of a present made by a lover to his mistress; a gift which romance has seldom equalled for its gallantry, ingenuity, and novelty. It was called the Garland of Julia. To understand the nature of this gift, it will be necessary to give the history of the parties.

The beautiful Julia d'Angennes was in the flower of her youth and fame, when the celebrated Gustavus, king of Sweden, was making war in Germany with the most splendid success. Julia expressed her warm admiration of this hero. She had his portrait placed on her toilette, and took pleasure in declaring that she would have no other lover than Gustavus. The Duke de Montausier was, however, her avowed and ardent admirer. A short time after the death of Gustavus, he sent her, as a new-year's gift, the POETICAL GARLAND, of which the following is a description.

The most beautiful flowers were painted in miniature by an eminent artist, one Robert, on pieces of vellum, all of an equal size. Under every flower a sufficient space was left open for a madrigal on the subject of that flower there painted. The duke solicited the wits of the time to assist in the composition of these little poems, reserving a considerable number for the effusions of his own amorous muse. Under every flower he had its madrigal written by a penman, N. du Jarry, who was celebrated for beautiful writing. It is decorated by a frontispiece, which represents a splendid garland composed of these twenty-nine flowers; and on turning the page a Cupid is painted. These were magnificently bound, and inclosed in a bag of rich Spanish leather. This gift, when Julia awoke on new-year's day, she found lying

on her toilette; it was one quite to her taste, and successful to the donor's hopes.

Of this Poetical Garland, thus formed by the hands of Wit and Love, Huet says, "As I had long heard of it, I frequently expressed a wish to see it: at length the Duchess of Uzez gratified me with a sight. She locked me in her cabinet one afternoon with this garland; she then went to the queen, and at the close of the evening, liberated me. I never passed a more agreeable afternoon."

One of the prettiest inscriptions of these flowers is the following, composed for

#### THE VIOLET.

Modeste en ma couleur, modeste en mon séjour,  
Franche d'ambition, je me cache sous l'herbe;  
Mais, si sur votre fronte je puis me voir un jour,  
La plus humble des fleurs, sera la plus superbe.

Modest my colour, modest is my place,  
Pleased in the grass my lowly form to hide;  
But mid your tresses might I wind with grace,  
The humblest flower would feel the loftiest pride.

The following is some additional information respecting "the Poetical Garland of Julia."

At the sale of the library of the Duke de la Vallière, in 1784, among its numerous literary curiosities this garland appeared. It was actually sold for the extravagant sum of 14,510 livres! though in 1770, at Gaignat's sale, it only cost 780 livres. It is described, "a manuscript on vellum, composed of twenty-nine flowers painted by one Robert, under which are inserted madrigals by various authors." But the Abbé Rive, the superintendent of the Vallière library, published in 1779 an inflammatory notice of this garland; and as he and the duke had the art of appreciating, and it has been said making spurious literary curiosities, this notice was no doubt the occasion of the maniacal price.

In the revolution of France, this literary curiosity found its passage into this country. A bookseller offered it for sale at the enormous price of 500l. sterling! No curious collector has been discovered to have purchased this unique; which is most remarkable for the extreme folly of the purchaser who gave the 14,510 livres for poetry and painting not always exquisite. The history of the garland of Julia is a child's lesson for certain rash and inexperienced collectors, who may here

"Learn to do well by others' harm."

#### TRAGIC ACTORS.

MONTFLEURY, a French player, was one of the greatest actors of his time for characters highly tragic. He died of the violent efforts he made in representing Orestes in the *Andromache* of Racine. The author of the "*Parnasse Reformé*" makes him thus express himself in the shades. There is something extremely droll in his lamentations, with a severe railleury on the inconveniences to which tragic actors are so liable.

"Ah! how sincerely do I wish that tragedies



had never been invented! I might then have been yet in a state capable of appearing on the stage; and if I should not have attained the glory of sustaining sublime characters, I should at least have trifled agreeably, and have worked off my spleen in laughing! I have wasted my lungs in the violent emotions of jealousy, love, and ambition. A thousand times have I been obliged to force myself to represent more passions than Le Brun ever painted or conceived. I saw myself frequently obliged to dart terrible glances; to roll my eyes furiously in my head, like a man insane; to frighten others by extravagant grimaces; to imprint on my countenance the redness of indignation and hatred; to make the paleness of fear and surprise succeed each other by turns; to express the transports of rage and despair; to cry out like a demoniac; and consequently to strain all the parts of my body to render them fitter to accompany these different impressions. The man then who would know of what I died, let him not ask if it were of the fever, the dropsy, or the gout; but let him know that it was of the *Andromache*!"

The Jesuit Rapin informs us, that when Mondory acted Herod in the *Mariamne* of Tristan, the spectators quitted the theatre mournful and thoughtful; so tenderly were they penetrated with the sorrows of the unfortunate heroine. In this melancholy pleasure, he says, we have a rude picture of the strong impressions which were made by the Grecian tragedians. Mondory indeed felt so powerfully the character he assumed, that it cost him his life.

Some readers will recollect the death of Bond, who felt so exquisitely the character of Lusignan in *Zara*, which he personated when an old man, that *Zara*, when she addressed him, found him dead in his chair!

The assumption of a variety of characters, by a person of irritable and delicate nerves, has often a tragical effect on the mental faculties. We might draw up a list of ACTORS, who have fallen martyrs to their tragic characters. Several have died on the stage, and, like Palmer, usually in the midst of some agitated appeal to the feelings.

Baron, who was the French Garrick, had a most elevated notion of his profession; he used to say, that tragic actors should be nursed on the lap of queens! Nor was his vanity inferior to his enthusiasm for his profession; for, according to him, the world might see once in a century a *Cesar*, but that it required a thousand years to produce a *Baron*! A variety of anecdotes testify the admirable talents he displayed. Whenever he meant to compliment the talents or merit of distinguished characters, he always delivered in a pointed manner the striking passages of the play, fixing his eye on them. An observation of his respecting actors is not less applicable to poets than to painters. "RULES," said this sublime actor, "may teach us not to raise the arms above the head; but if PASSION carries them, it will be well enough; PASSION KNOWS MORE THAN ART."

Betterton, although his countenance was ruddy and sanguine, when he performed Hamlet, through the violent and sudden emotion of amazement and horror at the presence of his father's spectre, instantly turned as white as his neckcloth, while

his whole body seemed to be affected with a strong tremor: had his father's apparition actually risen before him, he could not have been seized with more real agonies. This struck the spectators so forcibly, that they felt a shuddering in their veins, and participated in the astonishment and the horror so apparent in the actor. Davies in his *Dramatic Miscellanies* records this fact; and in the *Richardsoniana*, we find that the first time Booth attempted the ghost when Betterton acted Hamlet, that actor's look at him struck him with such horror that he became disconcerted to such a degree, that he could not speak his part. Here seems no want of evidence of the force of the ideal presence in this marvellous acting: these facts might deserve a philosophical investigation.

Le Kain, the French actor, who retired from the Parisian stage, covered with glory and gold, was one day congratulated by a company on the retirement which he was preparing to enjoy. "As to glory," modestly replied this actor, "I do not flatter myself to have acquired much. This kind of reward is always disputed by many, and you yourselves would not allow it, were I to assume it. As to the money, I have not so much reason to be satisfied; at the Italian theatre their share is far more considerable than mine; an actor there may get twenty to twenty-five thousand livres, and my share amounts at the most to ten or twelve thousand." "How! the devil!" exclaimed a rude chevalier of the order of St. Louis, who was present, "How the devil! a vile stroller is not content with twelve thousand livres annually, and I, who am in the king's service, who sleep upon a cannon and lavish my blood for my country, I must consider myself as fortunate in having obtained a pension of one thousand livres." "And do you account as nothing, sir, the liberty of addressing me thus?" replied Le Kain, with all the sublimity and conciseness of an irritated Orosmane.

The memoirs of Madlle. Clarion display her exalted feeling of the character of a sublime actress; she was of opinion, that in common life the truly sublime actor should be a hero or heroine off the stage. "If I am only a vulgar and ordinary woman during twenty hours of the day, whatever effort I may make, I shall only be an ordinary and vulgar woman in Agrippina or Semiramis, during the remaining four." In society she was nicknamed the Queen of Carthage, from her admirable personification of Dido in a tragedy of that name.

#### JOCULAR PREACHERS.

THESE preachers, whose works are excessively rare, form a race unknown to the general reader. I shall sketch the characters of these pious buffoons, before I introduce them to his acquaintance. They, as it has been said of Sterne, seemed to have wished, every now and then, to have thrown their wigs into the faces of their auditors.

These preachers flourished in the fourteenth, fifteenth, and sixteenth centuries; we are therefore to attribute their extravagant mixture of grave admonition with facetious illustration,

comic tales which have been occasionally adopted by the most licentious writers, and minute and lively descriptions, to the great simplicity of the times, when the grossest indecency was never concealed under a gentle periphrasis, but everything was called by its name. All this was enforced by the most daring personalities, and seasoned by those temporary allusions which neither spared, nor feared even the throne. These ancient sermons therefore are singularly precious, to those whose inquisitive pleasures are gratified by tracing the *manners* of former ages. When Henry Stephens, in his apology for Herodotus, describes the irregularities of the age, and the minutiae of national manners, he effects this chiefly by extracts from these sermons. Their wit is not always the brightest, nor their satire the most poignant; but there is always that prevailing *naïveté* of the age, running through their rude eloquence, which interests the reflecting mind. In a word, these sermons were addressed to the multitude; and therefore they show good sense and absurdity; fancy and puerility; satire and insipidity; extravagance and truth.

Oliver Maillard, a famous cordelier, died in 1502. This preacher having pointed some keen traits in his sermons at Louis XI., the irritated monarch had our cordelier informed that he would throw him into the river. He replied undaunted, and not forgetting his satire: "The king may do as he chooses; but tell him that I shall sooner get to paradise by water, than he will arrive by all his post-horses." He alluded to travelling by post, which this monarch had lately introduced into France. This bold answer, it is said, intimidated Louis; it is certain that Maillard continued as courageous and satirical as ever in his pulpit.

The following extracts are descriptive of the manners of the times.

In attacking rapine and robbery, under the first head he describes a kind of usury, which was practised in the days of Ben Jonson, and I am told in the present, as well as in the times of Maillard. "This," says he, "is called a palliated usury. It is thus. When a person is in want of money, he goes to a treasurer (a kind of banker or merchant), on whom he has an order for 1000 crowns; the treasurer tells him that he will pay him in a fortnight's time, when he is to receive the money. The poor man cannot wait. Our good treasurer tells him, I will give you half in money and half in goods. So he passes his goods that are worth 100 crowns for 200." He then touches on the bribes which these treasurers and clerks in office took, excusing themselves by alleging "the little pay they otherwise received. All these practices be sent to the devils!" cries Maillard, in thus addressing himself to the ladies; "It is for you all this damnation ensues. Yes! yes! you must have rich satins, and girdles of gold out of this accursed money. When any one has anything to receive from the husband, he must first make a present to the wife of some fine gown, or girdle, or ring. If you ladies and gentlemen who are batten on your pleasures, and wear scarlet clothes, I believe if you were closely put in a good press, we should see the blood of the poor gush out, with which your scarlet is dyed."

Maillard notices the following curious particulars of the mode of *cheating in trade* in his times.

He is violent against the apothecaries for their cheats. They mix ginger with cinnamon, which they sell for real spices; they put their bags of ginger, pepper, saffron, cinnamon, and other drugs in damp cellars, that they may weigh heavier; they mix oil with saffron, to give it a colour, and to make it weightier. He does not forget those tradesmen who put water in their wool, and moisten their cloth that it may stretch; tavern-keepers, who sophisticate and mingle wines; the butchers who blow up their meat, and who mix hog's lard with the fat of their meat. He terribly declaims against those who buy with a great allowance of measure and weight, and then sell with a small measure and weight; and curses those who, when they weigh, press the scales down with their finger. But it is time to conclude with Master Oliver! His catalogue is, however, by no means exhausted; and it may not be amiss to observe, that the present age has retained every one of the sins.

The following extracts are from Menot's sermons, which are written like Maillard's, in a barbarous Latin mixed with old French.

Michael Menot died in 1518. I think he has more wit than Maillard, and occasionally displays a brilliant imagination; with the same singular mixture of grave declamation and farcical absurdities. He is called in the title-page the *golden tongued*. It runs thus, *Predicatoris qui lingua aurea, sua tempestate nuncupatus est, Sermones quadragesimales, ab ipso olim Turonis declamati. Paris, 1525, 8vo.*

When he compares the church with a vine, he says, "There were once some Britons and Englishmen who would have carried away all France into their country, because they found our wine better than their beer; but as they well knew that they could not always remain in France, nor carry away France into their country, they would at least carry with them several stocks of vines; they planted some in England; but these stocks soon degenerated, because the soil was not adapted to them." Notwithstanding what Menot said in 1500, and that we have tried so often, we are still flattering ourselves that if we plant vineyards we may have English wine.

The following beautiful figure describes those who live neglectful of their aged parents, who had cherished them into prosperity. "See the trees flourish and recover their leaves; it is their root that has produced all; but when the branches are loaded with flowers and with fruits, they yield nothing to the root. This is an image of those children who prefer their own amusements, and to game away their fortunes, than to give to their old parents the cares which they want."

He acquaints us with the following circumstances of the immorality of that age: "Who has not got a mistress besides his wife? The poor wife eats the fruits of bitterness, and even makes the bed for the mistress." Oaths were not unfashionable in his day. "Since the world has been world, this crime was never greater. There were once pillories for these swearers; but now this crime is so common, that the child of five

years can swear; and even the old dotard of eighty, who has only two teeth remaining, can fling out an oath!"

On the power of the fair sex of his day, he observes, "A father says, my son studies; he must have a bishopric, or an abbey of 500 lives. Then he will have dogs, horses, and mistresses, like others. Another says, I will have my son placed at court, and have many honourable dignities. To succeed well, both employ the mediation of women; unhappily the church and the law are entirely at their disposal. We have artful Dalilahs who shear us close. For twelve crowns and an ell of velvet given to a woman, you gain the worst lawsuit, and the best living."

In his last sermon, Menot recapitulates the various topics he had touched on during Lent. This extract will present a curious picture, and impress the mind with a just notion of the versatile talents of these preachers.

"I have told *ecclesiastics* how they should conduct themselves; not that they are ignorant of their duties; but I must ever repeat to girls, not to suffer themselves to be duped by them. I have told these ecclesiastics that they should imitate the lark; if she has a grain she does not remain idle, but feels her pleasure in singing, and in singing, always is ascending towards heaven. So they should not amass; but elevate the hearts of all to God; and not do as the frogs who are crying out day and night, and think they have a fine throat, but always remain fixed in the mud."

"I have told the *men of the law* that they should have the qualities of the eagle. The first is, that this bird when it flies fixes its eye on the sun; so all judges, counsellors, and attorneys, in judging, writing, and signing, should always have God before their eyes. And secondly, this bird is never greedy; it willingly shares its prey with others; so all lawyers, who are rich in crowns after having had their bills paid, should distribute some to the poor, particularly when they are conscious that their money arises from their prey."

"I have spoken of the *marriage state*, but all that I have said has been disregarded. See those wretches who break the hymeneal chains, and abandon their wives! they pass their holidays out of their parishes, because if they remained at home they must have joined their wives at church; they like their prostitutes better; and it will be so every day in the year! I would as well dine with a Jew or a heretic, as with them. What an infected place is this! Mistress Lubricity has taken possession of the whole city; look in every corner, and you'll be convinced."

"For you *married women*! If you have heard the nightingale's song, you must know that she sings during three months, and that she is silent when she has young ones. So there is a time in which you may sing and take your pleasures in the marriage state, and another to watch your children. Don't damn yourselves for them; and remember it would be better to see them drowned than damned."

"As to *widows*, I observe, that the turtle withdraws and sighs in the woods, whenever she has lost her companion; so must they retire into the wood of the cross, and having lost their temporal husband, take no other but Jesus Christ."

"And to close all, I have told *girls* that they must fly from the company of men, and not permit them to embrace, nor even touch them. Look on the rose, it has a delightful odour; it embalms the place in which it is placed; but if you grasp it underneath, it will prick you till the blood issues. The beauty of the rose is the beauty of the girl. The beauty and perfume of the first invite to smell and to handle it, but when it is touched underneath it pricks sharply; the beauty of a girl likewise invites the hand; but you, my young ladies! you must never suffer this, for I tell you that every man who does this designs to make you harlots."

These ample extracts will, I hope, convey the same pleasure to the reader, which I have received by collecting them from their scarce originals, little known even to the curious. Menot, it cannot be denied, displays a poetic imagination, and a fertility of conception, which distinguishes him among his rivals. The same taste and popular manner came into our country, and were suited to the simplicity of the age. In 1527, our Bishop Latimer preached a sermon, in which he expresses himself thus:—"Now, ye have heard what is meant by this *first card*, and how ye ought to play. I purpose again to deal unto you another *card of the same suit*; for they be so nigh affinity, that one cannot be well played without the other." It is curious to observe about a century afterwards, as Fuller informs us, that when a country clergyman imitated these familiar allusions, the taste of the congregation had so changed that he was interrupted by peals of laughter!

Even in more modern times have Menot and Maillard found an imitator in little Father André, as well as others. His character has been variously drawn. He is by some represented as a kind of buffoon in the pulpit; but others more judiciously observe, that he only indulged his natural genius, and uttered humorous and lively things, as the good father observes himself, to keep the attention of his audience awake. He was not always laughing. "He told many a bold truth," says the author of *Guerre des Auteurs anciens et modernes*, "that sent bishops to their dioceses, and made many a coquette blush. He possessed the art of biting when he smiled; and more ably combated vice by his ingenious satire, than by those vague apostrophes, which no one takes to himself. While others were straining their minds to catch at sublime thoughts, which no one understood, he lowered his talents to the most humble situations, and to the minutest things. From them he drew his examples and his comparisons; and the one and the other never failed of success." Marville says, that "his expressions were full of shrewd simplicity. He made very free use of the most popular proverbs. His comparisons and figures were always borrowed from the most familiar and lowest things." To ridicule effectually the reigning vices, he willingly employed quirks or puns rather than sublime thoughts, and he was little solicitous of his choice of expression. Gasparo Gozzi, in Italy, had the same power in drawing unexpected inferences from vulgar and familiar occurrences. It was by this art WHITEFIELD obtained so many followers. In Piozzi's *British Synonymes*, Vol. II. p. 205,

we have an instance of Gozzi's manner. In the time of Charles II. it became fashionable to introduce humour into sermons. Sterne seems to have revived it in his; South's sparkle perpetually with wit and pun.

Far different, however, are the characters of the sublime preachers, of whom the French have preserved the following descriptions.

We have not any more Bourdaloue, Le Rue, and Massillon; but the idea which still exists of their manner of addressing their auditors may serve instead of lessons. Each had his own peculiar mode, always adapted to place, time, circumstance, to their auditors, their style, and their subject.

Bourdaloue, with a collected air, had little action; with eyes generally half closed, he penetrated the hearts of the people by the sound of a voice uniform and solemn. The tone with which a sacred orator pronounced the words, *Tu es ille vir!* "Thou art the man!" in suddenly addressing them to one of the kings of France, struck more forcibly than their application. Madame de Sévigné describes our preacher, by saying, "Father Bourdaloue thunders at Notre Dame."

Le Rue appeared with the air of a prophet. His manner was irresistible, full of fire, intelligence, and force. He had strokes perfectly original. Several old men, his contemporaries, still shuddered at the recollection of the expression which he employed in an apostrophe to the God of vengeance, *Evaginare gladium tuum!*

The person of Massillon is still present to many. It seems, say his admirers, that he is yet in the pulpit with that air of simplicity, that modest demeanour, those eyes humbly declining, those unstudied gestures, that passionate tone, that mild countenance of a man penetrated with his subject, and conveying to the mind the most brilliant light, and to the heart the most tender emotions. Baron, the tragedian, coming out from one of his sermons, truth forced from his lips a confession humiliating to his profession: "My friend," said he to one of his companions, "this is an orator! and we are only actors."

### MASTERLY IMITATORS.

THERE have been found occasionally some artists who could so perfectly imitate the spirit, the taste, the character, and the peculiarities of great masters, that they have not unfrequently deceived the most skillful connoisseurs. Michael Angelo sculptured a sleeping Cupid, of which having broke off an arm, he buried the statue in a place where he knew it would soon be found. The critics were never tired of admiring it, as one of the most precious relics of antiquity. It was sold to the Cardinal of St. George, to whom Michael Angelo discovered the whole mystery, by joining to the Cupid the arm which he had reserved.

An anecdote of Peter Mignard is more singular. This great artist painted a Magdalen on a canvas fabricated at Rome. A broker, in concert with Mignard, went to the Chevalier de Clairville, and told him as a secret that he was to receive from

Italy a Magdalen of Guido, and his masterpiece. The chevalier caught the bait, begged the preference, and purchased the picture at a very high price.

He was informed he had been imposed upon, and that the Magdalen was painted by Mignard. Mignard himself caused the alarm to be given, but the amateur would not believe it; all the connoisseurs agreed it was a Guido, and the famous Le Brun corroborated this opinion.

The chevalier came to Mignard:—"Some persons assure me that my Magdalen is your work."—"Mine! they do me great honour. I am sure that Le Brun is not of this opinion."—"Le Brun swears it can be no other than a Guido. You shall dine with me, and meet several of the first connoisseurs."

On the day of meeting, the picture was again more closely inspected. Mignard hinted his doubts whether the piece was the work of that great master; he insinuated that it was possible to be deceived; and added, that if it was Guido's he did not think it in his best manner. "It is a Guido, sir, and in his very best manner," replied Le Brun, with warmth; and all the critics were unanimous. Mignard then spoke in a firm tone of voice: "And I, gentlemen, will wager three hundred louis that it is not a Guido." The dispute now became violent: Le Brun was desirous of accepting the wager. In a word, the affair became such that it could add nothing more to the glory of Mignard. "No, sir," replied the latter, "I am too honest to bet when I am certain to win. Monsieur le Chevalier, this piece cost you 2000 crowns: the money must be returned,—the painting is mine." Le Brun would not believe it. "The proof," Mignard continued, "is easy. On this canvas, which is a Roman one, was the portrait of a cardinal; I will show you his cap." The chevalier did not know which of the rival artists to credit. The proposition alarmed him. "He who painted the picture shall repair it," said Mignard. He took a pencil dipped in oil, and rubbing the hair of the Magdalen, discovered the cap of the cardinal.—The honour of the ingenious painter could no longer be disputed; Le Brun vexed, sarcastically exclaimed, "Always paint Guido, but never Mignard."

There is a collection of engravings by that ingenious artist Bernard Picart, which has been published under the title of *The Innocent Impostors*. Picart had long been vexed at the taste of his day, which ran wholly in favour of antiquity, and no one would look at, much less admire, a modern master. He published a pretended collection, or a set of prints, from the designs of the great painters; in which he imitated the etchings and engravings of the various masters, and much were these prints admired as the works of Guido, Rembrandt, and others. Having had his joke, they were published under the title of *Impostures Innocentes*. The connoisseurs, however, are strangely divided in their opinion of the merit of this collection. Gilpin classed these "Innocent Impostors" among the most entertaining of his works, and is delighted by the happiness with which he has outdone in their own excellences the artists whom he copied; but Strutt, too grave to admit of jokes that twich the connoisseurs, declares that they

could never have deceived an experienced judge, and reprobates such kinds of ingenuity, played off at the cost of the venerable brotherhood of the cognoscenti!

The same thing was however done by Goltzius, who being disgusted at the preference given to the works of Albert Durer, Lucas of Leyden, and others of that school, and having attempted to introduce a better taste, which was not immediately relished, he published what were afterwards called his *masterpieces*. These are six prints in the style of these masters, merely to prove that Goltzius could imitate their works, if he thought proper. One of these, the Circumcision, he had painted on soiled paper, and to give it the brown tint of antiquity, had carefully smoked it, by which means it was sold as a curious performance, and deceived some of the most capital connoisseurs of the day, one of whom bought it as one of the finest engravings of Albert Durer. Even Strutt acknowledges the merit of Goltzius's *masterpieces*!

To these instances of artists I will add others of celebrated authors. Muretus rendered Joseph Scaliger, a great stickler for the ancients, highly ridiculous by an artifice which he practised. He sent some verses which he pretended were copied from an old manuscript. The verses were excellent, and Scaliger was credulous. After having read them, he exclaimed they were admirable, and affirmed that they were written by an old comic poet, Trabeus. He quoted them, in his commentary on Varro *De Re Rustica*, as one of the most precious fragments of antiquity. It was then, when he had fixed his foot firmly in the trap, that Muretus informed the world of the little dependence to be placed on the critical sagacity of one so prejudiced in favour of the ancients, and who considered his judgment as infallible.

The Abbé Regnier Desmarais, having written an ode, or, as the Italians call it, Canzone, sent it to the Abbé Strozzi at Florence, who used it to impose on three or four academicians of Della Crusca. He gave out that Leo Allatius, librarian of the Vatican, in examining carefully the mss. of Petrarch preserved there, had found two pages slightly glued, which having separated, he had discovered this ode. The fact was not at first easily credited; but afterwards the similarity of style and manner rendered it highly probable. When Strozzi undeceived the public, it procured the Abbé Regnier a place in the academy, as an honourable testimony of his ingenuity.

Père Commire, when Louis the XIVth resolved on the conquest of Holland, composed a Latin fable, entitled "The Sun and the Frogs," in which he assumed with such felicity the style and character of Phædrus, that the learned German critic Wolfius was deceived, and innocently inserted it in his edition of that fabulist.

Faminius Strada would have deceived most of the critics of his age, if he had given as the remains of antiquity the different pieces of history and poetry which he composed on the model of the ancients, in his *Prolesiones Academicæ*. To preserve probability he might have given out that he had drawn them from some old and neglected library; he had then only to have added a good

commentary, tending to display the conformity of the style and manner of these fragments with the works of those authors to whom he ascribed them.

Signonius was a great master of the style of Cicero, and ventured to publish a treatise *De Consolatione*, as a composition of Cicero recently discovered; many were deceived by the counterfeit, which was performed with great dexterity, and was long received as genuine; but he could not deceive Lipsius, who, after reading only ten lines, threw it away, exclaiming, "*fah! non est Ciceronis*!" The late Mr. Burke succeeded more skillfully in his "Vindication of Natural Society," which for a long time passed as the composition of Lord Bolingbroke: so perfect is this ingenious imposture of the spirit, manner, and course of thinking, of the noble author. I believe it was written for a wager, and fairly won.

#### EDWARD THE FOURTH.

OUR Edward the Fourth was a gay and voluptuous prince; and probably owed his crown to his handsomeness, his enormous debts, and passion for the fair sex. He had many Jane Shores. Honest Philip de Comines, his contemporary, says, "That what greatly contributed to his entering London as soon as he appeared at its gates was the great debts this prince had contracted, which made his creditors gladly assist him; and the high favour in which he was held by the *Bourgeoises*, into whose good graces he had frequently glided, and who gained over to him their husbands, who, I suppose, for the tranquillity of their lives, were glad to depose, or to raise monarchs.—Many ladies and rich citizens' wives, of whom formerly he had great privacies and familiar acquaintance, gained over to him their husbands and relations."

This is the description of his voluptuous life; we must recollect that the writer had been an eyewitness, and was an honest man; while modern historians only view objects through the colouring medium of their imagination.

"He had been during the last twelve years more accustomed to his ease and pleasure than any other prince who lived in his time. He had nothing in his thoughts but *les dames*, and of them more than was *reasonable*; and hunting-matches, good eating, and great care of his person. When he went in their seasons to these hunting-matches, he always had carried with him great pavilions for *les dames*, and at the same time gave splendid entertainments; so that it is not surprising that his person was as jolly as any one I ever saw. He was then young, and as handsome as any man of his age; but he has since become enormously fat."

Since I have got old Philip in my hand, the reader will not, perhaps, be displeased, if he attends to a little more of his *naïveté*, which will appear in the form of a *conversazione* of the times. He relates what passed between Edward and the king of France.

"When the ceremony of the oath was concluded, our king, who was desirous of being friendly, began to say to the king of England, in a laughing way, that he must come to Paris, and be jovial amongst our ladies; and that he would give

him the Cardinal de Bourbon for his confessor, who would very willingly absolve him of any sin which perchance he might commit. The king of England seemed well pleased at the invitation, and laughed heartily; for he knew that the said cardinal was *un fort bon compagnon*. When the king was returning, he spoke on the road to me; and said, that he did not like to find the king of England so much inclined to come to Paris. 'He is,' said he, 'a very handsome king; he likes the women too much. He may, probably, find one at Paris that may make him like to come too often, or stay too long. His predecessors have already been too much at Paris and in Normandy;' and that 'his company was not agreeable *this side of the sea*, but that, beyond the sea, he wished to be *bon frere et amy*.'"

I have called Philip de Comines *honest*. The old writers, from the simplicity of their style, usually receive this honourable epithet; but sometimes they deserve it as little as most modern memoir-writers. No enemy is indeed so terrible as a man of genius. Comines's violent enmity to the Duke of Burgundy, which appears in these Memoirs, has been traced by the minute researchers of anecdotes; and the cause is not honourable to the memoir-writer, whose resentment was implacable. De Comines was born a subject of the Duke of Burgundy, and for seven years had been a favourite; but one day returning from hunting with the Duke, then Count de Charolois, in familiar jocularly he sat himself down before the prince, ordering the prince to pull off his boots. The count laughed, and did this, but in return for Comines's princely amusement, dashed the boot in his face, and gave Comines a bloody nose. From that time he was mortified in the court of Burgundy by the nickname of the *booted head*. Comines long felt a rankling wound in his mind; and after this family quarrel, for it was nothing more, he went over to the king of France, and wrote off his bile against the Duke of Burgundy in those "Memoirs," which give posterity a caricature likeness of that prince, whom he is ever censuring for presumption, obstinacy, pride, and cruelty. This Duke of Burgundy, however, it is said, with many virtues, had but one great vice, the vice of sovereigns, that of ambition!

The impertinence of Comines had not been chastised with great severity; but the nickname was never forgiven: unfortunately for the duke, Comines was a man of genius. When we are versed in the history of the times, we often discover that memoir-writers have some secret poison in their hearts. Many, like Comines, have had the boot dashed on their nose. Personal rancour wonderfully enlivens the style of Lord Orford and Cardinal de Retz. Memoirs are often dictated by its fiercest spirit; and then histories are composed from memoirs. Where is TRUTH? Not always in histories and memoirs!

---

#### ELIZABETH.

THIS great queen, says Marville, passionately admired handsome persons, and he was already far advanced in her favour who approached her

with beauty and grace. She had so unconquerable an aversion for men who had been treated unfortunately by nature, that she could not endure their presence.

When she issued from her palace, her guards were careful to disperse from before her eyes hideous and deformed people, the lame, the hunchbacked, &c.; in a word, all those whose appearance might shock her fastidious sensations.

"There is this singular and admirable in the conduct of Elizabeth, that she made her pleasures subservient to her politics, and she maintained her affairs by what in general occasions the ruin of princes. So secret were her amours, that even to the present day their mysteries cannot be penetrated; but the utility she drew from them is public, and always operated for the good of her people. Her lovers were her ministers, and her ministers were her lovers. Love commanded, love was obeyed; and the reign of this princess was happy, because it was a reign of *Love*, in which its chains and its slavery are liked!"

The origin of Raleigh's advancement in the queen's graces was by an act of gallantry. Raleigh spoiled a new plush cloak, while the queen stepping cautiously on it, shot forth a smile, in which he read promotion. Captain Raleigh soon became Sir Walter, and rapidly advanced in the queen's favour.

Hume has furnished us with ample proofs of the *passion* which her courtiers feigned for her, and which, with others I shall give, confirm the opinion of Vignieu Marville, who did not know probably the *reason* why her amours were never discovered; which, indeed, never went further at the highest than boisterous or extreme gallantry. Hume has preserved in his notes a letter written by Raleigh. It is a perfect amorous composition. After having exerted his poetic talents to exalt her *charms* and his *affection*, he concludes, by comparing her majesty, who was then *sixty*, to Venus and Diana. Sir Walter was not her only courtier who wrote in this style. Even in her old age she affected a strange fondness for music and dancing, and a kind of childish drollery, by which, however, her court seemed a court of love, and she the sovereign. A curious anecdote in a letter of the times has reached us. Secretary Cecil, the youngest son of Lord Burleigh, seems to have perfectly entered into her character. Lady Derby wore about her neck and in her bosom a portrait; the queen espying it, inquired about it, but her ladyship was anxious to conceal it. The queen insisted on having it, and discovering it to be the portrait of young Cecil, she snatched it away, and tying it upon her shoe, walked long with it; afterwards she pinned it on her elbow, and wore it some time there. Secretary Cecil hearing of this, composed some verses, and got them set to music; this music the queen insisted on hearing. In his verses Cecil sang that he repined not, though her majesty was pleased to grace others; he contented himself with the favour she had given him, by wearing his portrait on her feet and her elbow! The writer of the letter adds, "All these things are very secret." In this manner she contrived to lay the fastest hold on her able servants, and her servants on her.

Those who are intimately acquainted with the

private anecdotes of those times know what encouragement this royal coquette gave to most who were near her person. Dodd, in his *Church History*, says, that the Earls of Arran and Arundel, and Sir William Pickering, "were not out of hopes of gaining Queen Elizabeth's affections in a matrimonial way."

She encouraged every person of eminence; she even went so far, on the anniversary of her coronation, as publicly to take a ring from her finger, and put it on the Duke of Alençon's hand. She also ranked amongst her suitors Henry the Third of France, and Henry the Great.

She never forgave Buzenval for ridiculing her bad pronunciation of the French language; and when Henry IV. sent him over on an embassy, she would not receive him. So nice was the irritable pride of this great queen, that she made her private injuries matters of state.

"This queen," writes Du Maurier, in his *Mémoires pour servir à l'Histoire de Hollande*, "who displayed so many heroic accomplishments, had this foible, of wishing to be thought beautiful by all the world. I heard from my father, that having been sent to her, at every audience he had with her majesty, she pulled off her gloves more than a hundred times to display her hands, which indeed were very beautiful and very white."

Another anecdote, not less curious, relates to the affair of the Duke of Anjou and our Elizabeth, and one more proof of her partiality for handsome men. The writer was Lewis Guyon, a contemporary of the times he notices.

"Francis Duke of Anjou being desirous of marrying a crowned head, caused proposals of marriage to be made to Elizabeth, queen of England. Letters passed betwixt them, and their portraits were exchanged. At length her majesty informed him, that she would never contract a marriage with any one who sought her, if she did not first see his person. If he would not come, nothing more should be said on the subject. This prince, over-pressed by his young friends (who were as little able of judging as himself), paid no attention to the counsels of men of maturer judgment. He passed over to England without a splendid train. The said lady contemplated his person: she found him ugly, disfigured by deep scars of the small-pox, and that he also had an ill-shaped nose, with swellings in the neck! All these were so many reasons with her, that he could never be admitted into her good graces."

Puttenham, in his very rare book of the "Art of Poesie," p. 248, notices the grace and majesty of Elizabeth's demeanour, "her stately manner of walk, with a certain granditie rather than gravitie, marching with leysure, which our sovereign ladye and mistress is accustomed to doe generally, unless it be when she walketh apace for her pleasure, or to catch her a heate in the cold mornings."

By the following extract from a letter from one of her gentlemen, we discover that her usual habits, though studious, were not of the gentlest kind, and that the service she exacted from her attendants was not borne without concealed murmurs. The writer groans in secrecy to his friend. Sir John Stanhope writes to Sir Robert

Cecil in 1598. "I was all the afternoone with her majestic, at my booke, and then thinking to rest me, went in agayne with your letter. She was pleased with the Filosofers stone, and hath ben all this daye reasonably guyett. Mr. Grevell is absent, and I am tyed so as I cannot styrr, but shall be at the woorse for yt, these two dayes!"

Puttenham, p. 249, has also recorded an honourable anecdote of Elizabeth, and characteristic of that high majesty which was in her thoughts, as well as in her actions. When she came to the crown, a knight of the realm, who had insolently behaved to her when Lady Elizabeth, fell upon his knees to her, and besought her pardon, suspecting to be sent to the Tower: she replied mildly, "Do you not know that we are descended of the lion, whose nature is not to harme or prey upon the mouse, or any other such small vermin?"

Queen Elizabeth was taught to write by the celebrated Roger Ascham. Her writing is extremely beautiful and correct, as may be seen by examining a little manuscript book of prayers, preserved in the British Museum. I have seen her first writing-book preserved at Oxford in the Bodleian Library: the gradual improvement of her majesty's handwriting is very honourable to her diligence; but the most curious thing is the paper on which she tried her pens; this she usually did by writing the name of her beloved brother Edward; a proof of the early and ardent attachment she formed to that amiable prince.

The education of Elizabeth had been severely classical; she thought and she wrote in all the spirit of the great characters of antiquity; and her speeches and her letters are studded with apophthegms, and a terseness of ideas and language, that give an exalted idea of her mind. In her evasive answers to the commons, in reply to their petition to her majesty to marry, she has employed an energetic word. "Were I to tell you that I do not mean to marry, I might say less than I intend; and were I to tell you that I do mean to marry, I might say more than it is proper for you to know; therefore I give you an answer, ANSWERLESS!"

## THE CHINESE LANGUAGE.

THE Chinese language is like no other on the globe; it is said to contain not more than about 330 words, but it is by no means monotonous, for it has four accents, and even, the raised, the lessened, and the returning, which multiply every word into four; as difficult, says Mr. Astle, for an European to understand, as it is for a Chinese to comprehend the six pronunciations of the French E. In fact they can so diversify their monosyllabic words by the different tones which they give them, that the same character differently accented signifies sometimes ten or more different things.

From the twenty-ninth volume of the *Lettres Edifiantes et Curieuses* I take the present critically humorous account of this language.

P. Bourgeois, one of the missionaries, attempted, after ten months' residence at Peking, to preach in the Chinese language. These are the words of the good father. "God knows how much this

first Chinese sermon cost me! I can assure you this language resembles no other. The same word has never but one termination, and then adieu to all that in our declensions distinguishes the gender, and the number of things we would speak adieu, in the verbs, to all which might explain the active person, how and in what time it acts, if it acts alone or with others in a word, with the Chinese the same word is substantive, adjective, verb, singular, plural, masculine, feminine, &c. It is the person who hears who must arrange the circumstances, and guess them. Add to all this, that all the words of this language are reduced to three hundred and a few more, that they are pronounced in so many different ways, that they signify eighty thousand different things, which are expressed by as many different characters. This is not all the arrangement of all these monosyllables appears to be under no general rule, so that to know the language after having learnt the words, we must learn every particular phrase the least inversion would make you unintelligible to three parts of the Chinese.

"I will give you an example of their words. They told me *chou* signifies a book, so that I thought whenever the word *chou* was pronounced, a book was the subject. Not at all! *Chou*, the next time I heard it, I found signified a tree. Now I was to recollect, *chou* was a book, or a tree. But this amounted to nothing, *chou*, I found, expressed also great heat, *chou* is to relate *chou* is the Aurora, *chou* means to be accustomed, *chou* expresses the loss of a wage, &c. I should not finish, were I to attempt to give you all its significations.

"Notwithstanding these singular difficulties, could one but find a help in the perusal of their books, I should not complain. But this is impossible! Their language is quite different from that of simple conversation. What will ever be an insurmountable difficulty to every European, is the pronunciation every word may be pronounced in five different tones, yet every tone is not so distinct that an unpractised ear can easily distinguish it. These monosyllables fly with amazing rapidity, then they are continually disguised by dissonance, which sometimes hardly leaves anything of two monosyllables. From an aspirated tone you must pass immediately to an even one, from a whistling note to an inward one, sometimes your voice must proceed from the palate, sometimes it must be guttural, and almost always nasal. I recited my sermon at least fifty times to my servant, before I spoke it in public, and yet I am told, though he continually corrected me, that, of the ten parts of the sermon (is the Chinese express themselves), they hardly understood three. Fortunately, the Chinese are wonderfully patient, and they are astonished that any ignorant stranger should be able to learn two words of their language."

It is not less curious to be informed, as Dr. Hager tells us in his Elementary Characters of the Chinese, that "Satires are often composed in China, which, if you attend to the characters, their import is pure and sublime, but if you regard the tone only, they contain a meaning ludicrous or obscene. He adds, 'In the Chinese one word sometimes corresponds to three or four thousand

characters, a property quite opposite to that of our language, in which *myriads* of different words are expressed by the same letters."

## MEDICAL MUSIC

IN the Philosophical Magazine for May, 1806, we find that "several of the medical literati on the continent are at present engaged in making inquiries and experiments upon the influence of music in the cure of diseases." The learned Du Roux is said to lead the band of this new tribe of amateurs and cognoscenti.

The subject having excited my curiosity, though I since have found that it is no new discovery, the reader ought to receive indulgently the profit of my discoveries, all which I do not wish to pass on him for more than they are worth.

There is a curious article in Dr Burney's History of Music, "On the Medicinal Powers attributed to Music by the Ancients, which he derived from the learned labours of a modern physician, M. Burette, who doubtless could play a tune to, as well as prescribe one to his patient. He conceives that music can relieve the pains of the scrofula, and that independent of the greater or less skill of the musician, by flattering the ear, and diverting the attention, and occasioning certain vibrations of the nerves, it can remove those obstructions which occasion this disorder. M. Burette, and many modern physicians and philosophers, have believed that music has the power of affecting the mind, and the whole nervous system, so as to give a temporary relief in certain diseases, and even a radical cure. De Maran, Bianchini, and other respectable names, have pursued the same career. But the ancients record miracles!"

Some years ago, the Rev. Dr. Mitchell (of Brighthelmston) wrote a dissertation, "*De Arte Mendendi, quod Priscos Musici ope atque Carminum*," printed for J. Nichols, 1783. He writes under the assumed name of Michael Gaspar, but whether this learned dissertation be grave or jocular, more than one critic has not been able to resolve me. I suspect it to be a satire on the parade of learning of certain German *eruditi*, who prove any point by the weakest analogies and the most fanciful conceits. The following summary will convey an idea of this dissertation.

Amongst barbarous or half-civilized nations, diseases have been generally attributed to the influence of evil spirits. The depression of mind which is generally attendant on sickness, and the delirium accompanying certain stages of disease, seem to have been considered as especially denoting the immediate influence of a demon. The effect of music in raising the energies of the mind, or what we commonly call animal spirits, was of obvious to early observation. Its power of attracting strong attention may in some cases have appeared to affect even those who laboured under a considerable degree of mental disorder. The accompanying depression of mind was considered as a part of the disease, perhaps lightly enough, and music was prescribed as a remedy to remove the symptom, when experience had not ascertained



the probable cause. Homer, whose heroes exhibit high passions, but not refined manners, represents the Grecian army as employing music to stay the raging of the plague. The Jewish nation, in the time of King David, appear not to have been much further advanced in civilization; accordingly we find David employed in his youth to remove the mental derangement of Saul by his harp. The method of cure was suggested as a common one in those days, by Saul's servants; and the success is not mentioned as a miracle. Pindar, with poetic licence, speaks of Æsculapius healing acute disorders with soothing songs; but Æsculapius, whether man of deity, or between both, is a physician of the days of barbarism and fable. Pliny scouts the idea that music should affect real bodily injury, but quotes Homer on the subject; mentions Theophrastus as suggesting a tune for the cure of the hip gout, and Cato, as entertaining a fancy that it had a good effect when limbs were out of joint, and that Varro thought it good for the gout. Aulus Gellius cites a work of Theophrastus, which recommends music as a specific for the bite of a viper. Boyle and Shakespeare mention the effects of music *super vesicam*. Kircher's "Musurgia," and Swinburne's Travels, relate the effects of music on those who are bitten by the tarantula. Sir W. Temple seems to have given credit to the stories of the power of music over diseases.

The ancients indeed record miracles; at least none in "the golden legend" appear to be more so than the tales they relate of the medicinal powers of music. A fever is removed by a song, and deafness is cured by a trumpet, and the pestilence is chased away by the sweetness of an harmonious lyre. That deaf people can hear best in a great noise is a fact alleged by some moderns, in favour of the ancient story of curing deafness by a trumpet. Dr. Willis tells us, says Dr. Burney, of a lady who could hear only while a drum was beating, inasmuch that her husband, the account says, hired a drummer as her servant, in order to enjoy the pleasure of her conversation.

Music and the sounds of instruments, says the lively Vigneul de Marville, contribute to the health of the body and the mind; they assist the circulation of the blood, they dissipate vapours, and open the vessels, so that the action of perspiration is freer. He tells a story of a person of distinction, who assured him, that once being suddenly seized by violent illness, instead of a consultation of physicians, he immediately called a band of musicians, and their violins played so well in his inside, that his bowels became perfectly in tune, and in a few hours were harmoniously becalmed. I once heard a story of Farinelli the famous singer, who was sent for to Madrid, to try the effect of his magical voice on the king of Spain. His majesty was buried in the profoundest melancholy; nothing could raise an emotion in him; he lived in a total oblivion of life; he sat in a darkened chamber, entirely given up to the most distressing kind of madness. The physicians ordered Farinelli at first to sing in an outer room; and for the first day or two this was done, without any effect on the royal patient. At length it was observed, that the king, awakening from his stupor, seemed to listen; on the next day tears were seen starting in his eyes; the day after he ordered the door of his

chamber to be left open—and at length the perturbed spirit entirely left our modern Saul, and the medicinal voice of Farinelli effected what no other medicine could.

I now prepare to give the reader some facts which he may consider as a trial of credulity.—Their authorities are however not contemptible.—Naturalists assert that animals and birds, as well as "knotted oaks," as Congreve informs us, are sensible to the charms of music. This may serve as an instance:—An officer was confined in the Bastille. He begged the governor to permit him the use of his lute, to soften, by the harmonies of his instrument, the rigours of his prison. At the end of a few days, this modern Orpheus, playing on his lute, was greatly astonished to see frisking out of their holes great numbers of mice; and descending from their woven habitations, crowds of spiders, who formed a circle about him, while he continued breathing his soul-subduing instrument. His surprise was at first so great, that he was petrified with astonishment; when having ceased to play, the assembly, who did not come to see his person, but to hear his instrument, immediately broke up. As he had a great dislike to spiders, it was two days before he ventured again to touch his instrument. At length, having conquered, for the novelty of his company, his dislike of them, he recommenced his concert, when the assembly was by far more numerous than at first; and in the course of farther time, he found himself surrounded by a hundred musical amateurs. Having thus succeeded in attracting this company, he treacherously contrived to get rid of them at his will. For this purpose he begged the keeper to give him a cat, which he put in a cage, and let loose at the very instant when the little hairy people were most entranced by the Orphean skill he displayed.

The Abbé Olivet has described an amusement of Pelisson during his confinement in the Bastille, which consisted in feeding a spider, which he discovered forming its web in the corner of the small window. For some time he placed his flies at the edge, while his valet, who was with him, played on a bagpipe: little by little, the spider used itself to distinguish the sound of the instrument, and issued from its hole to run and catch its prey. Thus calling it always by the same sound, and placing the flies at a still greater distance, he succeeded, after several months, to drill the spider by regular exercise, so that it at length never failed appearing at the first sound to seize on the fly provided for it, even on the knees of the prisoner.

Marville has given us the following curious anecdote on this subject. He says, that doubting the truth of those who say it is natural for us to love music, especially the sound of instruments, and that beasts themselves are touched with it, being one day in the country I inquired into the truth; and, while a man was playing on the trump marine, made my observations on a cat, a dog, a horse, an ass, a hind, cows, small birds, and a cock and hens, who were in a yard, under a window on which I was leaning. I did not perceive that the cat was the least affected, and I even judged, by her air, that she would have given all the instruments in the world for a mouse, sleeping in the sun all the time; the horse stopped short

from time to time before the window, raising his head up now and then, as he was feeding on the grass; the dog continued for above an hour seated on his hind legs, looking steadfastly at the player; the ass did not discover the least indication of his being touched, eating his thistles peaceably; the hind lifted up her large wide ears, and seemed very attentive; the cows slept a little, and after gazing, as though they had been acquainted with us, went forward; some little birds who were in an aviary, and others on the trees and bushes, almost tore their little throats with singing; but the cock, who minded only his hens, and the hens, who were solely employed in scraping a neighbouring dunghill, did not show in any manner that they took the least pleasure in hearing the trump marine.

A modern traveller assures us, that he has repeatedly observed in the island of Madeira that the lizards are attracted by the notes of music, and that he has assembled a number of them by the powers of his instrument. He tells us, also, that when the negroes catch them, for food, they accompany the chase by whistling some tune, which has always the effect of drawing great numbers towards them. Stedman, in his expedition to Surinam, describes certain sibyls among the negroes, who, among several singular practices, can charm or conjure down from the tree certain serpents, who will wreath about the arms, neck, and breast of the pretended sorceress, listening to her voice. The sacred writers speak of the charming of adders and serpents; and nothing, says he, is more notorious than that the eastern Indians will rid the houses of the most venomous snakes, by charming them with the sound of a flute, which calls them out of their holes. These anecdotes, which may startle some, seem to be fully confirmed by Sir William Jones, in his curious dissertation on the musical modes of the Hindus.

"After food, when the operations of digestion and absorption give so much employment to the vessels, that a temporary state of mental repose must be found, especially in hot climates, essential to health, it seems reasonable to believe that a few agreeable airs, either heard or played without effort, must have all the good effects of sleep, and none of its disadvantages; *putting the soul in tune*, as Milton says, for any subsequent exertion; an experiment often successfully made by myself. I have been assured by a credible eye-witness, that two wild antelopes used often to come from their woods to the place where a more savage beast, Sirjuddanlah, entertained himself with concerts, and that they listened to the strains with an appearance of pleasure, till the monster, in whose soul there was no music, shot one of them to display his archery. A learned native told me, that he had frequently seen the most venomous and malignant snakes leave their holes upon hearing tunes on a flute, which, as he supposed, gave them peculiar delight. An intelligent Persian declared he had more than once been present, when a celebrated lutenist, surnamed Bulbul (i.e. the night-ingale), was playing to a large company, in a grove near Schiraz, where he distinctly saw the night-ingales trying to vie with the musician, sometimes warbling on the trees, sometimes fluttering from branch to branch, as if they wished to approach

the instrument, and at length dropping on the ground in a kind of ecstasy, from which they were soon raised, he assured me, by a change in the mode."

Jackson of Exeter, in reply to the question of Dryden, "What passion cannot music raise or quell?" sarcastically returns, "What passion *can* music raise or quell?" Would not a savage, who had never listened to a musical instrument, feel certain emotions at listening to one for the first time? But civilized man is, no doubt, particularly affected by *association of ideas*, as all pieces of national music evidently prove.

The RANS DES VACHES, mentioned by Rousseau in his Dictionary of Music, though without anything striking in the composition, has such a powerful influence over the Swiss, and impresses them with so violent a desire to return to their own country, that it is forbidden to be played in the Swiss regiments, in the French service, on pain of death. There is also a Scotch tune, which has the same effect on some of our North Britons. In one of our battles in Calabria, a bagpiper of the 78th Highland regiment, when the light infantry charged the French, posted himself on their right, and remained in his solitary situation during the whole of the battle, encouraging the men with a famous Highland charging tune; and actually upon the retreat and complete rout of the French changed it to another, equally celebrated in Scotland, upon the retreat of and victory over an enemy. His next-hand neighbour guarded him so well that he escaped unhurt. This was the spirit of the "Last Minstrel," who infused courage among his countrymen, by possessing it in so animated a degree and in so venerable a character.

---

#### MINUTE WRITING.

THE Iliad of Homer in a nutshell, which Pliny says that Cicero once saw, it is pretended might have been a fact, however to some it may appear impossible. Ælian notices an artist who wrote a distich in letters of gold, which he enclosed in the rind of a grain of corn.

Antiquity and modern times record many such penmen, whose glory consisted in writing in so small a hand that the writing could not be legible to the naked eye. One wrote a verse of Homer on a grain of millet, and another, more indefatigably trifling, transcribed the whole Iliad in so confined a space, that it could be enclosed in a nutshell. Menage mentions, he saw whole sentences which were not perceptible to the eye without the microscope; and pictures and portraits which appeared at first to be lines and scratches thrown down at random; one of them formed the face of the Dauphiness with the most pleasing delicacy and correct resemblance. He read an Italian poem, in praise of this princess, containing some thousands of verses, written by an officer in a space of a foot and a half. This species of curious idleness has not been lost in our own country; where this minute writing has equalled any on record. Peter Bales, a celebrated calligrapher in the reign of Elizabeth, astonished the eyes of beholders by showing them what they

could not see; for in the Harleian mss. 530, we have a narrative of "a rare piece of work brought to pass by Peter Bales, an Englishman, and a clerk of the chancery;" it seems by the description to have been the whole Bible "in an English walnut no bigger than a hen's egg. The nut holdeth the book: there are as many leaves in his little book as the great Bible, and he hath written as much in one of his little leaves as a great leaf of the Bible." We are told that this wonderfully unreadable copy of the Bible was "seen by many thousands." There is a drawing of the head of Charles I. in the library of St. John's College at Oxford, wholly composed of minute written characters, which at a small distance resemble the lines of an engraving. The lines of the head, and the ruff, are said to contain the book of Psalms, the Creed, and the Lord's Prayer. In the British Museum we find a drawing representing the portrait of Queen Anne, not much above the size of the hand. On this drawing appear a number of lines and scratches, which the librari in assures the marvelling spectator includes the entire contents of a thin *folio*, which on this occasion is carried in the hand.

On this subject it may be worth noticing, that the learned Huet asserts that he, like the rest of the world, for a long time considered as a fiction the story of that industrious writer who is said to have enclosed the *Iliad* in a nutshell. But having examined the matter more closely, he thought it possible. One day in company at the Dauphin's, this learned man trifled half an hour in proving it. A piece of vellum, about ten inches in length and eight in width, pliant and firm, can be folded up and enclosed in the shell of a large walnut. It can hold in its breadth one line, which can contain 30 verses, and in its length 250 lines. With a crow-quill the writing can be perfect. A page of this piece of vellum will then contain 7500 verses, and the reverse as much; the whole 15,000 verses of the *Iliad*. And this he proved in their presence, by using a piece of paper, and with a common pen. The thing is possible to be effected; and if on any occasion paper should be most excessively rare, it may be useful to know, that a volume of matter may be contained in a single leaf.

#### NUMERICAL FIGURES.

THE learned, after many contests, have at length agreed that the numerical figures 1, 2, 3, 4, 5, 6, 7, 8, 9, usually called *Arabic*, are of Indian origin. The Arabians do not pretend to have been the inventors of them, but borrowed them from the Indian nations. The numeral characters of the Bramins, the Persians, and the Arabians, and other eastern nations, are similar. They appear afterwards to have been introduced into several European nations, by their respective travellers, who returned from the East. They were admitted into calendars and chronicles, but they were not introduced into charters, says Mr. Astle, before the sixteenth century. The Spaniards, no doubt, derived their use from the Moors who invaded them in 1240, the Alphonsean astronomical tables were made by the order of Alphonso X. by a Jew and

an Arabian; they used these numerals, from whence the Spaniards contend that they were first introduced by them.

They were not generally used in Germany until the beginning of the fourteenth century; but in general the forms of the cyphers were not permanently fixed there till after the year 1531. The Russians were strangers to them, before Peter the Great had finished his travels in the beginning of the present century.

The origin of these useful characters with the Indians and Arabians, is attributed to their great skill in the arts of astronomy and of arithmetic, which required more convenient characters than alphabetic letters, for the expressing of numbers.

Before the introduction into Europe of these Arabic numerals, they used alphabetic characters, or *Roman numerals*. The learned authors of the *Nouveau Traite Diplomatique*, the most valuable work on everything concerning the arts and progress of writing, have given some curious notices on the origin of the Roman numerals. They say, that originally men counted by their fingers, thus to mark the first four numbers they used an I, which naturally represents them. To mark the fifth, they chose a V, which is made out by bending inwards the three middle fingers, and stretching out only the thumb and the little finger; and for the tenth they used an X, which is a double V, one placed topmost under the other. From this progression of these numbers is always from one to five, and from five to ten. The hundred was signified by the capital letter of that word in Latin C—centum. The other letters D for 500, and M for 1000, were afterwards added. They subsequently abbreviated their characters, by placing one of these figures before another; and the figure of less value before a higher number, denotes that so much may be deducted from a greater number; for instance, IV signifies five less one, that is four; IX ten less one, that is nine, but these abbreviations are not found amongst the ancient monuments. These numerical letters are still continued by us, in recording accounts in our exchequer.

That men counted originally by their fingers, is no improbable supposition, it is still naturally practised by the vulgar of the most enlightened nations. In more uncivilized states, small stones have been used, and the etymologists derive the words *calculate* and *calculation* from *calculus*, which is the Latin term for a pebble-stone, and by which they denominated their counters used for arithmetical computations.

Professor Ward, in a learned dissertation on this subject in the Philosophical Transactions, concludes, that it is easier to falsify the Arabic cyphers than the Roman alphabetic numerals; when 1375 is dated in Arabic cyphers, if the 3 is only changed, three centuries are taken away, if the 3 is made into a 9 and take away the 1, four hundred years are added. Such accidents have assuredly produced much confusion among our ancient manuscripts, and still do in our printed books; which is the reason that Dr. Robertson in his histories has always preferred writing his dates in *words*, rather than conde them to the care of a negligent printer. Gibbon observes, that some remarkable mistakes have happened by the word *mil*, in mss.

which is an abbreviation for *soldiers*, or for *thousands*, and to this blunder he attributes the incredible numbers of martyrdoms, which cannot otherwise be accounted for by historical records.

### ENGLISH ASTROLOGERS.

A BELIEF in judicial astrology can now only exist in the people, who may be said to have no belief at all; for mere traditional sentiments can hardly be said to amount to a *belief*. But a faith in this ridiculous system in our country is of late existence, it was a favourite superstition with the learned, and as the ingenious Tennyson observes, whenever an idea germinates in a learned head, it shoots with additional luxuriance.

When Charles I. was confined, Lilly the astrologer was consulted for the hour which would favour his escape.

A story, which strongly proves how greatly Charles II. was bigoted to judicial astrology, and whose mind was certainly not unenlightened, is recorded in Burnet's History of his Own Times.

The most respectable characters of the age, Sir William Dugdale, Elias Ashmole, Dr Grew, and others, were members of an astrological club. Congreve's character of Foresight, in *Love for Love*, was then no uncommon person, though the humour now is scarcely intelligible.

Dryden cast the nativities of his sons; and, what is remarkable, his prediction relating to his son Charles took place. This incident is of so late a date, one might hope it would have been cleared up; but, if it is a fact, we must allow it affords a rational exultation to its irrational adepts.

In 1670, the passion for horoscopes and expounding the stars prevailed in France among the first rank. The new-born child was usually presented naked to the astrologer, who read the first lineaments in its forehead, and the transverse lines in its hand, and thence wrote down its future destiny. Catherine de Medicis brought Henry IV., then a child, to old Nostradamus, whom antiquaries esteem more for his chronicle of Provence than his vaticinating powers. The sight of the reverend seer, with a beard which "streamed like a meteor in the air," terrified the future hero, who dreaded a whipping from so grave a personage. Will it be credited that one of these magicians having assured Charles IX. that he would live as many days as he should turn about on his heels in an hour, standing on one leg, that his majesty every morning performed that solemn exercise for an hour; the principal officers of the court, the judges, the chancellors, and generals, likewise, in compliment, standing on one leg and turning round!

It has been reported of several famous for their astrologic skill, that they have suffered a voluntary death merely to verify their own predictions, this has been said of *Cardan*, and *Burton* the author of the *Anatomy of Melancholy*.

It is curious to observe the shifts to which astrologers are put when their predictions are not verified. Great winds were predicted, by a famous adept, about the year 1860. No unusual storms however happened. Bodin, to save the reputation of the art, applied it as a *figure to some revolutions*

in the state, and of which there were instances enough at that moment. Among their lucky and unlucky days, they pretend to give those of various illustrious persons and of families. One is very striking—Thursday was the unlucky day of our Henry VIII. He, his son Edward VI., Queen Mary, and Queen Elizabeth, all died on a Thursday! This fact had, no doubt, great weight in this controversy of the astrologers with their adversaries.

The life of Lilly the astrologer, written by himself, is a curious work. He is the *Sidrophil* of Butler. It contains so much artless narrative, and at the same time so much palpable imposture, that it is difficult to know which he is speaking what he really believes to be the truth. In a sketch of the state of astrology in his day, those adepts, whose characters he has drawn, were the lowest miscreants of the town. They all speak of each other as rogues and impostors. Such were Booker, George Wharton, Gadbury, who gained a livelihood by practising on the credulity of even men of learning so late as in 1650, to the eighteenth century. In Ashmole's Life an account of these artful impostors may be found. Most of them had taken the air in the pillory, and others had conured themselves up to the gallows. This seems a true statement of facts. But Lilly informs us, that in his various conferences with *angels*, their voice resembled that of the *fish*!

The work is curious for the anecdotes of the times it contains. The amours of Lilly with his mistress are characteristic. He was a very artful man, by his own accounts, and admirably managed matters which required deception and invention.

Astrology greatly flourished in the time of the civil war. The royalists and the rebels had their astrologers, as well as their soldiers' and the predictions of the former had a great influence over the latter.

On this subject, it may gratify curiosity to notice three or four works, which bear an excessive price. The price cannot entirely be occasioned by their rarity, and I am induced to suppose that we have still adepts, whose faith must be strong, or whose scepticism weak.

The Chaldean sages were nearly put to the rout by a quarto work of artillery, tried on them by Mr John Chamber in 1691. Apollo did not use Mars as more inhumanly than his scourging pen this mystical race, and his personalitics made them feel more sore. However, a Norwich knight, the very Quixote of astrology, arrayed in the enchanted armour of his occult authors, encountered this pagan in a most stately carousal. He came forth with "A Defence of Judicial Astrology, in answer to a treatise lately published by Mr. John Chamber. By Sir Christopher Heydon, Knight, printed at Cambridge 1603." This is a handsome quarto of about 500 pages. Sir Christopher is a learned and lively writer, and a knight worthy to defend a better cause. But his Dulcinea had wrought most wonderfully on his imagination. This defence of this fanciful science, if science it may be called, demonstrates nothing, while it defends everything. It confutes, according to the knight's own ideas, it alleges a few scattered facts in favour of astrological predictions, which may be picked up in that immensity of fabling which dis-

graces history. He strenuously denies, or ridicules, what the greatest writers have said against this fanciful art, while he lays great stress on some passages from obscure authors, or what is worse, from authors of no authority. The most pleasant part is at the close, where he defends the art from the objections of Mr. Chamber by recrimination. Chamber had enriched himself by medical practice, and when he charges the astrologers with merely aiming to gain a few beggarly pence, Sir Christopher catches fire, and shows by his quotations, that if we are to despise an art, by its professors attempting to subsist on it, or for the objections which may be raised against its vital principles, we ought by this argument most heartily to despise the medical science and medical men! He gives here all he can collect against physic and physicians, and from the confessions of Hippocrates and Galen, Avicenna and Agrippa, medicine appears to be a vainer science than even astrology! Sir Christopher is a shrewd and ingenious adversary; but when he says he means only to give Mr. Chamber oil for his vinegar, he has totally mistaken its quality.

The defence was answered by Thomas Vicars in his "Madness of Astrologers."

But the great work is by Lilly; and entirely devoted to the adepts. He defends nothing; for this oracle delivers his dictum, and details every event as matters not questionable. He sits on the tripod; and every page is embellished by a horoscope, which he explains with the utmost facility. This voluminous monument of the folly of the age is a quarto valued at some guineas! It is entitled, "Christian Astrology, modestly treated of in three books, by William Lilly, student in Astrology, and edition, 1659." The most curious part of this work is "a Catalogue of most astrological authors." There is also a portrait of this arch rogue, and astrologer! an admirable illustration for Lavater!

Lilly's opinions, and his pretended science, were such favourites with the age, that the learned Gataker wrote professedly against this popular delusion. Lilly, at the head of his star-expounding friends, not only formally replied to but persecuted Gataker annually in his predictions, and even struck at his ghost, when beyond the grave. Gataker died in July, 1654, and Lilly having written in his almanac of that year for the month of August this barbarous Latin verse:—

*Hoc in tumblo jacet presbyter et nebulo!*

Here in this tomb lies a presbyter and a knave! he had the impudence to assert that he had predicted Gataker's death! But the truth is, it was an epitaph like lodgings to let: it stood empty ready for the first passenger to inhabit. Had any other of that party of any eminence died in that month, it would have been as appositely applied to him. But Lilly was an exquisite rogue, and never at a fault. Having prophesied in his almanac for 1650, that the parliament stood upon a tottering foundation, when taken up by a messenger, during the night, he contrived to cancel the page, printed off another, and showed his copies before the committee, assuring them that the others were none of his own, but forged by his enemies.

## ALCHYMY.

I HAVE seen an advertisement in a newspaper, from a pretender of the hermetic art. With the assistance of "a little money," he could "positively" assure the lover of this science, that he would repay him "a thousand-fold!" This science, if it merits to be distinguished by the name, has doubtless been an imposition, which, striking on the feeblest part of the human mind, has so frequently been successful in carrying on its delusions.

Mrs. Thomas, the Corinna of Dryden, in her life, has recorded one of these delusions of alchymy. From the circumstances it is very probable the sage was not less deceived than his patroness.

An infatuated lover of this delusive art met with one who pretended to have the power of transmuting lead to gold; that is, in their language, the imperfect metals to the perfect one. This hermetic philosopher required only the materials, and time, to perform his golden operations. He was taken to the country residence of his patroness. A long laboratory was built, and, that his labours might not be impeded by any disturbance, no one was permitted to enter into it. His door was contrived to turn on a pivot; so that, unseen, and unseeing, his meals were conveyed to him without distracting the sublime contemplations of the sage.

During a residence of two years, he never condescended to speak but two or three times in the year to his infatuated patroness. When she was admitted into the laboratory, she saw, with pleasing astonishment, stills, immense caldrons, long flues, and three or four Vulcanian fires blazing at different corners of this magical mine; nor did she behold with less reverence the venerable figure of the dusty philosopher. Pale and emaciated with daily operations and nightly vigils, he revealed to her, in unintelligible jargon, his progress; and having sometimes condescended to explain the mysteries of the arcana, she beheld, or seemed to behold, streams of fluid, and heaps of solid ore, scattered around the laboratory. Sometimes he required a new still, and sometimes vast quantities of lead. Already this unfortunate lady had expended the half of her fortune in supplying the demands of the philosopher. She began now to lower her imagination to the standard of reason. Two years had now elapsed, vast quantities of lead had gone in, and nothing but lead had come out. She disclosed her sentiments to the philosopher. He candidly confessed he was himself surprised at his tardy processes; but that now he would exert himself to the utmost, and that he would venture to perform a laborious operation, which hitherto he had hoped not to have been necessitated to employ. His patroness retired, and the golden visions of expectation resumed all their lustre.

One day as they sat at dinner, a terrible shriek, and one crack followed by another, loud as the report of cannon, assailed their ears. They hastened to the laboratory; two of the greatest stills had burst, and one part of the laboratory and the house were in flames. We are told that after another adventure of this kind, this victim to alchymy, after ruining another patron, in despair swallowed poison.

Even more recently we have a history of an alchemist in the life of Romney, the painter. This alchemist, after bestowing much time and money on preparations for the grand projection, and being near the decisive hour, was induced, by the too earnest request of his wife, to quit his furnace one evening, to attend some of her company at the tea-table. While the projector was attending the ladies his furnace blew up. In consequence of this event, he conceived such an antipathy against his wife, that he could not endure the idea of living with her again.

Henry VI. was so reduced by his extravagancies, that Evelyn observes in his *Numismata*, he endeavoured to recruit his empty coffers by *alchemy*. The record of this singular proposition contains "the most solemn and serious account of the feasibility and virtues of the *philosopher's stone*, encouraging the search after it, and dispensing with all statutes and prohibitions to the contrary." This record was very probably communicated (says an ingenious antiquary) by Mr. Selden to his beloved friend Ben Jonson, when he was writing his comedy of the Alchemist.

After this patent was published, many promised to answer the king's expectations so effectually (the same writer adds) that the next year he published another patent; wherein he tells his subjects, that the happy hour was drawing nigh, and by means of THE STONE, which he should soon be master of, he would pay all the debts of the nation in real gold and silver. The persons picked out for his new operators were as remarkable as the patent itself, being a most "miscellaneous rabble" of friars, grocers, mercers, and fishmongers!

This patent was likewise granted *authoritate parliamenti*.

Pyrrone, who has given this patent in his *Aurum Regina*, p. 135, concludes with this sarcastic observation—"A project never so seasonable and necessary as now!" And this we repeat, and our successors will no doubt imitate us!

Alchemists were formerly called *multipliers*; as appears from a statute of Henry IV. repealed in the preceding record. The statute being extremely short, I give it for the reader's satisfaction.

"None from henceforth shall use to multiply gold or silver, or use the craft of multiplication; and if any the same do, he shall incur the pain of felony."

Every philosophical mind must be convinced that alchemy is not an art, which some have fancifully traced to the remotest times; it may be rather regarded, when opposed to such a distance of time, as a modern imposture. Cæsar commanded the treatises of alchemy to be burnt throughout the Roman dominions: Cæsar, who is not less to be admired as a philosopher than as a monarch.

Mr. Gibbon has this succinct passage relative to alchemy: "The ancient books of alchemy, so liberally ascribed to Pythagoras, to Solomon, or to Hermes, were the pious frauds of more recent adepts. The Greeks were inattentive either to the use or the abuse of chemistry. In that immense register, where Pliny has deposited the discoveries, the arts, and the errors of mankind, there is not the least mention of the transmutations of metals; and

the persecution of Diocletian is the first authentic event in the history of alchemy. The conquest of Egypt, by the Arabs, diffused that vain science over the globe. Congenial to the avarice of the human heart, it was studied in China, as in Europe, with equal eagerness and equal success. The darkness of the middle ages insured a favourable reception to every tale of wonder; and the revival of learning gave new vigour to hope, and suggested more specious arts to deception. Philosophy, with the aid of experience, has at length banished the study of alchemy; and the present age, however desirous of riches, is content to seek them by the humbler means of commerce and industry."

Elias Ashmole writes in his diary—"May 13, 1653. My father Backhouse (an astrologer who had adopted him for his son—a common practice with these men) lying sick in Fleet-street, over against Saint Dunstan's church, and not knowing whether he should live or die, about eleven of the clock, told me in syllables the true matter of the *philosopher's stone*, which he bequeathed to me as a legacy." By this we learn that a miserable wretch knew the art of making gold, yet always lived a beggar; and that Ashmole really imagined he was in possession of the syllables of a secret! he has however built a curious monument of the learned follies of the last age, in his "Theatrum Chemicum Britannicum." Though Ashmole is rather the historian of this vain science, than an adept, it may amuse literary leisure to turn over this quarto volume, in which he has collected the works of several English alchemists, subjoining his commentary. It affords a curious specimen of Rosicrucian mysteries; and Ashmole relates stories, which vie for the miraculous with the wildest fancies of Arabian invention. Of the philosopher's stone, he says, he knows enough to hold his tongue, but not enough to speak. This stone has not only the power of transmuting any imperfect earthy matter into its utmost degree of perfection, and can convert the basest metals into gold, flints into stone, &c., but it has still more occult virtues, when the arcana have been entered into, by the choice fathers of hermetic mysteries. The vegetable stone has power over the natures of man, beast, fowls, fishes, and all kinds of trees and plants, to make them flourish and bear fruit at any time. The magical stone discovers any person wherever he is concealed; while the angelical stone gives the apparitions of angels, and a power of conversing with them. These great mysteries are supported by occasional facts, and illustrated by prints of the most divine and incomprehensible designs, which we would hope were intelligible to the initiated. It may be worth showing, however, how liable even the latter were to blunder on these mysterious hieroglyphics. Ashmole, in one of his chemical works, prefixed a frontispiece, which, in several compartments, exhibited Phœbus on a lion, and opposite to him a lady, who represented Diana, with the moon in one hand and an arrow in the other, sitting on a crab; Mercury on a tripod, with the scheme of the heavens in one hand, and his caduceus in the other. These were intended to express the materials of the stone, and the season for the process. Upon the altar is the bust of a man, his head covered by an astrological scheme dropped from the clouds; and on the altar are these words, Mercuriophilus

Anglicus, i. e. the English lover of hermetic philosophy. There is a tree, and a little creature gnawing the root, a pillar adorned with musical and mathematical instruments, and another with military ensigns. This strange composition created great inquiry among the chemical sages. Deep mysteries were conjectured to be veiled by it. Verses were written in the highest strain of the Rosicrucian language. *Ashmole* confessed he meant nothing more than a kind of *pun* on his own name, for the tree was the *ash*, and the creature was a *mole*. One pillar tells his love of music and freemasonry, and the other is military preferment, and astrological studies! He afterwards regretted that no one added a second volume to his work, from which he himself had been hindered, for the honour of the family of *Hermes*, and "to show the world what excellent men we had once of our nation, famous for this kind of philosophy, and masters of so transcendent a secret."

Modern chemistry is not without a *hope*, not to say a *certainty*, of verifying the golden visions of the alchemists. Dr. Girtanner, of Gottingen, has lately adventured the following prophecy: "In the nineteenth century the transmutation of metals will be generally known and practised. Every chemist and every artist will *make gold*, kitchen utensils will be of silver, and even gold, which will contribute more than anything else to *prolong life*, poisoned at present by the oxids of copper, lead, and iron, which we daily swallow with our food." *Phil. Mag.* Vol. VI. p. 383. This sublime chemist, though he does not venture to predict that universal *elixir*, which is to prolong life at pleasure, yet approximates to it. A chemical friend writes to me, that "The metals seem to be *composite bodies*, which nature is perpetually preparing; and it may be reserved for the future researches of science to trace, and perhaps to imitate, some of these curious operations."

#### TITLES OF BOOKS.

If it were inquired of an ingenious writer what page of his work had occasioned him most perplexity, he would often point to the *title-page*. That curiosity which we would excite, is most fastidious to gratify. Yet such is the perversity of man, that a modest simplicity will fail to attract; we are only to be allured by paint and patches, and yet we complain that we are duped!

Among those who appear to have felt this irksome situation, are most of our periodical writers. The "Tatler" and the "Spectator" enjoying priority of conception, have adopted titles with characteristic felicity; but perhaps the invention of the authors begins to fail in the "Reader," the "Lover," and the "Theatre!" Succeeding writers were as unfortunate in their titles, as their works; such are the "Universal Spectator," and the "Lay Monastery." The copious mind of Johnson could not discover an appropriate title, and indeed in the first "Idler," acknowledged his despair. The "Rambler" was so little understood, at the time of its appearance, that a French journalist has translated it "*Le Chevalier Errant*," and when it was corrected to *L'Étranger*, a foreigner drank Johnson's health one day, by innocently address-

ing him by the appellation of Mr. "Vagabond!" The "Adventurer" cannot be considered as a fortunate title; it is not appropriate to those pleasing miscellanies, for any writer is an adventurer. The "Lounger," the "Mirror," and even the "Connaisseur," it examined accurately, present nothing in the titles descriptive of the works. As for the "World," it could only have been given by the fashionable egotism of its authors, who considered the world as merely a little circuit round St. James's Street. When the celebrated father of all reviews, *Les Journal des Savans*, was first published, the very title repulsed the public. The author was obliged in his succeeding volumes to soften it down, by explaining its general tendency. He there assures the curious, that not only men of learning and taste, but the humblest mechanic, may find a profitable amusement. An English novel, published with the title of "The Champion of Virtue," could find no readers; it was quaint, formal, and sounded like "The Pilgrim's Progress." It afterwards passed through several editions under the happier invitation of "The Old English Baron" "The Concubine," a poem by Mickle, could never find purchasers, till it assumed the more delicate title of "Sir Martyr."

As a subject of literary curiosity, some amusement may be gathered from a glance at what has been doing in the world, concerning this important portion of every book. Baillet, in his "Decisions of the Learned," has made very extensive researches, for the matter was important to a student of Baillet's character.

The Jewish and many oriental authors were fond of allegorical titles, which always indicate the most puerile age of taste. The titles were usually adapted to their obscure works. It might exercise an able enigmast to explain their allusions; for we must understand by "The Heart of Aaron," that it is a commentary on several of the prophets. "The Bones of Joseph" is an introduction to the Talmud. "The Garden of Nuts," and "The Golden Apples," are theological questions, and "The Pomegranate with its Flower," is a treatise of ceremonies, not any more practised. Jortin gives a title, which he says of all the fantastical titles he can recollect, is one of the prettiest. A rabbin published a catalogue of rabbinical writers, and called it *Labia Dormientium*, from Cantic. vii. 9. "Like the best wine of my beloved that goeth down sweetly, causing the lips of those that are asleep to speak." It hath a double meaning, of which he was not aware, for most of his rabbinical brethren talk very much like *men in their sleep*.

Almost all their works bear such titles as bread—gold—silver roses—eyes—&c., in a word, anything that signifies nothing.

Affected title-pages were not peculiar to the orientalists: the Greeks and the Romans have shown a finer taste. They had their *Cornucopias* or horns of abundance—*Limones* or meadows—*Pinakidions* or tablets—*Panarpes* or all sorts of fruits; titles not unhappily adapted for the miscellanists. The nine books of Herodotus, and the nine epistles of Æschines, were respectively honoured by the name of a *Muse*; and three orations of the latter, by those of the *Graces*.

The modern fanatics have had a most barbarous taste for titles. We could produce numbers from

abroad, and at home. Some works have been called, "Matches lighted at the Divine Fire,"—and one "The Gun of Penitence:" a collection of passages from the fathers is called "The Shop of the Spiritual Apothecary:" we have "The Bank of Faith," and "The Sixpennyworth of Divine Spirit;" one of these works bears the following elaborate title; "Some fine Baskets baked in the Oven of Charity, carefully conserved for the Chickens of the Church, the Sparrows of the Spirit, and the sweet Swallows of Salvation." Sometimes their quaintness has some humour. One Sir Humphrey Lind, a zealous puritan, published a work which a Jesuit answered by another, entitled "A pair of Spectacles for Sir Humphrey Lind." The doughty knight retorted, by "A Case for Sir Humphrey Lind's Spectacles."

Some of these obscure titles have an entertaining absurdity; as "The Three Daughters of Job," which is a treatise on the three virtues of patience, fortitude, and pain. "The Innocent Love, or the holy Knight," is a description of the arduous of a saint for the Virgin. "The Sound of the Trumpet," is a work on the day of judgment; and "A Fan to drive away Flies," is a theological treatise on purgatory.

We must not write to the utter neglect of our title; and a fair author should have the literary piety of ever having "the fear of his title-page before his eyes." The following are improper titles. Don Matthews, chief huntsman to Philip IV. of Spain, entitled his book "The Origin and Dignity of the Royal House," but the entire work relates only to hunting. De Chantre composed several moral essays, which being at a loss how to entitle, he called "The Education of a Prince." He would persuade the reader in his preface, that though they were not composed with a view to this subject, they should not, however, be censured for the title, as they partly related to the education of a prince. The world were too sagacious to be duped; and the author in his second edition acknowledges the absurdity, drops "the magnificent title," and calls his work "Moral Essays." Montaigne's immortal history of his own mind, for such are his "Essays," have assumed perhaps too modest a title, and not sufficiently discriminative. Sorlin equivocally entitled a collection of essays, "The Walks of Richelieu," because they were composed at that place; "The Attic Nights" of Aulus Gellius were so called, because they were written in Attica. Mr. Tooke, in his grammatical "Divisions of Purley," must have deceived many.

A rhodomontade title-page was a great favourite in the last century. There was a time when the republic of letters was over-built with "Palaces of Pleasure," "Palaces of Honour," and "Palaces of Eloquence;" with "Temples of Memory," and "Theatres of Human Life," and "Amphitheatres of Providence;" "Pharoscs, Gardens, Pictures, Treasures." The epistles of Guevara dazzled the public eye with their splendid title, for they were called "Golden Epistles;" and the "Golden Legend" of Voragine had been more appropriately entitled *leaden*.

They were once so fond of novelty, that every book recommended itself by such titles as "A new Method; new Elements of Geometry; the new

Letter Writer, and the new Art of Cookery." The title which George Gascoigne, who had great merit in his day, has given to his collection, may be considered as a specimen of the titles of his times. They were printed in 1576. He calls his "A hundred sundrie flowres bounde vp in one small poesie; gathered partly by translation in the fyne and outlandish gardens of Euripides, Ovid, Petrarke, Ariosto, and others; and partly by invention out of our own fruitfull orchardes in Englande; yielding sundrie sweet savours of tragically, comicall, and morall discourses, both pleasant and profitable to the well-smelling noses of learned readers."

To excite the curiosity of the pious, some writers employed artifices of a very ludicrous nature. Some made their titles rhyming echoes; as this one of a father, who has given his works under the title of *Scala Alæ animi*; and *Jesus eius novus Orbis*, &c. Some have distributed them according to the measure of time, as one Father Nadasi, the greater part of whose works are *years, months, weeks, days, and hours*. Some have borrowed their titles from the parts of the human body; and others have used quaint expressions, such as,—*Think before you leap—We must all die—Compel them to enter*, &c. Some of our pious authors appear not to have been aware that they were burlesquing religion. One Massieu having written a moral explanation of the solemn anthems sung in Advent, which begin with the letter o, published this work under the punning title of *La douce Moelle, et la Sausse friande des os Sarcoueux de l'Advent*.

The Marquis of Carraccioli, a religious writer, not long ago published a book with the ambiguous title of *La Jouissance de soi-même*. Seduced by the epicurean title-page, the sale of the work was continual with the libertines, who, however, found nothing but very tedious essays on religion and morality. In the sixth edition the marquis greatly exults in his successful contrivance; by which means he had punished the vicious curiosities of certain persons, and perhaps had persuaded some, whom otherwise his book might never have reached.

It is not an injudicious observation of Baillet that if a title be obscure, it raises a prejudice against the author; we are apt to suppose that an ambiguous title is the effect of an intricate or confused mind. He censures the following one: the Ocean Macro-micro-cosmick of one Sachs. To understand this title, a grammarian would send an inquirer to a geographer, and he to a natural philosopher; neither would probably think of recurring to a physician, to inform one that this ambiguous title signifies the connexion which exists between the motion of the waters with that of the blood. He also censures Leo Allatius for a title which appears to me not inelegantly conceived. This writer has entitled one of his books the *Urban Bees*; it is an account of those illustrious writers who flourished during the pontificate of one of the Barberinis. To connect the allusion, we must recollect that the *bees* were the arms of this family, and Urban VIII. the Pope designed.

The false idea which a title conveys is alike prejudicial to the author and the reader. Titles are generally too prodigal of their promises, and



their authors are contemned, but the works of modest authors, though they present more than they promise, may fail of attracting notice by their extreme simplicity. In either case, a collector of books is prejudiced, he is induced to collect what merits no attention, or he passes over those valuable works whose titles may not happen to be interesting. It is related of Pinelli, the celebrated collector of books, that the booksellers permitted him to remain hours, and sometimes days, in their shops to examine books before he bought them. He was desirous of not injuring his precious collection by useless acquisitions, but he confessed that he sometimes could not help suffering himself to be dazzled by magnificent titles, nor to be deceived by the simplicity of others, which the modesty of their authors had given to them. After all, it is not improbable, that many authors are really neither so vain, nor so honest, as they appear; and that magnificent, or simple titles, have been given from the difficulty of forming any others.

It is too often with the Titles of Books, as with those painted representations exhibited by the keepers of wild beasts, where, in general, the picture itself is more curious and inviting than the enclosed animal.

#### LITERARY FOLLIES.

THE Greeks composed hypogrammatic works, works in which one letter of the alphabet is omitted. A hypogrammatist is a letter-dropper. In this manner Iryphodorus wrote his *Odyssey*; he had not  $\alpha$  in his first book, nor  $\beta$  in his second, and so on with the subsequent letters one after another. This *Odyssey* was an imitation of the hypogrammatic *Iliad* of Nestor. Among other works of this kind, Athenæus mentions an ode by Pindar, in which he had purposely omitted the letter  $\varsigma$ ; so that this inept ingenuity appears to have been one of those literary fashions which are sometimes encouraged even by those who should first oppose such progress into the realms of nonsense.

There is in Latin a little prose work of Fulgentius, which the author divides into twenty-three chapters, according to the order of the twenty-three letters of the Latin alphabet. From A to O are still remaining. The first chapter is without A; the second without B, the third without C; and so with the rest. Du Chat, in the *Ducatiæna*, says, there are five novels in prose of Lopes de Vega; the first without A, the second without E, the third without I, &c. Who will attempt to examine them?

The Orientalists are not without this literary folly. A Persian poet read to the celebrated Jami a gazel of his own composition, which Jami did not like: but the writer replied it was notwithstanding a very curious sonnet, for the letter *Alif* was not to be found in any one of the words! Jami sarcastically replied, "You can do a better thing yet; take away all the letters from every word you have written."

To these works may be added the *Elogia de Calvæ*, by Hugbald the Monk. All the words of this silly work begin with a C. It is printed in Dorna-

vius. *Pugna Porcorum*, all the words beginning with a P, in the *Nugæ Venales*. *Canum cum catitis certamen*, the words beginning with a C a performance of the same kind in the same work. Gregorio Leti presented a discourse to the Academy of the Humorists at Rome, throughout which he had purposely omitted the letter R, and he entitled it the *exilid R*. A friend having requested a copy, as a literary curiosity, for so he considered this idle performance, Leti, to show it was not so difficult a matter, replied by a copious answer of seven pages, in which he had observed the same severe ostracism against the letter R! Lord North, one of the finest gentlemen in the court of James I., has written a set of Sonnets, each of which begins with a successive letter of the alphabet. The Earl of Rivers, in the reign of Edward IV. translated the Moral Proverbs of Christina of Pisa, a poem of about two hundred lines, the greatest part of which he contrived to conclude with the letter E, an instance of his lordship's hard application, and the bad taste of an age which, Lord Orford observes, had wittrissims and whims to struggle with, as well as ignorance.

It has been well observed of these minute triflers that extreme exactness is the sublime of fools, whose labours may be well called, in the language of Dryden,

"Pangs without birth, and fruitless industry."

And Martial says,

Turpe est difficile habere nugas,  
Et stultus labor est ineptiarum.

"Tis a folly to sweat o'er a difficult trifle,  
And for silly devices invention to rife.

I shall not dwell on the wits who composed verses in the forms of hearts, wings, altars, and true-love knots, or as Ben Jonson describes their grotesque shapes,

"A pair of scissors and a comb in verse."

Tom Nash, who loved to push the ludicrous to its extreme, in his amusing invective against the classical Gabriel Harvey, tells us that "he had writ verses in all kinds, in form of a pair of gloves, a pair of spectacles, and a pair of pothooks, &c." They are not less absurd, who expose to public ridicule the name of their mistress by employing it to form their acrostics. I have seen some of the latter, where both *sides* and *cross-ways*, the name of the mistress or the patron has been sent down to posterity with eternal torture. The great difficulty where *one name* is made out *four times* in the same acrostic, must have been to have found words by which the letters forming the name should be forced to stand in their particular places. It might be incredible that so great a genius as Boccaccio could have lent himself to these literary fashions; yet one of the most gigantic of acrostics may be seen in his works: it is a poem of fifty cantos of which Guingene has preserved a specimen in his *Literary History of Italy*, vol. iii. p. 54. Puttenham, in that very scarce book, "The Art of Poetrie," p. 75, gives several odd specimens of poems in the forms of lozenges, rhomboids, pillars, &c.: some of them from Oriental poems communicated by a traveller. Puttenham is a very lively writer, and has contrived to form a defence for describing

and making such trifling devices. He has done more: he has erected two pillars himself to the honour of Queen Elizabeth; every pillar consists of a base of eight syllables, the shaft or middle of four, and the capital is equal with the base. The only difference between the two pillars consists in this; in the one "ye must read upwards," and in the other the reverse. These pillars, notwithstanding this fortunate device and variation, may be fixed as two columns in the porch of the vast temple of literary folly.

It was at this period when *words* or *verse* were tortured into such fantastic forms, that the trees in gardens were twisted and sheared into obelisks and giants, peacocks or flower-pots. In a copy of verses, "To a hair of my mistress's eyelash," the merit, next to the choice of the subject, must have been the arrangement or the disarrangement of the whole poem into the form of a heart. With a pair of wings many a sonnet fluttered, and a sacred hymn was expressed by the mystical triangle. *Acrostics* are formed from the initial letters of every verse; but a different conceit regulated *chronograms*, which were used to describe *dates*—the *numerical letters* in whatever part of the word they stood were distinguished from other letters by being written in capitals. In the following chronogram from Horace,

—feriam sidera vertice,

by a strange elevation of CAPITALS the *chronogrammatist* compels even Horace to give the year of our Lord thus,

—feriam siDera VertIce. MDVI.

The Acrostic and the Chronogram are both ingeniously described in the mock Epic of the Scribleriad. The *initial letters* of the acrostics are thus alluded to in the literary wars:

Firm and compact, in three fair columns wove,  
O'er the smooth plain, the bold *acrostics* move;  
High o'er the rest the TOWERING LEADERS rise  
With limbs gigantic and superior size.

But the looser character of the *chronogram*, and the disorder in which they are found, are ingeniously sung thus:

Not thus the looser *chronograms* prepare,  
Careless their troops, undisciplined to war;  
With rank irregular, confused they stand,  
The CHIEFTAINS mingling with the vulgar band.

He afterwards adds others of the illegitimate races of wit:

To join these squadrons, o'er the champain came  
A numerous race of no ignoble name;  
Riddle and Rebus, Riddle's dearest son,  
And false *Conundrum* and insidious *Pun*.  
Fustian, who scarcely deigns to tread the ground,  
And *Rondeau*, wheeling in repeated round,  
On their fair standards by the wind display'd  
Eggs, altars, wings, pipes, axes were pourtray'd.

I find the origin of *Bouts-rimés*, or "Rhyming Ends," in Goujet's Bib. fr. xvi. p. 181. One Dulot, a foolish poet, when sonnets were in demand, had a singular custom of preparing the rhymes of these poems to be filled up at his leisure. Having been robbed of his papers, he was regretting most the loss of three hundred sonnets: his friends were

astonished that he had written so many which they had never heard. "They were *blank sonnets*," he replied; and explained the mystery by describing his *Bouts-rimés*. The idea appeared ridiculously amusing; and it soon became fashionable to collect the most difficult rhymes, and fill up the lines.

The *Charade* is of such recent birth, that it has not yet opened its mystical conceits; nor can I discover the origin of this species of logographies: it was not known in France so late as in 1771, in the last edition of the great Dictionnaire de Trevoux, where the term appears as the name of an Indian sect of a military character, and has no connexion with our charades.

*Anagrams* were another whimsical invention; and with the letters of any name they contrived to make out some entire word, descriptive of the character of the person who bore the name. These anagrams, therefore, were either injurious or complimentary. When in fashion, lovers made use of them continually: I have read of one, whose mistress's name was Magdalen, for whom he composed, not only an epic under that name, but as a proof of his passion, one day he sent her three dozen of anagrams only on her lovely name. Scippius imagined himself fortunate that his adversary Scaliger was perfectly *Sacrilege* in all the oblique cases of the Latin language; on this principle Sir John Wiat was made out, to his own satisfaction—a wit. They were not always correct when a great compliment was required; the poet John Cleveland was strained hard to make *Heliconian dew*. This literary trifle has, however, in our own times been brought to singular perfection; and several, equally ingenious and caustic, will readily occur to the reader.

Verses of grotesque shapes have sometimes been contrived to convey ingenious thoughts. Pannard, a modern French poet, has tortured his agreeable vein of poetry into such forms. He has made some of his Bacchanalian songs take the figures of *bottles*, and others of *glasses*. These objects are perfectly drawn by the various measures of the verses which form the songs. He has also introduced an *echo* in his verses which he contrives so as not to injure their sense. This was practised by the old French bards in the age of Marot, and this poetical whim is ridiculed by Butler in his Hudibras, Part I. Canto 3, Verse 190. I give an example of these poetical echoes. The following ones are ingenious, lively, and satirical.

Pour nous plaire, un plumet

Met

Tout en usage:

Mais on trouve souvent

Vent

Dans son langage.

On y voit des Commis

Mis

Comme des Princes,

Après être venus

Nuds

De leurs Provinces.

I must notice the poetical whim of Cretin, a great poet in his day: he died in 1525. He brought into fashion punning or equivocal rhymes, such as the following which Marot addressed to

him, and which, indulging the same rhyming folly as his own, are superior for a glimpse of sense, though very unworthy of their author.

L'homme, sotart, et non *seavant*  
Comme un rotisseur, qui larc oye,  
La faute d'autrui, *nonce an ant*  
Qu'il la cognoisse, ou qu'il la r oye, &c.

In the following nonsensical lines of Du Bartas, this poet imagined that he imitated the harmonious notes of the lark :

La gentille alouette, avec son tirelire,  
Tirelire, a lire, et tireliran tire,  
Vers la voule du ciel, puis son vol vers ce lieu,  
Vire et desire dire adieu Dieu, adieu Dieu.

The French have an ingenious kind of Nonsense Verses called *Amphigourie*. This word is composed of a Greek adverb signifying *about*, and of a substantive signifying *a circle*. The following is a specimen: it is elegant in the selection of words, and what the French called richly rhymed—in fact it is fine poetry, but it has no meaning whatever! Pope's Stanzas, said to be written by a person of quality, to ridicule the tuncful nonsense of certain Bards, and which Gilbert Wakefield mistook for a serious composition, and wrote two pages of Commentary to prove this song was disjointed, obscure, and absurd, is an excellent specimen of these *Amphigouries*.

#### AMPHIGOURIE.

Qu'il est heureux de se defendre  
Quand le cœur ne s'est pas rendu !  
Mais qu'il est facheux de se rendre  
Quand le bonheur est suspendu !  
Par un discours sans suite et tendre,  
Egare un cœur perdu ;  
Souvent par un mal-entendu  
L'amant adroit se fait entendre.

#### IMITATED.

How happy to defend our heart,  
When Love has never thrown a dart !  
But ah ! unhappy when it bends,  
If pleasure her soft bliss suspends !  
Sweet in a wild disorder'd strain,  
A lost and wandering heart to gain !  
Oft in mistaken language wooed  
The skilful lover's understood.

These verses have such a resemblance to meaning, that Fontenelle having listened to the song imagined he had a glimpse of sense, and requested to have it repeated. "Don't you perceive," said Madame Tencin, "that they are *Nonsense Verses*?" The malicious wit, never without a retort, replied, "They are so much like the fine verses I have heard here, that it is not surprising I should be for once mistaken."

In the "Scribleriad" we find a good account of the *Cento*. A *Cento* primarily signifies a cloak made of patches. In poetry it denotes a work wholly composed of verses, or passages promiscuously taken from other authors, only disposed in a new form or order, so as to compose a new work and a new meaning. Ausonius has laid down the rules to be observed in composing *Centos*. The pieces may be taken either from the same poet, or from several; and the verses may be either taken entire, or divided into two; one half to be con-

nected with another half taken elsewhere; but two verses are never to be taken together. Agreeable to these rules he has made a pleasant nuptial *Cento* from Virgil.

The Empress Eudoxia wrote the life of Jesus Christ in centos taken from Homer; Proba Falconia from Virgil. Among these grave triflers may be mentioned Alexander Ross, who published "Virgilius Evangelizans, sive historia Domini et Salvatoris nostri Jesu Christi Virgilianis verbis et versibus descripta." It was republished in 1769.

A more difficult whim is that of "*Reciprocal Verses*," which give the same words whether read backwards or forwards. The following lines by Sidorius Apollinaris were once infinitely admired.

"Signa te signa temere me tangis et angis"  
"Roma tibi subito motibus ibit amor."

The reader has only to take the pains of reading the lines backwards, and he will find himself just where he was after all his fatigue.

Cyprius Lauphrise, a French self-taught poet, whose work preceded Malherbe's, boasts of his inventions; among other singularities, one has at least the merit of *la difficulté vaincue*, and might in ingenious hands be turned to some account. He asserts that this novelty is entirely his own; it consists in the last word of every verse forming the first word of the following verse.

Falloit-il que le ciel me rendit amoureux,  
Amoureux, j'ouïs d'un beaute crantive,  
Crantive a recevoir la douceur excessive,  
Excessive au plaisir qui rend l'amant heureux ;  
Heureux si nous avons quelques paisibles lieux,  
Icux ou plus surement l'ami fidelle arrive,  
Arrive sans soupçon de quelque ami attentive,  
Attentive à vouloir nous surprendre tous deux.—

Francis Colonna, an Italian Monk, is the author of a singular book entitled "The Dream of Poliphilus," in which he relates his amours with a lady of the name of Polia. It was considered improper to prefix his name to the work; but being desirous of marking it by some peculiarity, that he might claim it at any distant day, he contrived that the initial letters of every chapter should be formed of those of his name, and of the subject he treats. This odd invention was not discovered till many years afterwards, when the wits employed themselves in deciphering it, unfortunately it became a source of literary altercation, being susceptible of various readings. The correct appears thus: POLIAM FRATER FRANCISCUS COLUMNA PERAMAVIT. "Brother Francis Colonna passionately loved Polia." This gallant Monk, like another Petrarch, made the name of his mistress the subject of his amatorial meditations; and as the first called his Laura, his Laurel, this called his Polia, his Polita.

A few years afterwards Marcellus Palingenius Stellatus employed a similar artifice in his *ZODIACUS VITÆ*, "The Zodiac of Life;" the initial letters of the first twenty-nine verses of the first book of this poem forming his name, which curious particular is not noticed by Warton in his account of this work.—The performance is divided into twelve books, but has no reference to astronomy, which we might naturally expect. He distinguished his

twelve books by the twelve names of the celestial signs, and probably extended or confined them purposely to that number, to humour his fancy. Warton however observes, 'this strange pedantic title is not totally without a conceit, as the author was born at *Stellada* or *Stellata*, a province of Ferrari, and from whence he called himself Marcellus Palingenius Stellatus.' The work itself is a curious satire on the Pope and the Church of Rome. It occasioned Bayle to commit a remarkable literary blunder, which I shall record in its place. Of Italian conceits in those times of which Petrarch was the father, with his perpetual play on words and on his *Laurel*, or his mistress *Laura*, he has himself afforded a remarkable example. Our poet lost his mother, who died in her thirty eighth year: he has commemorated her death by a sonnet composed of thirty eight lines. He seems to have conceived that the exactness of the number was equally natural and tender.

Are we not to class among literary follies the strange researches which writers, even of the present day, have made in *Antediluvian* times? Forgeries of the grossest nature have been alluded to, or quoted as authorities. A book of *Enoch* once attracted considerable attention, this curious forgery has been recently translated: the Sabeans pretend they possess a work written by *Adam*: and this work has been recently applied to in favour of a visionary theory! Astle gravely observes, that "with respect to *Writings* attributed to the *Antediluvians*, it seems not only decent but rational to say that we know nothing concerning them. Without alluding to living writers, Dr Parsons, in his erudite "*Remains of Japhet*," tracing the origin of the alphabetical character, supposes that letters were known to *Adam*! Some too have noticed astronomical libraries in the Ark of Noah! Such historical memorials are the deliriums of learning, or are founded on forgeries.

Hugh Broughton, a writer of controversy in the reign of James the First, shows us in a tedious discussion on Scripture chronology, that Rahab was a harlot at ten years of age, and enters into many grave discussions concerning the colour of Aaron's *Ephod*, the language which *Eve* first spoke, and other classical erudition. This writer is ridiculed in Ben Jonson's Comedies—he is not without rivals even in the present day! Covarruvias, after others of his school, discovers that when male children are born they cry out with an *A*, being the first vowel of the word *Adam*, while the female infants prefer the letter *E*, in allusion to *Eve*: and we may add that, by the pinch of a negligent nurse, they may probably learn all their vowels. Of the pedantic triflings of commentators, a controversy among the Portuguese on the works of Camoens is not the least. Some of these profound critics who affected great delicacy in the laws of Epic poetry, pretended to be doubtful whether the poet had fixed on the right time for a king's dream, whether, said they, a king should have a propitious dream on his first going to bed or at the dawn of the following morning? No one seemed to be quite certain, they puzzled each other till the controversy closed in this felicitous manner, and satisfied both the night and the dawn critics. Barreto discovered that an accent on one of the words alluded to in the controversy would answer the

purpose, and by making king Manuel's dream to take place at the dawn would restore Camoens to their good opinion, and preserve the dignity of the poet.

Chevreau begins his History of the World in these words: "Several learned men have examined in what season God created the world: though there could hardly be any season then, since there was no sun, no moon, nor stars. But as the world must have been created in one of the four seasons, this question has exercised the talents of the most curious, and opinions are various. Some say it was in the month of *Nisan*, that is, in the spring; others maintain that it was in the month of *Tisri*, which begins the civil year of the Jews; and that it was on the sixth day of this month which answers to our *September*, that *Adam* and *Eve* were created, and that it was on a *Friday* a little after four o'clock in the afternoon." This is according to the Rabbinical notion of the eve of the sabbath.

The Irish antiquaries mention public libraries that were before the flood, and Paul Christian Hisker, with profounder credulity, has given an exact catalogue of *Adam's* Messieurs O Flaherty, O Connor, and O Halloran, have most gravely recorded as authentic narrations the wildest legendary traditions: and more recently, to make confusion doubly confounded, others have built up what they call theoretical histories on these nursery tales. By which species of black art they contrive to prove that an Irishman is an Indian, and a Peruvian may be a Welshman, from certain emigrations which took place many centuries before Christ, and some about two centuries after the flood! Keating, in his "History of Ireland," starts a favourite hero in the giant Partholuanus, who was descended from Japhet, and landed on the coast of Munster 14th May, in the year of the world 1987. This giant succeeded in his enterprise, but a domestic misfortune attended him among his Irish friends—his wife exposed him to their laughter by her loose behaviour, and provoked him to such a degree that he killed two favourite greyhounds, and this the learned historian assures us was the first instance of female infidelity ever known in Ireland!

The learned, not contented with Homer's poetical pre-eminence, make him the most authentic historian and most accurate geographer of antiquity, besides endowing him with all the arts and sciences to be found in our Encyclopædia. Even in surgery, a treatise has been written to show by the variety of the wounds of his heroes, that he was a most scientific anatomist, and a military scholar has lately told us that from him is derived all the science of the modern adjutant and quartermaster-general, all the knowledge of tactics which we now possess, and that Xenophon, Epaminondas, Philip, and Alexander, owed all their warlike reputation to Homer!

To return to pleasanter follies. Des Fontaines, the journalist, who had wit and malice, inserted the fragment of a letter which the poet Rousseau wrote to the younger Racine whilst he was at the Hague. These were the words "I enjoy the conversation within these few days of my associates in Parnassus. Mr Piron is an excellent antidote against melancholy; but"—&c. Des Fon-

taines maliciously stopped at this *but*. In the letter of Rousseau it was, "but unfortunately he departs soon." Piron was very sensibly affected at this equivocal *but*, and resolved to revenge himself by composing one hundred epigrams against the malignant critic. He had written sixty before Des Fontaines died: but of these only two attracted any notice.

Towards the conclusion of the fifteenth century, Antonio Corneano wrote a hundred different sonnets on one subject, "the eyes of his mistress!" to which possibly Shakespeare may allude, when Jaques describes a lover, with his

"Woeful ballad,  
Made to his mistress' eyebrow."

Not inferior to this ingenious trifler is Nicholas Franco, well known in Italian literature, who employed himself in writing two hundred and eighteen satiric sonnets, chiefly on the famous Peter Aretin. This lampooner had the honour of being hanged at Rome for his delamatory publications. In the same class are to be placed two other writers. Brebeuf, who wrote one hundred and fifty epigrams against a painted lady. Another wit, desirous of emulating him, and for a literary bravado, continued the same subject, and pointed at this unfortunate fair three hundred more, without once repeating the thoughts of Brebeuf! There is a collection of poems called "*La puce des grand jours de Poitiers*." The FLEA of the carnival of Poitiers. These poems were all written by the learned Pasquier upon a FLEA which he found one morning in the bosom of the famous Catherine des Roches!

Not long ago, a Mr. and Mrs. Bilderdik, in Flanders, published poems under the whimsical title of "White and Red."—His own poems were called white, from the colour of his hair, and those of his lady red, in allusion to the colour of the rose. The idea must be Flemish!

Gildon, in his "Laws of Poetry," commenting on this line of the Duke of Buckingham's "Essay on Poetry,"

"Nature's chief masterpiece is *writing well*:"

very profoundly informs his readers "That what is here said has not the least regard to the *penmanship*, that is, to the fairness or badness of the handwriting," &c., and proceeds throughout a whole page, with a panegyric on a *fine handwriting*! Dull men seem to have at times great claims to originality!

Littleton, the author of the Latin and English Dictionary, seems to have indulged his favourite propensity to punning so far as even to introduce a pun in the grave and elaborate work of a Lexicon. A story has been raised to account for it, and it has been ascribed to the impatient interjection of the lexicographer to his scribe, who, taking no offence at the peevishness of his master, put it down in the Dictionary. The article alluded to is, "CONCURRO, to run with others; to run together; to come together; to fall foul on one another; to CONCUR, to CONDOG."

Mr. Todd, in his Dictionary, has laboured to show "the inaccuracy of this pretended narrative." Yet a similar blunder appears to have happened to Ash. Johnson, while composing his Dictionary,

sent a note to the Gentleman's Magazine to inquire the etymology of the word *curmudgeon*. Having obtained the information, he records in his work the obligation to an anonymous letter-writer. "Curmudgeon, a vitious way of pronouncing *cœur méchant*. An unknown correspondent." Ash copied the word into his Dictionary in this manner: "Curmudgeon: from the French *cœur*, unknown; and *méchant*, a correspondent." This singular negligence ought to be placed in the class of our literary blunders: these form a pair of lexicographical anecdotes.

Two singular literary follies have been practised on Milton. There is a *prose version* of his "*Paradise Lost*," which was innocently translated from the French version of his Epic! One Green published a specimen of a *new version* of the "*Paradise Lost*" into blank verse! For this purpose he has utterly ruined the harmony of Milton's cadences, by what he conceived to be "bringing that amazing work somewhat nearer the summit of perfection."

A French author, when his book had been received by the French Academy, had the portrait of Cardinal Richelieu engraved on his title-page, encircled by a crown of forty rays, in each of which was written the name of the celebrated forty academicians.

The self-exultations of authors, frequently employed by injudicious writers, place them in ridiculous attitudes. A writer of a bad dictionary, which he intended for a Cyclopædia, formed such an opinion of its extensive sale, that he put on the title-page the words "*first edition*," a hint to the gentle reader that it would not be the last. Desmarest was so delighted with his "*Clovis*," an Epic Poem, that he solemnly concludes his preface with a thanksgiving to God, to whom he attributes all its glory! This is like that conceited member of a French parliament, who was overheard, after his tedious harangue, muttering most devoutly to himself "*Non nobis Domine*."

Several works have been produced from some odd coincidence with the name of their authors. Thus De Saussay has written a folio volume, consisting of panegyrics of persons of eminence, whose Christian names were *Andrew*; because *Andrew* was his own name. Two Jesuits made a similar collection of illustrious men whose Christian names were *Theophilus* and *Philip*, being their own. *Anthony Sanderus* has also composed a treatise of illustrious *Anthones*! And we have one *Buchanan*, who has written the lives of those persons who were so fortunate as to have been his namesakes.

Several forgotten writers have frequently been intruded on the public eye, merely through such trifling coincidences as being members of some particular society, or natives of some particular country. Cordeliers have stood forward to revive the writings of Duns Scotus, because he had been a Cordelier; and a Jesuit compiled a folio on the antiquities of a country, merely from the circumstance that the founder of his order, Ignatius Loyola, had been born there. Several of the classics are violently extolled above others, merely from the accidental circumstance of their editors having collected a vast number of notes, which they resolved to discharge on the public. County histories have been frequently compiled, and pro-

vincial writers have received a temporary existence, from the accident of some obscure individual being an inhabitant of some obscure town.

On such literary follies Malebranche has made this refined observation. The critics, standing in some way connected with the author, their self-love inspires them, and abundantly furnishes eulogiums which the author never merited, that they may thus obliquely reflect some praise on themselves. This is made so adroitly, so delicately, and so concealed, that it is not perceived.

The following are strange inventions, originating in the wilful bad taste of the authors. OTTO VENIUS, the master of Rubens, is the designer of *Le Théâtre moral de la Vie humaine*. In this emblematical history of human life, he has taken his subjects from Horace; but certainly his conceptions are not Horatian. He takes every image in a literal sense. If Horace says, "*Muse stultitiam consiliis brevem*," behold Venius takes *brevem* personally, and represents folly as a little short child of not above three or four years old! In the emblem which answers Horace's "*Raro antedecentem scelestum deseruit PEDE PENA CLAUDO*," we find Punishment with a wooden leg.—And for "*PULVIS ET UMBRA SUMUS*," we have a dark burying vault, with dust sprinkled about the floor, and a shadow walking upright between two ranges of urns. For "*Virtus est vitium fugere, et sapientia prima stultitiam caruisse*," most flatly he gives seven or eight Vices pursuing Virtue, and Folly just at the heels of Wisdom. I saw in an English Bible printed in Holland an instance of the same taste: the artist, to illustrate "Thou seest the mote in thy neighbour's eye, but not the beam in thine own," has actually placed an immense beam which projects from the eye of the caviller to the ground!

As a contrast to the too obvious taste of VENIUS, may be placed Cesare di RIPA, who is the author of an Italian work, translated into most European languages, the *Iconologia*; the favourite book of the age, and the fertile parent of the most absurd offspring which Taste has known. Ripa is as darkly subtle as Venius is obvious; and as far-fetched in his conceits as the other is literal. Ripa represents Beauty by a naked lady, with her head in a cloud; because the true idea of beauty is hard to be conceived! Flattery, by a lady with a flute in her hand, and a stag at her feet, because stags are said to love music so much, that they suffer themselves to be taken, if you play to them on a flute. Fraud, with two hearts in one hand, and a mask in the other:—his collection is too numerous to point out more instances. Ripa also describes how the allegorical figures are to be coloured; Hope is to have a sky-blue robe, because she always looks towards heaven. Enough of these *Capriccios*!

#### LITERARY CONTROVERSY.

IN the article on MILTON I had occasion to give some strictures on the asperity of literary controversy: the specimens I brought forward were drawn from his own and Salmasius's writings. If to some the subject has appeared exceptionable, to me, I confess, it seems useful, and I shall there-

fore add some other particulars; for this topic has many branches. Of the following specimens the grossness and malignity are extreme; yet they were employed by the first scholars in Europe.

Martin Luther was not destitute of genius, of learning, or of eloquence; but his violence disfigured his works with invectives, and singularities of abuse. The great reformer of superstition had himself all the vulgar ones of his day: he believed that flies were devils; and that he had had a buffeting with Satan, when his left ear felt the prodigious beating. Hear him express himself on the Catholic divines: "The Papists are all asses, and will always remain asses. Put them in whatever sauce you choose, boiled, roasted, baked, fried, skinned, beat, hashed, they are always the same asses."

Gentle and moderate, compared with a salute to his Holiness.—"The Pope was born out of the Devil's posteriors. He is full of devils, lies, blasphemies, and idolatries; he is anti-Christ; the robber of churches; the ravisher of virgins; the greatest of pimps; the governor of Sodom, &c. If the Turks lay hold of us, then we shall be in the hands of the Devil; but if we remain with the Pope, we shall be in hell.—What a pleasing sight would it be to see the Pope and the Cardinals hanging on one gallows, in exact order, like the seals which dangle from the bulls of the Pope! What an excellent council would they hold under the gallows!"

Sometimes, desirous of catching the attention of the vulgar, Luther attempts to enliven his style by the grossest buffooneries: "Take care, my little Pope! my little ass! go on slowly: the times are slippery: this year is dangerous: if thou faltest, they will exclaim, See! how our little Pope is spoilt!" It was fortunate for the cause of the Reformation that the violence of Luther was softened in a considerable degree at times by the meek Melancthon: he often poured honey on the sting inflicted by the angry bee. Luther was no respecter of kings; he was so fortunate, indeed, as to find among his antagonists a crowned head; a great good fortune for an obscure controversialist, and the very *punctum saliens* of controversy. Our Henry VIII. wrote his book against the new doctrine: then warm from scholastic studies, Henry presented Leo X. with a work highly creditable to his abilities, and no inferior performance according to the genius of the age. Collier, in his Ecclesiastical History, has analysed the book, and does not ill describe its spirit: "Henry seems superior to his adversary in the vigour and propriety of his style, in the force of his reasoning, and the learning of his citations. It is true he leans too much upon his character, argues in his *garter-ropes*, and writes as 'twere with his *scupper*." But Luther in reply abandons his pen to all kinds of railing and abuse. He addresses Henry VIII. in the following style: "It is hard to say if folly can be more foolish, or stupidity more stupid, than is the head of Henry. He has not attacked me with the heart of a king, but with the impudence of a knave. This rotten worm of the earth having blasphemed the majesty of my king, I have a just right to bespatter his English majesty with his own dirt and ordure. This Henry has lied." Some of his original expressions to our Henry VIII.

are these: "Stulta, ridicula, et verissime Henriciana, et Thomistica sunt hæc—Regem Angliæ Henricum istum plane mentiri, &c.—Hoc agit inquietus Satan, ut nos a Scripturis avocet per sceleratos Henricos, &c."—He was repaid with capital and interest by an anonymous reply, said to have been written by Sir Thomas More, who concludes his arguments by leaving Luther in language not necessary to translate. "cum suis furis et furoribus, cum suis meritis et stercoribus cacantem cacatumque." Such were the vigorous elegancies of a controversy on the Seven Sacraments! Long after, the court of Rome had not lost the taste of these "bitter herbs," for in the bull of the canonization of Ignatius Loyola in August, 1623, Luther is called *monstrum teterrimum et detestabilis pestis*.

Calvin was less tolerable, for he had no Melancthon! His adversaries are never others than knaves, lunatics, drunkards, and assassins! Sometimes they are characterized by the familiar appellatives of bulls, asses, cats, and hogs! By him Catholic and Lutheran are alike hated. Yet, after having given vent to this virulent humour, he frequently boasts of his mildness. When he reads over his writings, he tells us, that he is astonished at his forbearance; but this, he adds, is the duty of every Christian! at the same time, he generally finishes a period with—"Do you hear, you dog?" "Do you hear, madman?"

Beza, the disciple of Calvin, sometimes imitates the luxuriant abuse of his master. When he writes against Tillerman, a Lutheran minister, he bestows on him the following titles of honour "Polyphemus; an ape; a great ass who is distinguished from other asses by wearing a hat; an ass on two feet; a monster composed of part of an ape and wild ass; a villain who ments hanging on the first tree we find." And Beza was, no doubt, desirous of the office of executioner!

The Catholic party is by no means inferior in the felicity of their style. The Jesuit Raynaud calls Erasmus "the Batavian fooloon," and accuses him of nourishing the egg which Luther hatched. These men were alike supposed by their friends to be the inspired regulators of Religion!

Bishop Bedell, a great and good man, respected even by his adversaries, in an address to his clergy, observes, "Our calling is to deal with errors, not to disgrace the man with scolding words. It is said of Alexander, I think, when he overheard one of his soldiers railing lustily against Darius his enemy, that he reproved him, and added, 'Friend, I entertain thee to fight against Darius, not to revile him;' and my sentiments of treating the Catholics," concludes Bedell, "are not conformable to the practice of Luther and Calvin; but they were but men, and perhaps we must confess they suffered themselves to yield to the violence of passion."

The Fathers of the church were proficients in the art of abuse, and very ingeniously defended it. St. Austin affirms that the keenest personality may produce a wonderful effect, in opening a man's eyes to his own follies. He illustrates his position with a story, given with great simplicity, of his mother Saint Monica with her maid. Saint Monica certainly would have been a confirmed

drunkard, had not her maid timely, and outrageously abused her. The story will amuse.—"My mother had by little and little accustomed herself to relish wine. They used to send her to the cellar, as being one of the soberest in the family: she first sipped from the jug and tasted a few drops, for she abhorred wine, and did not care to drink. However, she gradually accustomed herself, and from sipping it on her lips she swallowed a draught. As people from the smallest faults insensibly increase, she at length liked wine, and drank bumpers. But one day being alone with the maid who usually attended her to the cellar, they quarrelled, and the maid bitterly reproached her with being a *drunkard*! That single word struck her so poignantly that it opened her understanding; and reflecting on the deformity of the vice, she desisted for ever from its use."

To jeer and play the droll, or, in his own words, *de bouffonner*, was a mode of controversy the great Arnauld defended as permitted by the writings of the holy fathers. It is still more singular, when he not only brings forward an example of this ribaldry, Elijah *mocking* at the false divinities, but *God himself bantering* the first man after his fall. He justifies the injurious epithets which he has so liberally bestowed on his adversaries by the example of Jesus Christ and the apostles! It was on these grounds also that the celebrated Pascal apologized for the invectives with which he has occasionally disgraced his Provincial Letters. A Jesuit, famous for twenty folios which contain his works, has collected "An Alphabetical Catalogue of the names of *Beasts* by which the Fathers characterized the Heretics!" It may be found in *Bretemata de malis ac bonis Libris*, p. 93, 4to. 1653, of Father Raynaud. This list of brutes and insects, among which are a vast variety of serpents, is accompanied by the names of the heretics designated!

Ware, in his Irish Writers, informs us of one Henry Fitzsermon, an Irish Jesuit, who was imprisoned for his papistical designs and seditious preaching. During his confinement he proved himself to be a great amateur of controversy. He said, "he felt like a *bear* tied to a stake, and wanted somebody to *bait* him." A kind office, zealously undertaken by the learned *Usher*, then a young man. *He engaged to dispute with him once a week* on the subject of *antichrist*! They met several times. It appears that *our bear* was out-witted, and declined any further *dog-baiting*. This spread an universal joy through the Protestants in Dublin. Such was the spirit of those times, which appears to have been very different from our own. Dr. Disney gives an anecdote of a modern bishop who was just advanced to a mitre; his bookseller begged to republish a popular theological tract of his against another bishop, because he might now meet him on equal terms. My lord answered—"Mr. \* \* \* no more controversy now!" Our good bishop resembled Baldwin, who, from a simple monk, arrived to the honour of the see of Canterbury. The successive honours successively changed his manners. Urban, the second inscribed his brief to him in this concise description—"Baldvino Monastico ferventissimo, Abbate calido, Episcopo tepido, Archiepiscopo remisso!"

On the subject of literary controversies we cannot pass over the various sects of the scholastics; a volume might easily be compiled of their ferocious wars, which in more than one instance were accompanied by stones and daggers. The most memorable, on account of the extent, the violence, and duration of their contests, are those of the NOMINALISTS and the REALISTS.

It was a most subtle question assuredly, and the world thought for a long while that their happiness depended on deciding, whether universals, that is *genera*, have a real essence, and exist independent of particulars, that is *species*:—whether, for instance, we could form an idea of asses, prior to individual asses? Roscelinus, in the eleventh century, adopted the opinion that universals have no real existence, either before, or in individuals, but are mere names and words by which the kind of individuals is expressed; a tenet propagated by Abelard, which produced the sect of the *Nominalists*. But the *Realists* asserted that universals existed independent of individuals,—though they were somewhat divided between the various opinions of Plato and Aristotle. Of the Realists the most famous were Thomas Aquinas and Duns Scotus. The cause of the Nominalists was almost desperate, till Occam in the fourteenth century revived the dying embers. Louis XI. adopted the Nominalists, and the Nominalists flourished at large in France and Germany; but unfortunately Pope John XXIII. patronised the Realists, and throughout Italy it was dangerous for a Nominalist to open his lips. The French king wavered, and the Pope triumphed; his majesty published an edict in 1474, in which he silenced for ever the Nominalists, and ordered their books to be fastened up in their libraries with iron chains! The leaders of that sect fled into England and Germany, where they united their forces with Luther and the first Reformers.

Nothing could exceed the violence with which these disputes were conducted. Vives himself, who witnessed the contests, says that "when the contending parties had exhausted their stock of verbal abuse, they often came to blows; and it was not uncommon in these quarrels about *universals*, to see the combatants engaging not only with their fists, but with clubs and swords, so that many have been wounded, and some killed."

I add a curious extract from John of Salisbury, on this war of words, which Mosheim has given in his Ecclesiastical History. He observes on all this terrifying nonsense, "that there had been more time consumed in it than the Cæsars had employed in making themselves masters of the world; that the riches of Cræsus were inferior to the treasures that had been exhausted in this controversy; and that the contending parties, after having spent their whole lives in this single point, had neither been so happy as to determine it to their satisfaction, nor to find in the labyrinths of science where they had been groping any discovery that was worth the pains they had taken." It may be added that Ramus having attacked Aristotle, for "teaching us chimeras," all his scholars revolted; the parliament put a stop to his lectures, and at length having brought the matter into a law court, he was declared "to be

insolent and daring"—the king proscribed his works, he was ridiculed on the stage, and hissed at by his scholars. When at length, during the plague, he opened again his schools, he drew on himself a fresh storm by reforming the pronunciation of the letter Q, which they then pronounced like K—Kiskis for Quisquis, and Kamkam for Quamquam. This innovation was once more laid to his charge: a new rebellion! and a new ejection of the Anti-Aristotelian! The brother of that Gabriel Harvey who was the friend of Spenser, and with Gabriel had been the whetstone of the town-wits of his time, distinguished himself by his wrath against the Stagyrice. After having with Gabriel predicted an earthquake, and alarmed the kingdom, which never took place (that is the earthquake, not the alarm), the wits buffeted him. Nash says of him that "Tarlton at the theatre made jests of him, and Elderton consumed his ale-crammed nose to nothing, in bear-baiting him with whole bundles of ballads." Marlowe declared him to be "an ass fit only to preach of the iron age." Stung to madness by this lively nest of horns, he avenged himself in a very cowardly manner—he attacked Aristotle himself! for he set Aristotle with his heels upwards on the school gates at Cambridge, and with asses' ears on his head!

But this controversy concerning Aristotle and the school divinity was even prolonged so late as in the last century. Father De Benedictis, a Jesuit, and professor in the college at Naples, published in 1688 four volumes of peripatetic philosophy, to establish the principles of Aristotle. The work was exploded, and he wrote an abusive treatise under the *nom de guerre* of Benedetto Aletino. A man of letters, Constantino Grimaldi, replied. Aletino rejoined; he wrote letters, an apology for the letters, and would have written more for Aristotle than Aristotle himself perhaps would have done. However, Grimaldi was no ordinary antagonist, and not to be outwearied. He had not only the best of the argument, but he was resolved to tell the world so, as long as the world would listen. Whether he killed off Father Benedictis is not affirmed; but the latter died during the controversy. Grimaldi, however, afterwards pursued his ghost, and buffeted the father in his grave. This enraged the University of Naples; and the Jesuits, to a man, denounced Grimaldi to Pope Benedict XIII. and Cardinal D'Altham, the Viceroy of Naples. On this the Pope issued a bull prohibiting the reading of Grimaldi's works, or keeping them, under pain of excommunication, and the cardinal, more active than the bull, caused all the copies which were found in the author's house to be thrown into the sea! The author with tears in his eyes beheld them expatriated, and hardly hoped their voyage would have been successful. However, all the little family of the Grimaldis were not drowned—for a storm arose, and happily drove ashore many of the floating copies, and these falling into good and charitable hands, the heretical opinions of poor Grimaldi against Aristotle and school divinity were still read by those who were not out-terrified by the Pope's bulls. The *salted* passages were still at hand, and quoted with a double zest against the Jesuits!



We now turn to writers whose controversy was kindled only by subjects of polite literature. The particulars form a curious picture of the taste and character of the age.

"There is," says Joseph Scaliger, that great critic and reviler, "an art of abuse or slandering, of which those that are ignorant may be said to defame others much less than they show a willingness to defame."

"Literary wars," says Bayle, "are sometimes as lasting as they are terrible." A disputation between two great scholars was so interminably violent, that it lasted thirty years! He humorously compares its duration to the German war which lasted as long.

Baillet, when he refuted the sentiments of a certain author, always did it without naming him; but when he found any observation which he deemed commendable, he quoted his name. Bayle observes, that "this is an excess of politeness, prejudicial to that freedom which should ever exist in the republic of letters; that it should be allowed always to name those whom we refute; and that it is sufficient for this purpose that we banish asperity, malice, and incency."

After these preliminary observations, I shall bring forward various examples where this excellent advice is by no means regarded.

Erasmus produced a dialogue, in which he ridiculed those scholars who were servile imitators of Cicero; so servile, that they would employ no expression but what was found in the works of that writer; everything with them was Ciceronianized. This dialogue is written with great humour. Julius Caesar Scaliger, the father, who was then unknown to the world, had been long looking for some occasion to distinguish himself; he now wrote a defence of Cicero, but which, in fact, was one continued invective against Erasmus: he there treats the latter as illiterate, a drunkard, an impostor, an apostate, a hangman, a demon hot from hell! The same Scaliger, acting on the same principle of distinguishing himself at the cost of others, attacked Cardan's best work *De Subtilitate*: his criticism did not appear till seven years after the first edition of the work, and then he obstinately stuck to that edition, though Cardan had corrected it in subsequent ones; but this Scaliger chose, that he might have a wider field for his attack. After this, a rumour spread that Cardan had died of vexation from our Julius Caesar's invincible pen; then Scaliger pretended to feel all the regret possible for a man he had killed, and whom he now praised: however, his regret had as little foundation as his triumph; for Cardan outlived Scaliger many years, and valued his criticisms too cheaply to have suffered them to have disturbed his quiet. All this does not exceed the *invectives* of Poggius, who has thus entitled several literary libels composed against some of his adversaries, Laurentius Valla, Philiphus, &c., who returned the poisoned chalice to his own lips; declamations of scurrility, obscenity, and calumny, which are noticed in Mr. Shepherd's *Life of Poggius*.

Scoppius was a worthy successor of the Scaligers: his favourite expression was, that he had trodden down his adversary.

Scoppius was a critic, as skilful as Salmasius or Scaliger, but still more learned in the language of abuse. He was regarded as the Attila of authors. He boasted that he had occasioned the deaths of Casaubon and Scaliger; and such was the impudence of this cynic, that he attacked with repeated satires our James the First, who, as Arthur Wilson informs us, condemned his writings to be burnt in London. Detested and dreaded as the public scourge, Scoppius, at the close of his life, was fearful he should find no retreat in which he might be secure.

The great Casaubon employs the dialect of St. Giles's in his furious attacks on the learned Dalechamps, the Latin translator of Athenæus. To this great physician he stood more deeply indebted than he chose to confess; and to conceal the claims of this literary creditor, he called out *Pesanum! Insanum! Furesum!* &c. It was the fashion of that day with the redoubtable and ferocious heroes of the literary republic, to overwhelm each other with invective; and to consider their own grandeur to consist in the bulk of their books, and their triumphs in reducing their brother giants into puny dwarfs. In science, Linnaeus had a dread of controversy—conqueror or conquered we cannot escape without disgrace! Mathiolus would have been the great man of his day, had he not meddled with such matters. Who is gratified by "the mad Cornarus," or "the flayed Fox?" titles which Fuchsius and Cornarus, two eminent botanists, have bestowed on each other. Some who were too fond of controversy, as they grew wiser, have refused to take up the gauntlet.

The heat and acrimony of verbal critics have exceeded description. Their stigmas and anathemas have been long known to bear no proportion against the offences to which they have been directed. "God confound you," cried one grammarian to another, "for your theory of imperious verbs!" There was a long and terrible controversy formerly, whether the Florentine dialect was to prevail over the others. The academy was put to great trouble, and the Anti-cruscans were often on the point of annulling this supremacy; *una mordace scriptura* was applied to one of these literary canons; and in a letter of those times the following paragraph appears: "Pescetti is preparing to give a second answer to Beni, which will not please him; I now believe the prophecy of Cavalier Tedeschi will be verified, and that this controversy, begun with pens, will end with poniards!"

Fabretti, an Italian, wrote furiously against Gronovius, whom he calls *Gronnovius*: he compared him to all those animals whose voice was expressed by the word *Gronnirre*, to grunt. Gronovius was so malevolent a critic, that he was distinguished by the title of the "Grammatical Cur."

When critics venture to attack the person as well as the performance of an author, I recommend the salutary proceedings of Huberus, the writer of an esteemed Universal History. He had been so roughly handled by Perizonius, that he obliged him to make the *amende honorable* in a court of justice.

Certain authors may be distinguished by the

title of LITERARY BOBADILS, or fighting authors. It is said of one of our own celebrated writers, that he drew his sword on a reviewer; and another, when his farce was condemned, offered to fight any one of the audience who hissed. Scudery, brother of the celebrated Mademoiselle Scudery, was a true Parnassian bully. The first publication which brought him into notice was his edition of the works of his friend Theophile. He concludes the preface with these singular expressions—"I do not hesitate to declare, that, amongst all the dead, and all the living, there is no person who has anything to show that approaches the force of this vigorous genius; but if, amongst the latter, any one were so extravagant as to consider that I detract from his imaginary glory, to show him that I fear as little as I esteem him, this is to inform him, that my name is

DE SCUDERY."

A similar rhodomontade is that of Claude Trelon, a poetical soldier, who begins his poems by challenging the critics; assuring them that if any one attempts to censure him, he will only condescend to answer sword in hand. Father Macedo, a Portuguese Jesuit, having written against Cardinal Norris, on the monkery of St. Austin, it was deemed necessary to silence both parties. Macedo, compelled to relinquish the pen, sent his adversary a challenge, and according to the laws of chivalry, appointed a place for meeting in the wood of Boulogne. Another edict to forbid the duel! Macedo then murmured at his hard fate, which would not suffer him, for the sake of St. Austin, for whom he had a particular regard, to spill neither his ink nor his blood.

ANTI, prefixed to the name of the person attacked, was once a favourite title to books of literary controversy. With a critical review of such books Baillet has filled a quarto volume; yet such was the abundant harvest, that he left considerable gleanings for posterior industry.

Anti-Gronovius was a book published against Gronovius, by Kuster. Perizonius, another pugilist of literature, entered into this dispute on the subject of the *Æs* grave of the ancients, to which Kuster had just adverted at the close of his volume. What was the consequence? Dreadful!—Answers and rejoinders from both, in which they bespattered each other with the foulest abuse. A journalist pleasantly blames this acrimonious controversy. He says, "To read the pamphlets of a Perizonius and a Kuster on the *Æs* grave of the ancients, who would not renounce all commerce with antiquity? It seems as if an Agamemnon and an Achilles were railing at each other. Who can refrain from laughter, when one of these commentators even points his attacks at the very name of his adversary? According to Kuster, the name of Perizonius signifies a *certain part* of the human body. How is it possible, that with such a name he could be right concerning the *Æs* grave? But does that of Kuster promise a better thing, since it signifies a beadle; a man who drives dogs out of churches?—What madness is this?"

Cornelle, like our Dryden, felt the acrimony of literary irritation. To the critical strictures of D'Aubignac it is acknowledged he paid the greatest attention, for, after this critic's *Pratique*

*du Théâtre* appeared, his tragedies were more artfully conducted. But instead of mentioning the critic with due praise, he preserved an ungrateful silence. This occasioned a quarrel between the poet and the critic, in which the former exhaled his bile in several abusive epigrams, which have, fortunately for his credit, not been preserved in his works.

The lively Voltaire could not resist the charm of abusing his adversaries. We may smile when he calls a blockhead, a blockhead; a dotard, a dotard; but when he attacks, for a difference of opinion, the *morals* of another man, our sensibility is alarmed. A higher tribunal than that of criticism is to decide on the *actions* of men.

There is a certain disguised malice, which some writers have most unfairly employed in characterising a contemporary. Burnet called Prior, *one Prior*. In Bishop Parker's History of his own Times, an innocent reader may start at seeing the celebrated Marvell described as an outcast of society; an infamous libeller; and one whose talents were even more despicable than his person. To such lengths did the hatred of party, united with personal rancour, carry this bishop, who was himself the worst of time-servers. He was, however, amply repaid by the keen wit of Marvell in "The Rehearsal transposed," which may still be read with delight, as an admirable effusion of banter, wit, and satire. Le Clerc, a cool ponderous Greek critic, quarrelled with Boileau about a passage in Longinus, and several years afterwards, in revising Moren's Dictionary, gave a short sarcastic notice of the poet's brother; in which he calls him the elder brother of *him who has written the book entitled "Satires of Mr. Boileau D'Espreaux!"*—the works of the modern Horace, which were then delighting Europe, he calls, with simple impudence, a book entitled *Satires!*

The works of Homer produced a controversy, both long and virulent, amongst the wits of France. This literary quarrel is of some note in the annals of literature, since it has produced two valuable books; La Motte's "Reflexions sur la Critique," and Madame Dacier's "Des Causes de la Corruption du Goût." Of the rival works it has been said that La Motte wrote with feminine delicacy, and Madame Dacier like an University pedant. "At length," as the author of *Querelles Littéraires* informs us, "by the efforts of Valincour, the friend of art, of artists, and of peace, the contest was terminated." Both parties were formidable in number, and to each he made remonstrances, and applied reproaches. La Motte and Madame Dacier, the opposite leaders, were convinced by his arguments, made reciprocal concessions, and concluded a peace. The treaty was formally ratified at a dinner, given on the occasion by a Madame De Stael, who represented "Neutrality." Libations were poured to the memory of old Homer, and the parties were reconciled.

#### LITERARY BLUNDERS.

WHEN Dante published his "Inferno," the simplicity of the age accepted it as a true narrative of his descent into hell.

When the Utopia of Sir Thomas More was first published, it occasioned a pleasant mistake. This political romance represents a perfect, but visionary republic, in an island supposed to have been newly discovered in America. "As this was the age of discovery," says Granger, "the learned Budæus, and others, took it for a genuine history; and considered it as highly expedient, that missionaries should be sent thither, in order to convert so wise a nation to Christianity."

It was a long while after publication that many readers were convinced that Gulliver's Travels were fictitious.

But the most singular blunder was produced by the ingenious "Hermippus Redivivus" of Dr. Campbell, a curious banter on the hermetic philosophy, and the universal medicine; but the grave irony is so closely kept up throughout this admirable treatise, that it deceived for a length of time the most learned of that day. His notion of the art of prolonging life, by inhaling the breath of young women, was eagerly credited. A physician, who himself had composed a treatise on health, was so influenced by it, that he actually took lodgings at a female boarding-school, that he might never be without a constant supply of the breath of young ladies. The late Mr. Thicknesse seriously adopted the project. Dr. Kippis acknowledges that after he read the work in his youth, the reasonings and the facts left him several days in a kind of fairy land. I have a copy with manuscript notes by a learned physician, who seems to have had no doubts of its veracity. After all, the intention of the work was long doubtful; till Dr. Campbell informed a friend it was a mere jeu d'esprit; that Bayle was considered as standing without a rival in the art of treating at large a difficult subject, without discovering to which side his own sentiments leaned; and Dr. Campbell had likewise read more uncommon books than most men; he wished to rival Bayle, and at the same time to give the world much unknown matter. He has admirably succeeded, and with this key the whole mystery is unlocked.

Gallavicino, in his History of the Council of Trent, to confer an honour on M. Lansac, ambassador of Charles IX. to that council, bestows on him a collar of the order of the Saint Esprit; but which order was not instituted till several years afterwards by Henry III. A similar voluntary blunder is that of Surita, in his *Annales de la Corona de Aragon*. This writer represents, in the battles he describes, many persons who were not present; and this, merely to confer honour on some particular families.

A book was written in praise of Ciampini by Ferdinand Fabiani, who, quoting a French narrative of travels in Italy, took for the name of the author the following words, found at the end of the title-page, *Enrichi de deux Listes*; that is, "Enriched with two Lists;" on this he observes, "that Mr. Enriched with two Lists has not failed to do that justice to Ciampini which he merited." The abridgers of Gesner's *Bibliotheca* ascribe the romance of Amadis to one *Acerudo Olvido*; Remembrance, Oblivion. Not knowing that these two words, placed on the title-page of the French version of that book, formed the translator's Spanish motto!

D'Aquin, the French king's physician, in his Memoir on the Preparation of Bark, takes *Mantissa*, which is the title of the Appendix to the History of Plants by Johnstone, for the name of an author, and who, he says, is so extremely rare, that he only knows him by name.

Lord Bolingbroke imagined, that in those famous verses, beginning with *Excudent alii*, &c. Virgil attributed to the Romans the glory of having surpassed the Greeks in historical composition: according to his idea, those Roman historians whom Virgil preferred to the Grecians were Sallust, Livy, and Tacitus. But Virgil died before Livy had written his history, or Tacitus was born.

An honest friar, who compiled a church history, has placed in the class of ecclesiastical writers, Guarini, the Italian poet; this arose from a most risible blunder: on the faith of the title of his celebrated amorous pastoral, *Il Pastor Fido*, "The Faithful Shepherd," our good father imagined that the character of a curate, vicar, or bishop, was represented in this work.

A blunder has been recorded of the monks in the dark ages, which was likely enough to happen when their ignorance was so dense. A rector of a parish going to law with his parishioners about paying the church, quoted this authority from St. Peter—*Parveant illi, non parveam ego*; which he construed, *They are to pave the church, not I*. This was allowed to be good law by a judge, himself an ecclesiastic too!

One of the grossest literary blunders of modern times is that of the late Gilbert Wakefield, in his edition of Pope. He there takes the well-known "Song by a Person of Quality," which is a piece of ridicule on the glittering tuneful nonsense of certain poets, as a serious composition. In a most copious commentary, he fatigues himself to prove that every line seems unconnected with its brothers, and that the whole reflects disgrace on its author; &c. A circumstance which too evidently shows how necessary the knowledge of modern literary history is to a modern commentator, and that those who are profound in verbal Greek are not the best critics on English writers.

Prosper Marchand has recorded a pleasant mistake of Abbé Bizot, the author of the medallic history of Holland. Having met with a medal, struck when Philip II. set forth his *invincible Armada*, on which was represented the King of Spain, the Emperor, the Pope, Electors, Cardinals, &c., with their eyes covered with a bandage, and bearing for inscription this fine verse of Lucretius:

O cæcas hominum mentes! O pectora cæca!

prepossessed with the false prejudice, that a nation persecuted by the pope and his adherents could not represent them without some insult, he did not examine with sufficient care the ends of the bandages which covered the eyes and waved about the heads of the personages represented on this medal; he rashly took them for *ass's ears*, and as such they are engraved!

Mabillon has preserved a curious literary blunder of some pious Spaniards, who applied to the Pope for consecrating a day in honour of *Saint*

*Viar.* His holiness, in the voluminous catalogue of his saints, was ignorant of this one. The only proof brought forward for his existence was this inscription :

S. VIAR.

An antiquary, however, hindered one more festival in the Catholic calendar, by convincing them that these letters were only the remains of an inscription erected for an ancient surveyor of the roads; and he read their saintship thus :

PREFECTUS VIARUM.

Maffei, in his comparison between Medals and Inscriptions, detects a literary blunder in Spon, who, meeting with this inscription,

Maxime VI Consule,

takes the letters VI for numerals, which occasions a strange anachronism. They are only contractions of *Viro Illustri*—VI.

As absurd a blunder was this of Dr. Stukeley on the coins of Carausius; finding a battered one with a defaced inscription of

FORTVNA AVG.

he read it

ORIVNA AVG.

And sagaciously interpreting this to be the wife of Carausius, makes a new personage start up in history; he contrives even to give some *theoretical Memoirs of the August Orivna*!

In the Valeriana we find, that it was the opinion of Father Sirmond, that St. Ursula and her eleven thousand Virgins were all created out of a blunder. In some ancient ms. they found *St. Ursula et Undecimilla V. M.* meaning St. Ursula and Undecimilla, Virgin Martyrs; imagining that *Undecimilla* with the *V.* and *M.* which followed was an abbreviation for *Undecem Millia Martyrum Virginum*, made out of *Two Virgins* the whole *Eleven Thousand*!

Pope, in a note on Measure for Measure, informs us, that its story was taken from Cinthio's Novels, Dec. 8. Nov. 5. That is, *Decade 8, Novel 5*. The critical Warburton, in his edition of Shakespeare (as the author of Canons of Criticism observes), puts the words in full length thus, *December 8, November 5*.

Voltaire has given in his Philosophical Dictionary, article *Abus des Mots*, a literary anecdote of a singular nature; a complete *quid pro quo*. When the fragments of Petronius made a great noise in the literary world, Meibomius, an erudit of Lubeck, read in a letter from another learned scholar of Bologna, "We have here an *entire Petronius*; I saw it with mine own eyes, and with admiration." Meibomius in post-haste travels to Italy, arrives at Bologna, and immediately inquires for the librarian Capponi. He asks him if it was true that they had at Bologna an *entire Petronius*. Capponi assures him that it was a thing which had long been public. Can I see this Petronius? Have the kindness to let me examine it. Certainly, replies Capponi. He leads our erudit of Lubeck to the church where reposes the body of St. Petronius. Meibomius bites his lip, calls for his chaise, and takes his flight.

A French translator, when he came to a passage

of Swift, in which it is said that the Duke of Marlborough broke an officer; not being acquainted with this Anglicism, he translated it *roué*, broke on a wheel!

Cibber's play of "*Love's last Shift*" was entitled "*La Dernière Chemise de l'Amour*." A French writer of Congreve's life has taken his *Mourning* for a *Morning* Bride, and translated it *L'Espouse du Matin*.

Sir John Fringle mentions his having cured a soldier by the use of two quarts of *Dog and Duck water* daily; a French translator specifies it as an excellent *broth* made of a duck and a dog! In a recent catalogue compiled by a French writer of *Works on Natural History*, he has inserted the well-known "*Essay on Irish Bulls*" by the Edgeworths. The proof, if it required any, that a Frenchman cannot understand the idiomatic style of Shakespeare appears in a French translator, who prided himself on giving a verbal translation of our great poet, not approving of Le Tournour's paraphrased version. He found in the celebrated speech of Northumberland in Henry IV.

Even such a man, so faint, so spiritless,

So dull, so dead in look, so *woe-begone*—

which he renders "*Ainsi douleur! va-t'en!*"

A remarkable literary blunder has been recently committed by the Abbé Gregoire; who affords another striking proof of the errors to which foreigners are liable when they decide on the language and customs of another country. The abbé, in the excess of his philanthropy, to show to what dishonourable offices human nature is degraded, acquaints us that at London he observed a sign-board proclaiming the master as *tueur des punaises de sa majesté*! Bug-destroyer to his majesty! This is no doubt the honest Mr. Tiffin, in the Strand; and the idea which must have occurred to the good abbé was, that his majesty's bugs were hunted by the said destroyer, and taken by hand—and thus human nature was degraded!

A French writer translates the Latin title of a treatise of Philo-Judæus *Omnis bonus liber est*, Every good man is a free man, by *Tout livre est bon*. It was well for him, observes Jortin, that he did not live within the reach of the Inquisition, which might have taken this as a reflection on the *Index Expurgatorius*.

An English translator turned "*Dieu défend l'adultère*" into "*God defends adultery*." Guthrie, in his translation of Du Halde, has "*the twenty-sixth day of the new moon*." The whole age of the moon is but twenty-eight days. The blunder arose from his mistaking the word *neuvième* (nine) for *nouvelle* or *neuve* (new).

The facetious Tom Brown committed a strange blunder in his translation of Gelli's Circe. When he came to the word *Starne*, not aware of its signification, he boldly rendered it *stares*, probably from the similitude of sound; the succeeding translator more correctly discovered *Starne* to be red-legged partridges!

In Charles II.'s reign a new collect was drawn, in which a new epithet was added to the king's title, that gave, says Burnet, great offence, and occasioned great railery. He was styled our *most religious king*. Whatever the signification of

religious might be in the *Latin* word, as importing the sacredness of the king's person, yet in the *English* language it bore a signification that was no way applicable to the king. And he was asked by his familiar courtiers, what must the nation think when they heard him prayed for as their *most religious king*?—Literary blunders of this nature are frequently discovered in the versions of good classical scholars, who would make the *English* servilely bend to the Latin and Greek; however, its genius will not bear the yoke their unskilful hands put on its neck. Milton has been justly censured for his free use of Latinisms and Grecisms.

The blunders of modern antiquaries on sepulchral monuments are numerous. One mistakes a lion at a knight's feet for a *scoter curled dog*; another could not distinguish *censers* in the hands of angels from *fishing-nets*; *two angels* at a lady's feet were counted as her two cherub-like *babes*; and another has mistaken a *leopard* and a *hedgehog* for a *cat* and a *rat*! In some of these cases are the antiquaries or the sculptors most to be blamed?

A literary blunder of Thomas Warton is a specimen of the manner in which a man of genius may continue to blunder with infinite ingenuity. In an old romance he finds these lines, describing the duel of Saladin with Richard Cœur de Lion:

A Faucon brode in hande he bare,  
For he thought he wolde thare  
Have Mayne Richard.

He imagines this *Faucon brode* means a *falcon bird*, or a hawk, and that Saladin is represented with this bird on his fist to express his contempt of his adversary. He supports his conjecture by noticing a Gothic picture, supposed to be the subject of this duel, and also some old tapestry of heroes on horseback with hawks on their fists; he plunges into feudal times where no gentleman appeared on horseback without his hawk. After all this curious crudition, the rough but skilful Ritson inhumanly triumphed by dissolving the magical fancies of the more elegant Warton, by explaining a *Faucon brode* to be nothing more than a *broad faulchion*, which, in a duel, was certainly more useful than a *bird*.

Bayle supposes that Marcellus Palingenius, who wrote a poem entitled the *Zodiac*—the twelve books bearing the names of the signs—assumed, from this circumstance, the title of *Poeta Stellatus*. But it appears that this writer was an Italian and a native of *Stellada*, a town in the Ferrarese. It is probable that his birthplace produced the conceit of the title of his poem: it is a curious instance how a critical conjecture may be led astray by its own ingenuity, when ignorant of the real fact.

#### A LITERARY WIFE.

Marriage is such a rabble rout,  
That those that are out, would fain get in;  
And those that are in, would fain get out.

CHAUCER.

HAVING examined some literary blunders, we will now proceed to the subject of a literary wife,

which may happen to prove one. A learned lady is to the taste of few. It is however matter of surprise, that several literary men should have felt such a want of taste in respect to "their soul's far dearer part," as Hector calls his Andromache. The wives of many men of letters have been dissolute, ill-humoured, slatternly, and have run into all the frivolities of the age. The wife of the learned Budæus was of a different character.

How delightful is it when the mind of the female is so happily disposed, and so richly cultivated, as to participate in the literary avocations of her husband! It is then truly that the intercourse of the sexes becomes the most refined pleasure. What delight, for instance, must the great Budæus have tasted, even in those works which must have been for others a most dreadful labour! His wife left him nothing to desire. The frequent companion of his studies, she brought him the books he required to his desk; she compared passages, and transcribed quotations; the same genius, the same inclinations, and the same ardour for literature, eminently appeared in those two fortunate persons. Far from withdrawing her husband from his studies, she was sedulous to animate him when he languished. Ever at his side, and ever assiduous; ever with some useful book in her hand, she acknowledged herself to be a most happy woman. Yet she did not neglect the education of eleven children. She and Budæus shared in the mutual cares they owed their progeny. Budæus was not insensible of his singular felicity. In one of his letters, he represents himself as married to two ladies; one of whom gave him boys and girls, the other was Philosophy, who produced books. He says, that in his first twelve years, Philosophy had been less fruitful than Marriage; he had produced less books than children; he had laboured more corporally than intellectually; but he hoped to make more books than men. "The soul (says he) will be productive in its turn; it will rise on the ruins of the body; a prolific virtue is not given at the same time to the bodily organs and the pen."

The lady of Evelyn designed herself the frontispiece to his translation of Lucretius. She felt the same passion in her own breast which animated her husband's, who has written with such various ingenuity. Of Baron Haller it is recorded that he inspired his wife and family with a taste for his different pursuits. They were usually employed in assisting his literary occupations; they transcribed manuscripts, consulted authors, gathered plants, and designed and coloured under his eye. What a delightful family picture has the younger Pliny given posterity in his letters!—See Melmoth's translation, Book iv. Letter xix. Of Calphurnia, his wife, he says, "Her affection to me has given her a turn to books; and my compositions, which she takes a pleasure in reading, and even getting by heart, are continually in her hands. How full of tender solicitude is she when I am entering upon any cause! How kindly does she rejoice with me when it is over! While I am pleading, she places persons to inform her from time to time how I am heard, what applauses I receive, and what success attends the cause. When at any time I recite my works, she conceals herself behind some curtain, and with secret rapture

enjoys my praises. She sings my verses to her lyre, with no other master but love, the best instructor, for her guide. Her passion will increase with our days, for it is not my youth nor my person, which time gradually impairs, but my reputation and my glory, of which she is enamoured."

On the subject of a literary wife, I must introduce to the acquaintance of the reader, Margaret, duchess of Newcastle. She is known at least by her name, as a voluminous writer; for she extended her literary productions to the number of twelve folio volumes.

Her labours have been ridiculed by some wits; but had her studies been regulated, she would have displayed no ordinary genius. *The Connoisseur* has quoted her poems, and her verses have been imitated by Milton.

The duke, her husband, was also an author; his book on horsemanship still preserves his name. He has likewise written comedies, of which Langbaine, in his account of our poets, speaks well; and his contemporaries have not been penurious in their eulogiums. It is true he was a duke. Shadwell says of him, "That he was the greatest master of wit, the most exact observer of mankind, and the most accurate judge of humour that ever he knew." The life of the duke is written (to employ the language of Langbaine) "by the hand of his incomparable duchess." It was published in his lifetime. This curious piece of biography is a folio of 197 pages, and is entitled "The Life of the Thrice Noble, High, and Puissant Prince, William Cavendish." His titles then follow:—"Written by the Thrice Noble, Illustrious, and Excellent Princess, Margaret Duchess of Newcastle, his Wife. London, 1667." This Life is dedicated to Charles the Second; and there is also prefixed a copious epistle to her husband the duke.

In this epistle the character of our Literary Wife is described with all its peculiarities; and no apology will be required for extracting what relates to our noble authoress. The reader will be amused while he forms a more correct idea of a literary lady with whose name he must be acquainted.

She writes:—"Certainly, my lord, you have had as many enemies and as many friends as ever any one particular person had; nor do I so much wonder at it, since I, a woman, cannot be exempt from the malice and aspersions of spiteful tongues, which they cast upon my poor writings, some denying me to be the true authoress of them; for your grace remembers well, that those books I put out first to the judgment of this censorious age were accounted not to be written by a woman, but that somebody else had writ and published them in my name; by which your lordship was moved to prefix an epistle before one of them in my vindication, wherein you assure the world, upon your honour, that what was written and printed in my name was my own; and I have also made known that your lordship was my only tutor, in declaring to me what you had found and observed by your own experience; for I being young when your lordship married me could not have much knowledge of the world; but it pleased God to command his servant Nature to endue me with a poetical and philosophical

genius, even from my birth; for I did write some books in that kind before I was twelve years of age, which for want of good method and order I would never divulge. But though the world would not believe that those conceptions and fancies which I writ were my own, but transcended my capacity, yet they found fault, that they were defective for want of learning, and on the other side, they said I had plucked feathers out of the universities; which was a very preposterous judgment. Truly, my lord, I confess that for want of scholarship, I could not express myself so well as otherwise I might have done in those philosophical writings I published first; but after I was returned with your lordship into my native country, and led a retired country life, I applied myself to the reading of philosophical authors, on purpose to learn those names and words of art that are used in schools; which at first were so hard to me, that I could not understand them, but was fain to guess at the sense of them by the whole context, and so writ them down, as I found them in those authors; at which my readers did wonder, and thought it impossible that a woman could have so much learning and understanding in terms of art and scholastical expressions; so that I and my books are like the old apologue mentioned in *Æsop*, of a father and his son who rid on an ass." Here follows a long narrative of this fable, which she applies to herself in these words—"The old man seeing he could not please mankind in any manner, and having received so many blemishes and aspersions for the sake of his ass, was at last resolved to drown him when he came to the next bridge. But I am not so passionate to burn my writings for the various humours of mankind, and for their finding fault; since there is nothing in this world, be it the noblest and most commendable action whatsoever, that shall escape blameless. As for my being the true and only authoress of them, your lordship knows best; and my attending servants are witness that I have had none but my own thoughts, fancies, and speculations, to assist me; and as soon as I set them down I send them to those that are to transcribe them, and fit them for the press; whereof, since there have been several, and amongst them such as only could write a good hand, but neither understood orthography, nor had any learning (I being then in banishment, with your lordship, and not able to maintain learned secretaries) which hath been a great disadvantage to my poor works, and the cause that they have been printed so false and so full of errors; for besides that I want also skill in scholarship and true writing, I did many times not peruse the copies that were transcribed, lest they should disturb my following conceptions; by which neglect, as I said, many errors are slipped into my works, which yet I hope learned and impartial men will soon rectify, and look more upon the sense than carp at words. I have been a student even from childhood; and since I have been your lordship's wife I have lived for the most part a strict and retired life, as is best known to your lordship; and therefore my censurers cannot know much of me, since they have little or no acquaintance with me. 'Tis true I have been a traveller both before and after I was married to your lordship, and sometimes show

myself at your lordship's command in public places or assemblies, but yet I converse with few. Indeed, my lord, I matter not the censures of this age, but am rather proud of them; for it shows that my actions are more than ordinary, and according to the old proverb, It is better to be envied than pitied; for I know well that it is merely out of spite and malice, whereof this present age is so full that none can escape them, and they'll make no doubt to strain even your lordship's loyal, noble, and heroic actions, as well as they do mine; though yours have been of war and fighting, mine of contemplating and writing: yours were performed publicly in the field, mine privately in my closet; yours had many thousand eye-witnesses; mine none but my waiting-maids. But the great God, that hitherto bless'd both your grace and me, will, I question not, preserve both our names to after-ages.

"Your grace's honest wife,  
"and humble servant,  
"M. NEWCASTLE."

The last portion of this life, which consists of the observations and good things which she had gathered from the conversations of her husband, forms an excellent *Ana*; and shows that when Lord Orford, in his "Catalogue of Noble Authors," says, that "this stately poetic couple was a picture of foolish nobility," he writes, as he does too often, with extreme levity. But we must now attend to the reverse of our medal.

Many chagrins may corrode the nuptial state of literary men. Females who, prompted by vanity, but not, by taste, unite themselves to scholars, must ever complain of neglect. The inexhaustible occupations of a library will only present to such a most dreary solitude. Such a lady declared of her learned husband, that she was more jealous of his books than his mistresses. It was probably while Glover was composing his "Leonidas," that his lady avenged herself for this *Homeric* inattention to her, and took her flight with a lover. It was peculiar to the learned Dacier to be united to a woman, his equal in erudition and his superior in taste. When she wrote in the album of a German traveller a verse from Sophocles as an apology for her unwillingness to place herself among his learned friends, that "Silence is the female's ornament," it was a remarkable trait of her modesty. The learned Pasquier was coupled to a female of a different character, since he tells us in one of his Epigrams that to manage the vociferations of his lady, he was compelled himself to become a vociferator.—"Unfortunate wretch that I am, I who am a lover of universal peace! But to have peace I am obliged ever to be at war."

Sir Thomas More was united to a woman of the harshest temper and the most sordid manners. To soften the moroseness of her disposition, "he persuaded her to play on the lute, viol, and other instruments, every day." Whether it was that she had no ear for music, she herself never became harmonious as the instrument she touched. All these ladies may be considered as rather too alert in thought, and too spirited in action; but a tame cuckoo bird who is always repeating the same tone must be very fatiguing. The lady of Samuel Clarke, the great compiler of books in 1680, whose

name was anagrammatized to "*suck all cream*," alluding to his indefatigable labours in sucking all the cream of every other author, without having any cream himself, is described by her husband as having the most sublime conceptions of his illustrious compilations. This appears by her behaviour. He says, "that she never rose from table without making him a curtsy, nor drank to him without bowing, and that his word was a law to her."

I was much surprised in looking over a correspondence of the times, that in 1590 the Bishop of Lichfield and Coventry, writing to the Earl of Shrewsbury on the subject of his living separate from his countess, uses as one of his arguments for their union the following curious one, which surely shows the gross and cynical feeling which the fair sex excited even among the higher classes of society. The language of this good bishop is neither that of truth, we hope, nor certainly that of religion.

"But some will say in your Lordship's behalfe that the Countesse is a sharpe and bitter shrew, and therefore like enough to shorten your lief, if shee should keepe yow company. Indeede, my good Lord, I have heard some say so; but if shrewdnesse or sharpnesse may be a iuste cause of separation between a man and wiete, I thinck fewe men in Englande would keepe their wives longe; for it is a common jeste, yet trewe in some sence, that there is but one shrew in all the worlde, and evere man hath her: and so evere man must be ridd of his wiete that wolde be ridd of a shrew." It is wonderful this good bishop did not use another argument as cogent, and which would in those times be allowed as something; the name of his lordship, *Shrewsbury*, would have afforded a consolatory pun!

The entertaining Marville says that the generality of ladies married to literary men are so vain of the abilities and merit of their husbands, that they are frequently unsufferable.

The wife of Barclay, author of "*The Argenis*," considered herself as the wife of a demigod. This appeared glaringly after his death: for Cardinal Barberini having erected a monument to the memory of his tutor, next to the tomb of Barclay, Mrs. Barclay was so irritated at this that she demolished his monument, brought home his bust, and declared that the ashes of so great a genius as her husband should never be placed beside so villainous a pedagogue.

Salmasius's wife was a termagant; and Christina said she admired his patience more than his erudition, married to such a shrew. Mrs. Salmasius indeed considered herself as the queen of science, because her husband was acknowledged as sovereign among the critics. She boasted that she had for her husband the most learned of all the nobles, and the most noble of all the learned. Our good lady always joined the learned conferences which he held in his study. She spoke loud, and decided with a tone of majesty. Salmasius was mild in conversation, but the reverse in his writings, for our proud Xantippe considered him as acting beneath himself if he did not magisterially call every one names!

The wife of Rohault, when her husband gave lectures on the philosophy of Descartes, used to

seat herself on these days at the door, and refused admittance to every one shabbily dressed, or who did not discover a genteel air. So convinced was she that, to be worthy of hearing the lectures of her husband, it was proper to appear fashionable. In vain our good lecturer exhausted himself in telling her that fortune does not always give fine clothes to philosophers.

The ladies of Albert Durer and Berghem were both shrews. The wife of Durer compelled that great genius to the hourly drudgery of his profession, merely to gratify her own sordid passion: in despair, Albert ran away from his Tisiphone; she wheedled him back, and not long afterwards this great artist fell a victim to her furious disposition. Berghem's wife would never allow that excellent artist to quit his occupations; and she contrived an odd expedient to detect his indolence. The artist worked in a room above her; ever and anon she roused him by thumping a long stick against the ceiling, while the obedient Berghem answered by stamping his foot, to satisfy Mrs. Berghem that he was not napping!

Ælian had an aversion to the marriage state. Sigonius, a learned and well-known scholar, would never marry, and alleged no inelegant reason—that "Minerva and Venus could not live together."

Matrimony has been considered by some writers as a condition not so well suited to the circumstances of philosophers and men of learning. There is a little tract which professes to investigate the subject. It has for title, *De Matrimonio Literati, an callibem esse, an verò nubere conveniat*, i.e. of the Marriage of a Man of Letters, with an inquiry whether it is most proper for him to continue a bachelor, or to marry.

"The author alleges the great merit of some women; particularly that of Gonzaga the consort of Montefeltro, duke of Urbino; a lady of such distinguished accomplishments, that Peter Bembo said, none but a stupid man would not prefer one of her conversations to all the formal meetings and disputations of the philosophers.

"The ladies perhaps will be surprised to find that it is a question among the Learned, *Whether they ought to marry?* and will think it an unaccountable property of learning that it should lay the professors of it under an obligation to disregard the sex. But whatever opinion these gentlemen may have of that amiable part of the species, it is very questionable whether, in return for this want of complaisance in them, the generality of ladies would not prefer the beau and the man of fashion to the man of sense and learning. However, if the latter be considered as valuable in the eyes of any of them, let there be Gonzagas, and I dare pronounce that this question will be soon determined in *their favour*, and they will find converts enough to their charms."

The sentiments of Sir Thomas Browne, on the consequences of marriage, are very curious, in the second part of his *Religio Medici*, Sect. 9. When he wrote that work, he said, "I was never yet once, and commend their resolutions, who never marry twice."—He calls woman "the rib and crooked piece of man." He adds, "I could be content that we might procreate like trees, without conjunction, or that there were any way to procreate the world without this trivial and

vulgar way." He means the union of sexes, which he declares "is the foolish act of a wise man commits in all his life, nor is there anything that will more deject his cooled imagination, when he shall consider what an odd and unworthy piece of folly he hath committed." He afterwards declares he is not averse to that sweet sex, but naturally amorous of all that is beautiful; "I could look a whole day with delight upon a handsome picture, though it be but of a horse." He afterwards disserts very profoundly on the music there is in beauty, "and the silent note which Cupid strikes is far sweeter than the sound of an instrument." Such were his sentiments when youthful, and residing at Leyden: Dutch philosophy had at first chilled his passion; it is probable that passion afterwards inflamed his philosophy—for he married, and had four daughters!

Dr. Cocchi, a modern Italian writer, but apparently a cynic as old as Diogenes, has taken the pains of composing a treatise on the present subject—enough to terrify the boldest Bachelor of Arts! He has conjured up every chimera against the marriage of a literary man. He seems, however, to have drawn his disgusting portrait from his own country; and the chaste beauty of Britain only looks the more lovely beside this Florentine wife.

I shall not retain the cynicism which has coloured such revolting features. When at length the doctor finds a woman as all women ought to be, he opens a new spring of misfortunes which must attend her husband. He dreads one of the probable consequences of matrimony,—progeny, in which we must maintain the children we beget! He thinks the father gains nothing in his old age from the tender offices administered by his own children: he asserts these are much better performed by menials and strangers! The more children he has, the less he can afford to have servants! The maintenance of his children will greatly diminish his property! Another alarming object in marriage is that, by affinity, you become connected with the relations of the wife. The envious and ill-bred insinuations of the mother, the family quarrels, their poverty or their pride, all disturb the unhappy sage who falls into the trap of connubial felicity! But if a sage has resolved to marry, he impresses on him the prudential principle of increasing his fortune by it, and to remember his "additional expenses!" Dr. Cocchi seems to have thought that a human being is only to live for himself; he had neither a heart to feel, a head to conceive, nor a pen that could have written one harmonious period, or one beautiful image! Bayle, in his article *Raphelengius*, note B, gives a singular specimen of logical subtlety, in "a reflection on the consequence of marriage." This learned man was imagined to have died of grief for having lost his wife, and passed three years in protracted despair. What therefore must we think of an unhappy marriage, since a happy one is exposed to such evils? He then shows that an unhappy marriage is attended by beneficial consequences to the survivor. In this dilemma, in the one case, the husband lives afraid his wife will die, in the other that she will not! If you love her, you will always be afraid of losing her; if you do not love her, you will always be afraid



of not losing her. Our satirical *Celibataire* is gored by the horns of the dilemma he has conjured up.

James Petiver, a famous botanist, then a bachelor, the friend of Sir Hans Sloane, in an album which I have seen, signs his name with this dedication:

"From the Goat tavern, in the Strand, London, Nov. 27. In the 34th year of my freedom, A.D. 1697."

### DEDICATIONS.

SOME authors excelled in this species of literary artifice. The Italian Doni dedicated each of his letters, in a book called *La Libreria*, to persons whose name began with the first letter of the epistle; and dedicated the whole collection in another epistle; so that the book, which only consisted of forty-five pages, was dedicated to above twenty persons. This is carrying literary mendacity pretty high. Politi, the editor of the *Martyrologium Romanum*, published at Rome in 1751, has improved on the idea of Doni; for to the 365 days of the year of this Martyrology he has prefixed to each an epistle dedicatory. It is fortunate to have a large circle of acquaintance, though they should not be worthy of being saints. Galland, the translator of the Arabian Nights, prefixed a dedication to each tale which he gave; had he finished the "one thousand and one," he would have surpassed even the Martyrologist.

Mademoiselle Scudery made a remarkable expedient of an ingenious trader in this line—One Rangouze made a collection of letters which he printed without numbering them. By this means the bookbinder put that letter which the author ordered him first; so that all the persons to whom he presented this book, seeing their names at the head, considered themselves under a particular obligation. There was likewise an Italian physician, who having wrote on Hippocrates's Aphorisms, dedicated each book of his Commentaries to one of his friends, and the index to another!

More than one of our own authors have dedications in the same spirit. It was an expedient to procure dedicatory fees; for publishing books by subscription was an art then undiscovered. One prefixed a different dedication to a certain number of printed copies, and addressed them to every great man he knew, who he thought relished a morsel of flattery, and would pay handsomely for a coarse luxury. Sir Balthazar Gerbier, in his "Counsel to Builders," has made up half the work with forty-two Dedications, which he excuses by the example of Antonio Perez; yet in these dedications he scatters a heap of curious things, for he was a very universal genius. Perez, once secretary of state to Philip II. of Spain, dedicates his "Obras," first to "Nuestro santísimo Padre," and "Al Sacro Colegio," then follows one to "Henry IV.," and then one still more embracing, "A Todos."—Fuller, in his "Church History," has with admirable contrivance introduced twelve title-pages, besides the general one, and as many particular dedications, and no less than fifty or sixty of those by inscriptions which are addressed to his benefactors; a circumstance which Heylin in his severity did not

overlook; for "making his work bigger by forty sheets at the least; and he was so ambitious of the number of his patrons, that having but four leaves at the end of his History, he discovers a particular benefactress to inscribe them to!" This unlucky lady, the patroness of four leaves, Heylin compares to Roccus Regulus, who accepted the consular dignity for that part of the day on which Cecina by a decree of the senate was degraded from it, which occasioned Regulus to be ridiculed by the people all his life after, as the consul of half a day.

The price for the dedication of a play was at length fixed, from five to ten guineas from the Revolution to the time of George I., when it rose to twenty; but sometimes a bargain was to be struck when the author and the play were alike indifferent. Sometimes the party haggled about the price, or the statue while stepping into his niche would turn round on the author to assist his invention. A patron of Peter Motteux, dissatisfied with Peter's colder temperament, actually composed the superlative dedication to himself, and completed the misery of the apparent author by subscribing it with his name. This circumstance was so notorious at the time, that it occasioned a satirical dialogue between Motteux and his patron Heveningham. The patron, in his zeal to omit no possible distinction that might attach to him, had given one circumstance which no one but himself could have known.

#### PATRON.

I must confess I was to blame,  
That one particular to name;  
The rest could never have been known,  
*I made the style so like thy own.*

#### POET.

I beg your pardon, Sir, for that!

#### PATRON.

Why d—e what would you be at?  
*I writ below myself, you sot!*  
Avoiding figures, tropes, what not;  
For fear I should my fancy raise  
*Above the level of thy plays!*

Warton notices the common practice, about the reign of Elizabeth, of an author's dedicating a work at once to a number of the nobility. Chapman's Translation of Homer has sixteen sonnets addressed to lords and ladies. Henry Lock, in a collection of two hundred religious sonnets, mingles with such heavenly works the terrestrial composition of a number of sonnets to his noble patrons; and not to multiply more instances, our great poet Spenser, in compliance with this disgraceful custom, or rather in obedience to the established tyranny of patronage, has prefixed to the Fairy Queen fifteen of these adulatory pieces, which in every respect are the meanest of his compositions. At this period all men, as well as writers, looked up to the peers, as on beings on whose smiles or frowns all sublimary good and evil depended. At a much later period, Elkanah Settle sent copies round to the chief party, for he wrote for both parties, accompanied by addresses to extort pecuniary presents in return. He had latterly one standard *Elegy*, and one *Epithalamium*, printed off with blanks, which by ingeniously filling up with the printed names of any great

person who died or was married, no one who was going out of life or was entering into it could pass scotfree.

One of the most singular anecdotes respecting DEDICATIONS in English bibliography is that of the Polyglot Bible of Dr. Castell. Cromwell, much to his honour, patronised that great labour, and allowed the paper to be imported free of all duties, both of excise and custom. It was published under the protectorate, but many copies had not been disposed of ere Charles II. ascended the throne. Dr. Castell had dedicated the work gratefully to Oliver, by mentioning him with peculiar respect in the preface, but he wavered with Richard Cromwell. At the Restoration, he cancelled the two last leaves, and supplied their places with three others, which softened down the republican strains, and blotted Oliver's name out of the book of life! The differences in what are now called the *republican* and the *loyal* copies have amused the curious collectors; and the former being very scarce are most sought after. I have seen the republican. In the *loyal* copies the patrons of the work are mentioned, but their titles are essentially changed; *Serenissimus, Illustrissimus, and Honoratissimus*, were epithets that dared not show themselves under the levelling influence of the great fanatic republican.

It is a curious literary folly, not of an individual but of the Spanish nation, who, when the laws of Castile were reduced into a code under the reign of Alfonso X., surnamed the Wise, divided the work into *seven volumes*; that they might be dedicated to the *seven letters* which formed the name of his majesty!

Never was a gigantic baby of adulation so crammed with the soft sap of *Dedications* as Cardinal Richelieu. French flattery even exceeded itself.—Among the vast number of very extraordinary dedications to this man, in which the divinity itself is disrobed of its attributes to bestow them on this miserable creature of vanity, I suspect that even the following one is not the most blasphemous he received. "Who has seen your face without being seized by those softened terrors which made the prophets shudder when God showed the beams of his glory! But as he whom they dared not to approach in the burning bush, and in the noise of thunders, appeared to them sometimes in the freshness of the zephyrs, so the softness of your august countenance dissipates at the same time, and changes into dew, the small vapours which cover its majesty." One of these herd of dedicators, after the death of Richelieu, suppressed in a second edition his hyperbolical panegyric, and as a punishment to himself, dedicated the work to Jesus Christ!

The same taste characterises our own dedications in the reigns of Charles II. and James II. The great Dryden has carried it to an excessive height; and nothing is more usual than to compare the *patron* with the *Divinity*—and at times a fair inference may be drawn that the former was more in the author's mind than God himself! A Welsh bishop made an *apology* to James I. for *preferring* the Deity—to his Majesty! Burke has admirably observed on Dryden's extravagant dedications, that they were the vices of the time more than of the man; they were loaded with

flattery, and no disgrace was annexed to such an exercise of men's talents; the contest being who should go farthest in the most graceful way, and with the best turns of expression.

An ingenious dedication was contrived by Sir Simon Degge, who dedicated "The Parson's Counsellor" to Woods, Bishop of Lichfield, with this intention. Degge highly complimented the Bishop on having most nobly restored the church, which had been demolished in the civil wars, and was rebuilt but left unfinished by Bishop Hacket. At the time he wrote the dedication, Woods had not turned a single stone, and it is said, that much against his will he did something, from having been so publicly reminded of it by this ironical dedication.

#### PHILOSOPHICAL DESCRIPTIVE POEMS.

THE BOTANIC GARDEN once appeared to open a new route through the trodden groves of Parnassus. The poet, to a prodigality of IMAGINATION, united all the minute accuracy of SCIENCE. It is a highly repolished labour, and was in the mind and in the hand of its author for twenty years before its first publication. The excessive polish of the verse has appeared too high to be endured throughout a long composition; it is certain that, in poems of length, a versification, which is not too florid for lyrical composition, will weary by its brilliancy. Darwin, inasmuch as a rich philosophical fancy constitutes a poet, possesses the entire art of poetry; no one has carried the curious mechanism of verse and the artificial magic of poetical diction to a higher perfection. His volcanic head flamed with imagination, but his torpid heart slept unawakened by passion. His standard of poetry is by much too limited; he supposes that the essence of poetry is something of which a painter can make a picture. A picturesque verse was with him a verse completely poetical. But the language of the passions has no connexion with this principle; in truth, what he delineates as poetry itself, is but one of its provinces. Deceived by his illusive standard, he has composed a poem which is perpetually fancy, and never passion. Hence his processional splendour fatigues, and his descriptive ingenuity comes at length to be deficient in novelty, and all the miracles of art cannot supply us with one touch of nature.

Descriptive poetry should be relieved by a skilful intermixture of passages addressed to the heart as well as to the imagination: uniform description satiates; and has been considered as one of the inferior branches of poetry. Of this both Thomson and Goldsmith were sensible. In their beautiful descriptive poems they knew the art of animating the pictures of FANCY with the glow of SENTIMENT.

Whatever may be thought of the originality of Darwin's poem, it has been preceded by others of a congenial disposition. Brookes's poem on "Universal Beauty," published about 1755, presents us with the very model of Darwin's versification; and the Latin poem of De la Croix, in 1727, entitled "*Connubia Florum*," with his subject. There also exists a race of poems which have hitherto been confined to one object, which the poet selected from

the works of nature, to embellish with all the splendour of poetic imagination. I have collected some titles.

Perhaps it is Homer, in his battle of the *Frogs and Mice*, and Virgil in the poem on a *Gnat*, attributed to him, who have given birth to these luscious poems. The Jesuits, particularly when they composed in Latin verse, were partial to such subjects. There is a little poem on *Gold*, by P. Le Fevre, distinguished for its elegance; and Brumoy has given the *Art of making Glass*; in which he has described its various productions with equal felicity and knowledge. P. Vaniere has written on *Pigeons*, Du Cerceau on *Butterflies*. The success which attended these productions produced numerous imitations, of which several were favourably received. Vaniere composed three on the *Grape*, the *Pinetage*, and the *Kitchen Garden*. Another poet selected *Oranges* for his theme; others have chosen for their subjects, *Paper*, *Birds*, and *fresh-water Fish*. Tarillon has inflamed his imagination with *gunpowder*; a milder genius, delighted with the oaten pipe, sang of *Sheep*; one who was more pleased with another kind of pipe, has written on *Tobacco*; and a droll genius wrote a poem on *Asses*. Two writers have formed didactic poems on the *Art of Enigma*, and on *Ships*.

Others have written on moral subjects. Brumoy has painted the *Passions*, with a variety of imagery and vivacity of description; P. Meyer has disserted on *Anger*; Tarillon, like our Stillingfleet, on the *Art of Conversation*; and a lively writer has discussed the subjects of *Humour and Wit*.

Giannetazzi, an Italian Jesuit, celebrated for his Latin poetry, has composed two volumes of poems on *Fishing and Navigation*. Fracastor has written delicately on an indelicate subject, his *Symphiliæ*. Le Brun wrote a delectable poem on *Sweetmeats*; another writer on *Mineral Waters*, and a third on *Printing*. Vida pleases with his *Silkworms* and his *Chess*; Buchanan is ingenious with his *Sphere*. Malapert has aspired to catch the *Winds*; the philosophic Huet amused himself with *Salt*, and again with *Yea*. *The Gardens of Rapin* is a finer poem than critics generally can write; Quillet's *Callipedia*, or Art of getting handsome Children, has been translated by Rowe; and Du Fresnoy at length gratifies the connoisseur with his poem on *Painting*, by the embellishments which his verses have received from the poetic diction of Mason, and the commentary of Keynolds.

This list might be augmented with a few of our own poets, and there still remain some virgin themes which only require to be touched by the hand of a true poet. In the "Memoirs of Trevoux" they observe, in their review of the poem on *Gold*, "That poems of this kind have the advantage of instructing us very agreeably. All that has been most remarkably said on the subject is united, compressed in a luminous order, and dressed in all the agreeable graces of poetry. Such writers have no little difficulties to encounter: the style and expression cost dear; and still more to give to an arid topic an agreeable form, and to elevate the subject without falling into another extreme.—In the other kinds of poetry the matter assists and prompts genius; here we must possess an abundance to display it."

## PAMPHLETS.

MYLES DAVIES'S "ICON LIBELLORUM, or a Critical History of Pamphlets," affords some curious information; and as this is a pamphlet-reading age, I shall give a sketch of its contents.

The author is at once serious and humorous in his preface. He there observes: "From PAMPHLETS may be learned the genius of the age, the debates of the learned, the follies of the ignorant, the *bévue*s of government, and the mistakes of the courtiers. Pamphlets furnish beaux with their airs, coquets with their charms. Pamphlets are as modish ornaments to gentlewomen's toilets as to gentlemen's pockets; they carry reputation of wit and learning to all that make them their companions; the poor find their account in stall-keeping and in hawking them; the rich find in them their shortest way to the secrets of church and state. There is scarce any class of people but may think themselves interested enough to be concerned with what is published in pamphlets, either as to their private instruction, curiosity, and reputation, or to the public advantage and credit; with all which both ancient and modern pamphlets are too often over familiar and free.—In short, with pamphlets the booksellers and stationers adorn the gaiety of shop-gazing. Hence accrues to grocers, apothecaries, and chandlers, good furniture, and supplies to necessary retreats and natural occasions. In pamphlets lawyers will meet with their chicanery, physicians with their cant, divines with their Shillbottle. Pamphlets become more and more daily amusements to the curious, idle, and inquisitive; pastime to gallants and coquets; chat to the talkative; catch-words to informers; fuel to the envious; poison to the unfortunate; balsam to the wounded; employment to the lazy; and fabulous materials to romancers and novelists."

This author sketches the origin and rise of pamphlets. He deduces them from the short writings published by the Jewish Rabbins; various little pieces at the time of the first propagation of Christianity; and notices a certain pamphlet which was pretended to have been the composition of Jesus Christ, thrown from heaven, and picked up by the archangel Michael at the entrance of Jerusalem. It was copied by the priest Leora, and sent about from priest to priest, till Pope Zachary ventured to pronounce it a *forgery*. He notices several such extraordinary publications, many of which produced as extraordinary effects.

He proceeds in noticing the first Arian and Popish pamphlets, or rather *libels*, i. e. little books, as he distinguishes them. He relates a curious anecdote respecting the forgeries of the monks. Archbishop Usher detected in a manuscript of St. Patrick's life, pretended to have been found at Louvain, as an original of a very remote date, several passages taken, with little alteration, from his own writings.

The following notice of our immortal Pope I cannot pass over: "Another class of pamphlets writ by Roman Catholics is that of *Poems*, written chiefly by a Pope himself, a gentleman of that name. He passed always amongst most of his acquaintance for what is commonly called a Whig;

ter it seems the Roman politics are divided as well as Popish missionaries. However, one *Esdras*, an apothecary, as he qualifies himself, has published a piping-hot pamphlet against Mr. Pope's '*Rape of the Lock*,' which he entitles '*A Key to the Lock*,' wherewith he pretends to unlock nothing less than a plot carried on by Mr. Pope in that poem against the last and this present ministry and government."

He observes on *Sermons*,—" 'Tis not much to be questioned, but of all modern pamphlets what or wheresoever, the *English stitched Sermons* be the most edifying, useful, and instructive, yet they could not escape the critical Mr. Bayle's sarcasm. He says, '*République des Lettres*,' March, 1710, in his article *London*, 'We see here sermons swarm daily from the press. Our eyes only behold manna: are you desirous of knowing the reason? It is, that the ministers being allowed to read their sermons in the pulpit, buy all they meet with, and take no other trouble than to read them, and thus pass for very able scholars at a very cheap rate!'"

He now begins more directly the history of pamphlets, which he branches out from four different etymologies. He says, "However foreign the word *Pamphlet* may appear, it is a genuine English word, rarely known or adopted in any other language: its pedigree cannot well be traced higher than the latter end of Queen Elizabeth's reign. In its first state wretched must have been its appearance, since the great linguist John Minshew, in his '*Guide into Tongues*,' printed in 1617, gives it the most miserable character of which any libel can be capable. Mr. Minshew says (and his words were quoted by Lord Chief Justice Holt), '*A PAMPHLET*, that is *Opusculum Stolidorum*, the diminutive performance of fools; from *πᾶν*, all, and *πῶς*, I fill, to wit, all places. According to the vulgar saying, all things are full of fools, or foolish things; for such multitudes of pamphlets, unworthy of the very name of libels, being more vile than common shores and the filth of beggars, and being flying papers daubed over and besmeared with the foams of drunkards, are tossed far and near into the mouths and hands of scoundrels; neither will the sham oracles of Apollo be esteemed so mercenary as a Pamphlet.'"

Those who will have the word to be derived from *PAM*, the famous knave of Loo, do not differ much from Minshew; for the derivation of the word *Pam* is in all probability from *πᾶν*, all; or the whole or the chief of the game.

Under this first etymological notion of Pamphlets, may be comprehended the *vulgar stories* of the Nine Worthies of the World, of the Seven Champions of Christendom, Tom Thumb, Valentine and Orson, &c., as also most of apocryphal lucubrations. The greatest collection of this first sort of Pamphlets are the Rabbinic traditions in the Talmud, consisting of fourteen volumes in folio, and the Popish legends of the Lives of the Saints, which, though not finished, form fifty folio volumes, all which tracts were originally in pamphlet forms.

The second idea of the *radix* of the word *Pamphlet* is, that it takes its derivations from *πᾶν*, all, and *φιλέω*, I love, signifying a thing beloved by all; for a pamphlet being of a small portable bulk,

and of no great price, is adapted to every one's understanding and reading. In this class may be placed all stitched books on serious subjects, the best of which fugitive pieces have been generally preserved, and even reprinted in collections of some tracts, miscellanies, sermons, poems, &c.; and, on the contrary, bulky volumes have been reduced, for the convenience of the public, into the familiar shapes of stitched pamphlets. Both these methods, have been thus censured by the majority of the lower house of convocation 1711. These abuses are thus represented: "They have republished, and collected into volumes, pieces written long ago on the side of infidelity. They have reprinted together in the most contracted manner, many loose and licentious pieces, in order to their being purchased more cheaply, and dispersed more easily."

The third original interpretation of the word Pamphlet may be that of the learned Dr. Skinner, in his *Etymologicon Linguae Anglicanae*, that it is derived from the Belgic word *Pampier*, signifying a little paper, or libel. To this third set of Pamphlets may be reduced all sorts of printed single sheets, or half sheets, or any other quantity of single paper prints, such as Declarations, Remonstrances, Proclamations, Edicts, Orders, Injunctions, Memorials, Addresses, Newspapers, &c.

The fourth radical signification of the word Pamphlet is that homogenous acceptance of it, viz., as it imports any little book, or small volume whatever, whether stitched or bound, whether good or bad, whether serious or ludicrous. The only proper Latin term for a Pamphlet is *libellus*, or little book. This word indeed signifies in English an abusive paper or little book, and is generally taken in the worst sense.

After all this display of curious literature, the reader may smile at the guesses of Etymologists; particularly when he is reminded that the derivation of *Pamphlet* is drawn from quite another meaning to any of the present, by Johnson, which I shall give for his immediate gratification.

PAMPHLET [*par un fillet*, Fr. Whence this word is written anciently, and by Caxton, *pamphlet*], a small book; properly a book sold unbound, and only stitched.

The French have borrowed the word *Pamphlet* from us, and have the goodness of not disfiguring its orthography. *Roast Beef* is also in the same predicament. I conclude that *Pamphlets* and *Roast Beef* have therefore their origin in our country.

I am favoured by Mr. Pinkerton with the following curious notice concerning pamphlets:

Of the etymon of *pamphlet* I know nothing; but that the word is far more ancient than is commonly believed, take the following proof from the celebrated *Philobiblion*, ascribed to Richard de Buri, bishop of Durham, but written by Robert Holkot, at his desire, as Fabricius says, about the year 1344, (Fabr. Bibl. Medii Aevi, Vol. I.); it is in the eighth chapter.

"Sed reuera libros non libras maluimus; codicesque plus dileximus quam florenos: ac pamphletos exiguos phaleratis prætulimus palæcedis."

"But, indeed, we prefer books to pounds; and we love manuscripts better than florins; and we prefer small pamphlets to war-horses."

This word is as old as Lydgate's time: among his works, quoted by Thomas Warton, is a poem "translated from a *pamphlete* in Frenschc."

### LITTLE BOOKS.

MYLES DAVIES has given an opinion of the advantages of Little Books, with some wit and humour.

"The smallness of the size of a book was always its own commendation; as, on the contrary, the largeness of a book is its own disadvantage, as well as terror of learning. In short, a big book is a scarecrow to the head and pocket of the author, student, buyer, and seller, as well as a harbour of ignorance; hence the inaccessible masteries of the inextinguishable ignorance and superstition of the ancient heathens, degenerate Jews, and of the popish scholasters, and canonists entrenched under the frightful bulk of huge, vast, and innumerable volumes; such as the great folio that the Jewish rabbins fancied in a dream was given by the angel Raziel to his pupil Adam, containing all the celestial sciences. And the volumes writ by Zoroaster, entitled *The Similitude*, which is said to have taken up no more space than 1,260 hides of cattle: as also the 25,000, or, as some say 36,000 volumes, besides 525 lesser MSS. of his. The grossness and multitude of Aristotle and Varro's books were both a prejudice to the authors, and an hinderance to learning, and an occasion of the greatest part of them being lost. The largeness of Plutarch's treatises is a great cause of his being neglected, while Longinus and Epictetus, in their pamphlet Remains, are every one's companions. Origen's 6,000 volumes (as Epiphanius will have it) were not only the occasion of his venting more numerous errors, but also for the most part of their perdition.—Were it not for Euclid's Elements, Hippocrates's Aphorisms, Justinian's Institutes, and Littleton's Tenures in small pamphlet volumes, young mathematicians, freshwater physicians, civilian novices, and *les apprentises en la ley d'Angleterre*, would be at a loss and stand, and total disencouragement. One of the greatest advantages the *Dispensary* has over *King Arthur* is its pamphlet size. So Boileau's *Lutrin*, and his other pamphlet poems, in respect of Perrault's and Chapelain's *St. Paulin* and *la Pucelle*. These seem to pay a deference to the reader's quick and great understanding; those to mistrust his capacity, and to confine his time as well as his intellect."

Notwithstanding so much may be alleged in favour of books of a small size, yet the scholars of a former age regarded them with contempt. Scaliger, says Baillet, cavils with Drusius for the smallness of his books; and one of the great printers of the time (Moret, the successor of Plantin) complaining to the learned Puteanus, who was considered as the rival of Lipsius, that his books were too small for sale, and that purchasers turned away, frightened at their diminutive size; Puteanus referred him to Plutarch, whose works consist of small treatises; but the printer took fire at the comparison, and turned him out of his shop, for his vanity at pretending that he

wrote in any manner like Plutarch! a specimen this of the politeness and reverence of the early printers for their learned authors! Jurieu reproaches Calomies that he is a great author of little books!

At least, if a man is the author only of little books, he will escape the sarcastic observation of Cicero on a voluminous writer—that "his body might be burned with his writings,"—of which we have had several, eminent for the worthlessness and magnitude of their labours.

It was the literary humour of a certain Mæcenas, who cheered the lustre of his patronage with the steams of a good dinner, to place his guests according to the size and thickness of the books they had printed. At the head of the table sat those who had published in *folio*, *foliisimo*; next the authors in *quarto*; then those in *octavo*. At that table Blackmore would have had the precedence of Gray. Addison, who found this anecdote in one of the Anas, has seized this idea, and applied it with his felicity of humour in No. 529 of the Spectator.

Montaigne's works have been called by a Cardinal, "The Breviary of Idlers." It is therefore the book for many men. Francis Osborne has a ludicrous image in favour of such opuscula. "Huge volumes, like the ox roasted whole at Bartholomew fair, may proclaim plenty of labour, but afford less of what is delicate, *saucy*, and well-connected, than SMALLER PIECES."

In the list of titles of minor works, which Aulus Gellius has preserved, the lightness and beauty of such compositions are charmingly expressed. Among these we find—a Basket of Flowers; an Embroidered Mantle; and a Variegated Meadow.

### A CATHOLIC'S REFUTATION.

IN a religious book published by a fellow of the Society of Jesus, entitled, "The Faith of a Catholic," the author examines what concerns the incredulous Jews and other infidels. He would show that Jesus Christ, author of the religion which bears his name, did not impose on or deceive the Apostles whom he taught; that the Apostles who preached it did not deceive those who were converted; and that those who were converted did not deceive us. In proving these three not difficult propositions he says, he confounds "the *Atheist*, who does not believe in God; the *Pagan*, who adores several; the *Deist*, who believes in one God, but who rejects a particular Providence; the *Freethinker*, who presumes to serve God according to his fancy, without being attached to any religion; the *Philosopher*, who takes reason and not revelation for the rule of his belief; the *Gentile*, who never having regarded the Jewish people as a chosen nation, does not believe God promised them a Messiah; and finally, the *Jew*, who refuses to adore the Messiah in the person of Christ."

I have given this sketch, as it serves for a singular Catalogue of Heretics.

It is rather singular that so late as in the year 1765, a work should have appeared in Paris, which bears the title I translate, "The Christian Religion proved by a single fact; or a dissertation in which

is shown that those Catholics of whom Huneric, King of the Vandals, cut the tongues, *spoke miraculously* all the remainder of their days; from whence is deduced the *consequences of this miracle* against the Arians, the Socinians, and the Deists, and particularly against the author of Emilius, by solving their difficulties." It bears this Epigraph; "Ecce Ego admirationem faciam populo huic, miraculo grandi et stupendo." There needs no further account of this book than the title.

#### THE GOOD ADVICE OF AN OLD LITERARY SINNER.

AUTHORS of moderate capacity have unceasingly harassed the public; and have at length been remembered only by the number of wretched volumes their unhappy industry has produced. Such as an author was the Abbé de Marolles, the subject of this article, otherwise a most estimable and ingenious man, and the father of print-collectors.

This Abbé was a most egregious scribbler; and so tormented with violent fits of printing, that he even printed lists and catalogues of his friends. I have even seen at the end of one of his works a list of names of those persons who had given him books. He printed his works at his own expense, as the booksellers had unanimously decreed this. Menage used to say of his works, "The reason why I esteem the productions of the Abbé is, for the singular neatness of their bindings; he embellishes them so beautifully, that the eye finds pleasure in them." On a book of his versions of the Epigrams of Martial, this Critic wrote, *Epigrams against Martial*. Latterly, for want of employment, our Abbé began a translation of the Bible; but having inserted the notes of the visionary Isaac de la Peyrere, the work was burnt by order of the ecclesiastical court. He was also an abundant writer in verse, and exultingly told a poet, that his verses cost him little: "They cost you what they are worth," replied the sarcastic critic. De Marolles in his *Memoirs* bitterly complains of the injustice done to him by his contemporaries; and says, that in spite of the little favour shown to him by the public, he has nevertheless published, by an accurate calculation, one hundred and thirty-three thousand one hundred and twenty-four verses! Yet this was not the heaviest of his literary sins. He is a proof that a translator may perfectly understand the language of his original, and yet produce an execrable translation.

In the early part of his life this unlucky author had not been without ambition; it was only when disappointed in his political projects that he resolved to devote himself to literature. As he was incapable of attempting original composition, he became known by his detestable versions. He wrote above eighty volumes, which have never found favour in the eyes of the critics; yet his translations are not without their use, though they never retain by any chance a single passage of the spirit of their originals.

The most remarkable anecdote respecting these translations is, that whenever this honest translator came to a difficult passage, he wrote in the margin,

"I have not translated this passage, because it is very difficult, and in truth I could never understand it." He persisted to the last in his uninterrupted amusement of printing books, and his readers having long ceased, he was compelled to present them to his friends, who, probably, were not his readers. After a literary existence of forty years, he gave the public a work not destitute of entertainment in his own Memoirs, which he dedicated to his relations and all his illustrious friends. The singular postscript to his Epistle Dedicatory contains excellent advice for authors.

"I have omitted to tell you, that I do not advise any one of my relatives or friends to apply himself as I have done to study, and particularly to the composition of books, if he thinks that will add to his fame or fortune. I am persuaded that of all persons in the kingdom, none are more neglected than those who devote themselves entirely to literature. The small number of successful persons in that class (at present I do not recollect more than two or three) should not impose on one's understanding, nor any consequence from them be drawn in favour of others. I know how it is by my own experience, and by that of several amongst you, as well as by many who are now no more, and with whom I was acquainted. Believe me, gentlemen! to pretend to the favours of fortune it is only necessary to render one's self useful, and to be supple and obsequious to those who are in possession of credit and authority; to be handsome in one's person; to adulate the powerful; to smile, while you suffer from them every kind of ridicule and contempt whenever they shall do you the honour to amuse themselves with you; never to be frightened at a thousand obstacles which may be opposed to one; have a face of brass and a heart of stone; insult worthy men who are persecuted; rarely venture to speak the truth; appear devout, with every nice scruple of religion, while at the same time every duty must be abandoned when it clashes with your interest. After these any other accomplishment is indeed superfluous."

#### MYSTERIES, MORALITIES, FARCES, AND SOTTIES.

THE origin of the theatrical representations of the ancients has been traced back to a Grecian stroller singing in a cart to the honour of Bacchus. Our European exhibitions, perhaps as rude in their commencement, were likewise for a long time devoted to pious purposes, under the titles of Mysteries and Moralities, &c. Of these primeval compositions of the drama of modern Europe, I have collected some anecdotes and some specimens.

It appears that pilgrims introduced these devout spectacles. Those who returned from the Holy Land or other consecrated places composed canticles of their travels, and amused their religious fancies by interweaving scenes of which Christ, the Apostles, and other objects of devotion, served as the themes. Menestrier informs us that these pilgrims travelled in troops, and stood in the public streets, where they recited their poems, with their staff in hand; while their chaplets and cloaks,

covered by shells and images of various colours, formed a picturesque exhibition which at length excited the piety of the citizens to erect occasionally a stage on an extensive spot of ground. These spectacles served as the amusement and instruction of the people. So attractive were these gross exhibitions in the dark ages, that they formed one of the principal ornaments of the reception which was given to princes when they entered towns.

When the Mysteries were performed at a more improved period, the actors were distinguished characters, and frequently consisted of the ecclesiastics of the neighbouring villages, who incorporated themselves under the title of *Confrères de la Passion*. Their productions were divided, not into acts, but into different days of performance, and they were performed in the open plain. This was at least conformable to the critical precept of that mad knight whose opinion is noticed by Pope. It appears by a MS. in the Harleian library quoted by Warton, that they were thought to contribute so much to the information and instruction of the people, that one of the Popes granted a pardon of one thousand days to every person who resorted peaceably to the plays performed in the Whitsun-week at Chester, beginning with the "Creation," and ending with the "General Judgment." These were performed at the expense of the different corporations of that city, and the reader may smile at the ludicrous combinations. "The Creation" was performed by the Drapers; the "Deluge" by the Dyers; "Abraham, Melchisedech, and Lot," by the Barbers; "The Purification" by the Blacksmiths; "The Last Supper" by the Bakers; the "Resurrection" by the Skinners; and the "Ascension" by the Tailors. In these pieces the actors represented the person of the Almighty without being sensible of the gross impiety. So unskilful were they in this infancy of the theatrical art, that very serious consequences were produced by their ridiculous blunders and ill-managed machinery. In the "History of the French Theatre," vol. ii. p. 285, the following singular anecdotes are preserved, concerning a Mystery which took up several days in the performance.

"In the year 1437, when Conrad Bayer, bishop of Metz, caused the Mystery of 'The Passion' to be represented on the plain of Veximel near that city, God was an old gentleman, named Mr. Nicholas Neufchatel of Touraine, curate of Saint Victory of Metz, and who was very near expiring on the cross had he not been timely assisted. He was so enfeebled, that it was agreed another priest should be placed on the cross the next day, to finish the representation of the person crucified, and which was done; at the same time the said Mr. Nicholas undertook to perform 'The Resurrection,' which being a less difficult task, he did it admirably well."—Another priest, whose name was Mr. John de Nicey, curate of Metrange, personated Judas, and he had like to have been stifled while he hung on the tree, for his neck slipped; this being at length luckily perceived, he was quickly cut down and recovered.

John Bouchet, in his "Annales d'Aquitaine," a work which contains many curious circumstances of the times, written with that agreeable simplicity which characterises the old writers, informs us,

that in 1486 he saw played and exhibited in Mysteries by persons of Poitiers, "The Nativity, Passion, and Resurrection of Christ," in great triumph and splendour; there were assembled on this occasion most of the ladies and gentlemen of the neighbouring counties.

We will now examine the Mysteries themselves. I prefer for this purpose to give a specimen from the French, which are livelier than our own. It is necessary to premise to the reader, that my versions being in prose will probably lose much of that quaint expression and vulgar *naïveté* which prevail through the originals, written in octosyllabic verses.

One of these Mysteries has for its subject the election of an Apostle to supply the place of the traitor Judas. A dignity so awful is conferred in the meanest manner it is possible to conceive; it is done by drawing two straws, of which he who gets the longest becomes the Apostle. Louis Chocquet was a favourite composer of these religious performances: when he attempts the pathetic, he has constantly recourse to devils; but, as these characters are sustained with little propriety, his pathos succeeds in raising a laugh. In the following dialogue Anne and Caiaphas are introduced conversing about Saint Peter and Saint John:

"ANNE.

"I remember them once very honest people. They have often brought their fish to my house to sell.

"CAIAPHAS.

"Is this true?

"ANNE.

"By God, it is true; my servants remember them very well. To live more at their ease they have left off business; or perhaps they were in want of customers. Since that time they have followed Jesus, that wicked heretic, who has taught them magic; the fellow understands necromancy, and is the greatest magician alive, as far as Rome itself."

Saint John attacked by the satellites of Domitian, amongst whom the author has placed Longinus and Patroclus, gives regular answers to their insulting interrogatories. Some of these I shall transcribe, but leave to the reader's conjectures the replies of the Saint, which are not difficult to anticipate.

"PARTHENIA.

"You tell us strange things, to say there is but one God in three persons.

"LONGINUS.

"Is it any where said that we must believe your old prophecies (with whom your memory seems overburdened) to be more perfect than our gods?

"PATROCLUS.

"You must be very cunning to maintain impossibilities. Now listen to me: Is it possible that a virgin can bring forth a child without ceasing to be a virgin?

"DOMITIAN.

"Will you not change these foolish sentiments?

Would you pervert us? Will you not convert yourself? Lords! you perceive now very clearly what an obstinate fellow this is! Therefore let him be stript and put into a great caldron of boiling oil. Let him die at the Latin Gate.

"PESART.

"The great devil of hell fetch me, if I don't Latinise him well. Never shall they hear at the Latin Gate any one sing so well as he shall sing.

"TORNEAU.

"I dare venture to say he won't complain of being frozen.

"PATROCLUS.

"Frita, run quick; bring wood and coals, and make the caldron ready.

"FRITA.

"I promise him, if he has the gout or the itch, he will soon get rid of them."

St. John dies a perfect martyr, resigned to the boiling oil and gross jests of Patroclus and Longinus. One is astonished in the present times at the excessive absurdity and indeed blasphemy which the writers of these Moralities permitted themselves, and, what is more extraordinary, were permitted by an audience consisting of a whole town. An extract from the "Mystery of Saint Dennis" is in the Duke de la Valliere's "Bibliothèque du Théâtre François depuis son Origine. Dresde, 1768."

The emperor Domitian, irritated against the Christians, persecutes them, and thus addresses one of his courtiers:—

"Seigneurs Romains, j'ai entendu  
Que d'un crucifix d'un pendu,  
On fait un Dieu par notre empire,  
Sans ce qu'on le nous daigne dire."

Roman lords, I understand  
That of a crucified hanged man  
They make a God in our kingdom,  
Without even deigning to ask our permission.

He then orders an officer to seize on Dennis in France. When this officer arrives at Paris, the inhabitants acquaint him of the rapid and grotesque progress of this future saint:—

"Sire, il preche un Dieu à Paris  
Qui fait tous les moulins et les vauls.  
Il va à cheval sans chevaux.  
Il fait et defait tout ensemble.  
Il vit, il meurt, il sue, il tremble.  
Il pleure, il vit, il veille, et dort.  
Il est jeune et vieux, foible et forte.  
Il fait d'un coq une poullette.  
Il joue des arts de roulette,  
Ou je ne sçais que ce peut être."

Sir, he preaches a God at Paris  
Who has made mountain and valley.  
He goes a horseback without horses.  
He does and undoes at once.  
He lives, he dies, he sweats, he trembles.  
He weeps, he laughs, he wakes and sleeps.  
He is young and old, weak and strong.  
He turns a cock into a hen.  
He knows how to conjure with cup and ball,  
Or I do not know who this can be.

Another of these admirers says, evidently alluding to the rite of baptism,—

"Sire, oyez que fait ce fol prestre :  
Il prend de l'yaue en une escuelle,  
Et gete aux gens sur la cervelle,  
Et dit que partant, sont sauves !"

Sir, hear what this mad priest does :  
He takes water out of a ladle,  
And, throwing it at people's heads,  
He says that when they depart, they are saved !

This piece then proceeds to entertain the spectators with the tortures of St. Dennis, and at length, when more than dead, they mercifully behead him:—the Saint, after his decapitation, rises very quietly, takes his head under his arm, and walks off the stage in all the dignity of martyrdom.

It is justly observed by Bayle on these wretched representations, that while they prohibited the people from meditating on the sacred history in the book which contains it in all its purity and truth, they permitted them to see it on the theatre sullied with a thousand gross inventions, which were expressed in the most vulgar manner and in a farcical style. Warton, with his usual elegance, observes,—"To those who are accustomed to contemplate the great picture of human follies which the unpolished ages of Europe hold up to our view, it will not appear surprising that the people who were forbidden to read the events of the sacred history in the Bible, in which they are faithfully and beautifully related, should at the same time be permitted to see them represented on the stage disgraced with the grossest improprieties, corrupted with inventions and additions of the most ridiculous kind, sullied with impurities, and expressed in the language and gesticulations of the lowest farce." Elsewhere he philosophically observes, that however, they had their use; "not only teaching the great truths of scripture to men who could not read the Bible, but in abolishing the barbarous attachment to military games and the bloody contentions of the tournament, which had so long prevailed as the sole species of popular amusement. Rude, and even ridiculous as they were, they softened the manners of the people by diverting the public attention to spectacles in which the mind was concerned, and by creating a regard for other arts than those of bodily strength and savage valour."

*Mysteries* are to be distinguished from *Moralities*, and *Farces*, and *Sotties*. *Moralities* are dialogues where the interlocutors represented feigned or allegorical personages. *Farces* were more exactly what their title indicates; obscene, gross, and dissolute representations, where both the actions and words are alike reprehensible.

The *Sotties* were more farcical than farce, and frequently had the licentiousness of pasquinades. I shall give an ingenious specimen of one of the *MORALITIES*. This Morality is entitled "The Condemnation of Feasts, to the Praise of Diet and Sobriety for the Benefit of the Human Body."

The perils of gorging form the present subject. Towards the close is a trial between *Feasting* and *Supper*. They are summoned before *Experience*, the Lord Chief Justice! *Feasting* and *Supper* are



accused of having murdered four persons by force of gorging them. *Experience* condemns *Feasting* to the gallows; and his executioner is *Diet*. *Feasting* asks for a father confessor, and makes a public confession of so many crimes, such numerous convulsions, apoplexies, head-aches, stomach-qualms, &c., which he has occasioned, that his executioner *Diet* in a rage stops his mouth, puts the cord about his neck, and strangles him. *Supper* is only condemned to load his hands with a certain quantity of lead, to hinder him from putting too many dishes on table: he is also bound over not to approach *Dinner* too near, and to be placed at the distance of six hours' walking under pain of death. *Supper* felicitates himself on his escape, and swears to observe with scrupulous exactness the mitigated sentence.

The *MORALITIES* were allegorical dramas, whose tediousness seems to have delighted a barbarous people not yet accustomed to perceive that what was obvious might be omitted to great advantage: like children, everything must be told in such an age: their own unexercised imagination cannot supply anything.

Of the *FAUCES* the licentiousness is extreme, but their pleasantry and their humour are not contemptible. The "Village Lawyer," which is never exhibited on our stage without producing the broadest mirth, originates among these ancient drolleries. The humorous incident of the shepherd, who having stolen his master's sheep, is advised by his lawyer only to reply to his judge by mimicking the bleating of a sheep, and when the lawyer in return claims his fee, pays him by no other coin, is discovered in these ancient farces. Bruey got up the ancient farce of the "*Patein*" in 1702, and we borrowed it from him.

They had another species of drama still broader than farce, and more strongly featured by the grossness, the severity, and personality of satire:—these were called *Sotties*, of which the following one I find in the Duke de la Vallière's "Bibliothèque du Théâtre Français."

The actors come on the stage with their fool's-caps each wanting the right ear, and begin with stringing satirical proverbs, till after drinking freely, they discover that their fool's-caps want the right ear. They call on their old grandmother *Sottie* (or Folly), who advises them to take up some trade. She introduces this progeny of her fools to the *World*, who takes them into his service. The *World* tries their skill, and is much displeased with their work. The *Cobbler*-fool pinches his feet by making the shoes too small; the *Tailor*-fool hangs his coat too loose or too tight about him; the *Physic*-fool says his masses either too short or too tedious. They all agree that the *World* does not know what he wants, and must be sick, and prevail upon him to get some advice from a physician. The *World* obligingly sends what is required to an Urine-doctor, who instantly pronounces that "the *World* is as mad as a March hare!" He comes to visit his patient, and puts a great many questions on his unhappy state. The *World* replies, "that what most troubles his head is the idea of a new deluge by fire, which must one day consume him to a powder; on which the Physician gives this answer:—

"Et te troubles-tu pour cela ?  
Monde, tu ne te troubles pas  
De voir ce larrons attrapés  
Vendre et acheter benèches ;  
Les enfans en bras des Nourrices  
Estre Abbès, Eveques, Prieurs,  
Chevaucher très bien les deux seurs,  
Tuer les gens pour leurs plaïrs,  
Jouer le leur, l'autrui saïr,  
Donner aux flâteurs audience,  
Faire la guerre à toute outrance  
Pour un rien entre les Chrestiens !"

And you really trouble yourself about this ?  
Oh *World* ! you do not trouble yourself about  
Seeing those impudent rascals  
Selling and buying livings ;  
Children in the arms of their nurses  
Made Abbots, Bishops, and Priors,  
Intriguing with girls,  
Killing people for their pleasures,  
Minding their own interests, and seizing on what  
belongs to another,  
Lending their ears to flatterers,  
Making war, exterminating war,  
For a bubble, among Christians !

The *World* takes leave of his physician, but retains his advice; and to cure his fits of melancholy gives himself up entirely to the direction of his fools. In a word, the *World* dresses himself in the coat and cap of Folly, and he becomes as gay and as ridiculous as the rest of the fools.

This *Sottie* was represented in the year 1524.

Such was the rage for Mysteries, that René d'Anjou, King of Naples and Sicily, and Count of Provence, had them represented with all possible magnificence, and made them a very serious occupation. Being in Provence, and having received letters from his son the Prince of Calabria, who asked him for an immediate aid of men, he replied, that he had a very different matter in hand, for he was fully employed in setting the order of a Mystery—in honour of God.

Mr. Strutt, in his "Manners and Customs of the English," has given a description of the stage in England when Mysteries were the only theatrical performances. Vol. iii. p. 130.

"In the early dawn of literature, and when the sacred Mysteries were the only theatrical performances, what is now called the stage did then consist of three several platforms, or stages raised one above another. On the uppermost sat the *Pater Caelatus*, surrounded with his Angels; on the second appeared the Holy Saints, and glorified men; and the last and lowest was occupied by mere men who had not yet passed from this transitory life to the regions of eternity. On one side of this lowest platform was the resemblance of a dark pitchy cavern from whence issued appearance of fire and flames; and when it was necessary, the audience were treated with hideous yellings and noises as imitative of the howlings and cries of the wretched souls tormented by the relentless demons. From this yawning cave the devils themselves constantly ascended to delight and to instruct the spectators:—to delight, because they were usually the greatest jesters and buffoons that then appeared; and to instruct, for that they treated the wretched mortals who were delivered

to them with the utmost cruelty, warning thereby all men carefully to avoid the falling into the clutches of such hardened and remorseless spirits." An anecdote relating to an English Mystery presents a curious specimen of the manners of our country, which then could admit of such a representation; the simplicity, if not the libertinism, of the age was great. A play was acted in one of the principal cities of England, under the direction of the trading companies of that city, before a numerous assembly of both sexes, wherein *Adam* and *Eve* appeared on the stage entirely naked, performed their whole part in the representation of Eden, to the serpent's temptation, to the eating of the forbidden fruit, the perceiving of, and conversing about their nakedness, and to the supplying of fig-leaves to cover it. Warton observes they had the authority of Scripture for such a representation, and they gave matters just as they found them in the third chapter of Genesis. The following article will afford the reader a specimen of an *Elegant Morality*.

#### LOVE AND FOLLY, AN ANCIENT MORALITY.

ONE of the most elegant Moralities was composed by Louise L'Abé; the *Aspasia* of Lyons in 1550, adored by her coteremporaries. With no extraordinary beauty, she however displayed the fascination of classical learning, and a vein of vernacular poetry refined and fanciful. To accomplishments so various she added the singular one of distinguishing herself by a military spirit, and was nicknamed Captain Louise. She was a fine rider and a fine lutanist. She presided in the assemblies of persons of literature and distinction: married to a rope-manufacturer, she was called *La belle Cordière*, and her name is still perpetuated by that of the street she lived in. Her anagram was *Belle à Soy*.—But she was *belle* also for others. Her *Morals* in one point were not correct, but her taste was never gross: the ashes of her perishable graces may preserve themselves sacred from our severity; but the productions of her genius may still delight.

Her Morality entitled "*Débat de Folie et d'Amour*—The contest of *Love* and *Folly*," is divided into five parts, and contains six mythological or allegorical personages. This division resembles our five acts, which, soon after the publication of this Morality, became generally practised.

In the first part, *Love* and *Folly* arrive at the same moment at the gate of Jupiter's palace, to a festival to which he had invited the gods. *Folly* observing *Love* just going to step in at the hall of the festival, pushes him away and enters in first. *Love* is enraged, but *Folly* insists on her precedence. *Love*, perceiving there was no reasoning with *Folly*, bends his bow and shoots an arrow; but she baffled his attempt by rendering herself invisible. She in her turn becomes furious, falls on the boy, tearing out his eyes, and then covers them with a bandage, which could not be taken off.

In the second part, *Love*, in despair for having lost his sight, implores the assistance of his mother; she tries in vain to undo the magic fillet; the knots are never to be untied.

In the third part, *Venus* presents herself at the foot of the throne of Jupiter to complain of the outrage committed by *Folly* on her son. Jupiter commands *Folly* to appear.—She replies, that though she has reasons to justify herself, she will not venture to plead her cause, as she is apt to speak too much, or to omit what is material. *Folly* asks for a counsellor, and chooses *Mercury*; *Apollo* is selected by *Venus*. The fourth part consists of a long dissertation between Jupiter and *Love*, on the manner of loving. *Love* advises Jupiter, if he wishes to taste of truest happiness, to descend on earth, to lay down all his majesty and pomp; and, in the figure of a mere mortal, to seek to give pleasure to some beautiful maiden: "Then wilt thou feel quite another contentment than that thou hast hitherto enjoyed: instead of a single pleasure it will be doubled; for there is as much pleasure to be loved, as to love." Jupiter agrees that this may be true, but he thinks that to attain to this it requires too much time, too much trouble, too many attentions,—and that after all it is not worth them.

In the fifth part, *Apollo*, the advocate for *Venus*, in a long pleading demands justice against *Folly*. The gods, seduced by his eloquence, show by their indignation that they would condemn *Folly* without hearing her advocate *Mercury*. But Jupiter commands silence, and *Mercury* replies. His pleading is as long as the adverse party's, and his arguments in favour of *Folly* are so plausible, that when he concludes his address the gods are divided in opinion; some espouse the cause of *Love*, and some that of *Folly*. Jupiter, after trying in vain to make them agree together, pronounces this award:—

"On account of the difficulty and importance of your disputes and the diversity of your opinions, we have suspended your contest from this day to three times seven times nine centuries. In the mean time we command you to live amicably together, without injuring one another. *Folly* shall lead *Love*, and take him whithersoever he pleases: and when restored to his sight, after consulting the Fates, sentence shall be pronounced."

Many beautiful conceptions are scattered in this elegant Morality. It has given birth to subsequent imitations; it was too original and playful an idea not to be appropriated by the poets. To this Morality we perhaps owe the pægyric of *Folly* by Erasmus, and the *Love* and *Folly* of La Fontaine.

#### RELIGIOUS NOUVELETTES.

I SHALL notice a class of very singular works, in which the spirit of romance has been called in to render religion more attractive to certain heated imaginations.

In the fifteenth century was published a little book of prayers, accompanied by figures, both of

a very uncommon nature for a religious publication. It offers too curious objects to be passed over in silence. It is entitled *Hortulus Animæ, cum Oratunculis aliquibus superadditis quæ in prioribus Libris non habentur*.

It is a small octavo *en lettres Gothiques* printed by John Gruninger, 1500. "A garden," says the author, "which abounds with flowers for the pleasure of the soul;" but Marchand tells us they are full of poison. In spite of his fine promises, the chief part of these meditations are as puerile as they are superstitious. This we might excuse, because the ignorance and superstition of the times allowed such things; but the *figures* which accompany the work are to be condemned in all ages; one represents Saint Ursula and some of her eleven thousand virgins, with all the licentious inventions of an Arcetine. What strikes the ear does not so much irritate the senses, observes the sage Horace, as what is presented in all its nudity to the eye. One of these designs is only ridiculous: David is represented as examining Bathsheba bathing, while Cupid hovering round him throws his dart, and with a malicious smile triumphs in his success: we have had many gross and strange designs like this. There is a laughable picture in a village in Holland, in which Abraham appears ready to sacrifice his son Isaac by a loaded blunderbuss; but his pious intention is entirely frustrated by an angel urining in the pan. Something similar is the design of another painting, in which the Virgin receives the annunciation of the angel Gabriel with a huge chaplet of beads tied round her waist, reading her own offices, and kneeling before a crucifix; or, like another happy invention to be seen on an altarpiece at Worms, in which the Virgin throws Jesus in the hopper of a mill, while from the other side he issues, changed into little morsels of bread with which the priests feast the people. Matthiesson, a modern traveller, describes a picture in a church at Constance, called the Conception of the holy Virgin. An old man lies on a cloud, whence he darts out a vast beam, which passes through a dove hovering just below; at the end of a beam appears a large transparent egg, in which egg is seen a child in swaddling clothes with a glory round it. Mary sits leaning in an arm chair, and opens her mouth to receive the egg.

I must not pass unnoticed in this article a production as extravagant in its design, in which the author prided himself in discussing three thousand questions concerning his favourite lady Mary.

The publication now adverted to was not presented to the world in a barbarous age and in a barbarous country, but printed at Paris in 1668. It bears for title, *Devote Salutation des Membres sacres du Corps de la Glorieuse Vierge, Mère de Dieu*. That is, "A Devout Salutation of the Holy Members of the Body of the Glorious Virgin, Mother of God." It was printed and published with an approbation and privilege! which is more strange than the work itself. Valois reproaches it in these just terms: "What would Innocent XI. have done, after having abolished the shameful Office of the Conception, Indulgences, &c., if he had seen a volume in which the impertinent devotion of that visionary monk caused to be printed, with permission of his superiors, Medita-

tions on all the Parts of the Body of the Holy Virgin? Religion, decency, and good sense, are they not alike wounded by such an extravagance?" In the *Journal des Sçavans*, for December, 1793, I find a specimen of these *salutations*. They have preserved the most decent ones, in which this fanatic salutes the *hair* and the *ears* of the holy Virgin.

#### *Salutation to the Hair.*

"I salute you, charming hair of Maria! Rays of the mystical sun! Lines of the centre and circumference of all created perfection! Veins of gold of the mine of love! Chains of the prison of God! Roots of the tree of life! Rivulets of the fountain of Paradise! Strings of the bow of charity! Nets that caught Jesus, and shall be used in the hunting-day of souls!"

#### *Salutation to the Ears.*

"I salute ye, intelligent ears of Maria! ye presidents of the princes of the poor! Tribunal for their petitions; salvation at the audience of the miserable! University of all divine wisdom! Receivers general of all wards! Ye are pierced with the rings of our chains; ye are impelled with our necessities!"

The images, prints, and miniatures, with which the Catholic religion has occasion to decorate its splendid ceremonies, have frequently been consecrated to the purposes of love: they have been so many votive offerings worthy to have been suspended in the temple of Idalia. Pope Alexander VI. had the images of the Virgin made to represent some of his mistresses; the famous Vanozza, his favourite, was placed on the altar of Santa Maria del Popolo; and Julia Farnese furnished a subject for another Virgin. The same genius of pious gallantry also visited our country. The statuary made the queen of Henry III. a model for the face of the Virgin Mary. Hearne elsewhere affirms, that the Virgin Mary was generally made to bear a resemblance to the queens of the age, which, no doubt, produced some real devotion in the courtiers.

The prayer-books of certain pious libertines were decorated with the portraits of their favourite minions and ladies in the characters of saints, and even of the Virgin and Jesus. This scandalous practice was particularly prevalent in that reign of debauchery in France, when Henry III. held the reins of government with a loose hand. In a missal once appertaining to the queen of Lewis XII. may be seen a mitred ape, giving its benediction to a man prostrate before it; a keen reproach to the clergy of that day. Charles V., however pious that emperor affected to be, had a missal painted for his mistress by the great Albert Durer, the borders of which are crowded with extravagant grotesques, consisting of apes, who were sometimes elegantly sportive, giving clysters to one another, and in many much more offensive attitudes, not adapted to heighten the piety of the Royal Mistress. This missal has two French verses written by the Emperor himself, who does not seem to have been ashamed of his present. The Italians carried this taste to excess. The manners of our country were more rarely tainted with this

deplorable licentiousness, although I have observed an innocent tendency towards it, by examining the illuminated manuscripts of our ancient metrical romances: while we admire the vivid colouring of these splendid manuscripts, the curious observer will perceive that almost every heroine is represented in a state which appears incompatible with her reputation for chastity. Most of these works are, I believe, of French origin.

A good supplement might be formed to religious indecencies from the Golden Legend, which abounds in them. Henry Stephens's Apology for Herodotus might be likewise consulted with effect for the same purpose. There is a story of St. Mary the Egyptian, who was perhaps a looser liver than Mary Magdalen; for not being able to pay for her passage to Jerusalem, whither she was going to adore the holy cross and sepulchre, in despair she thought of an expedient in lieu of payment to the ferryman, which required at least going twice, instead of once, to Jerusalem as a penitential pilgrimage. This anecdote presents the genuine character of certain devotees, who would have formed accomplished Methodists.

Melchior Inchoffer, a Jesuit, published a book to vindicate the miracle of a Letter which the Virgin Mary had addressed to the citizens of Messina: when Naudé brought him positive proofs of its evident forgery, Inchoffer ingenuously confessed that he knew it was an imposture, but that he had done it by the orders of his superiors.

This same letter of the Virgin Mary was like a donation made to her by Louis the Eleventh of the whole county of Boulogne, retaining, however, for his own use the revenues! This solemn act bears the date of the year 1478, and is entitled "Conveyance of Louis the Eleventh to the Virgin of Boulogne, of the right and title of the fief and homage of the county of Boulogne, which is held by the Count of Saint Pol, to render a faithful account before the image of the said lady."

Maria Agreda, a religious visionary, wrote the *Life of the Virgin*. She informs us that she resisted the commands of God and the holy Mary till the year 1637, when she began to compose this curious rhapsody. When she had finished this original production, her confessor advised her to burn it; she obeyed. Her friends, however, who did not think her less inspired than she informed them she was, advised her to re-write the work. When printed it spread rapidly from country to country: new editions appeared at Lisbon, Madrid, Perpignan, and Antwerp. It was the rose of Sharon for those climates. There are so many pious absurdities in this book which were found to give such pleasure to the devout, that it was solemnly honoured with the censure of the Sorbonne; and it spread the more!

The head of this lady was quite turned by her religion. In the first six chapters she relates the visions of the Virgin, which induced her to write her own life. She begins the history *ab ovo*, as it may be expressed; for she has formed a narrative of what passed during the nine months in which the Virgin was confined in the womb of her mother, St. Anne. After the birth of Mary she received an augmentation of angelic guards; we have several conversations which God held with the Virgin during the first eighteen months after

her birth. And it is in this manner she formed a circulating novel, which delighted the female devotees of the seventeenth century.

The worship paid to the Virgin Mary in Spain and Italy exceeds that which is given to the Son or the Father. When they pray to Mary, their imagination pictures a beautiful woman, they really feel a passion: while Jesus is only regarded as a *Bambino*, or infant at the breast, and the Father is hardly ever recollected; but the *Madona*, *la Senhora*, *la Maria Santa*, while she inspires their religious inclinations, is a mistress to those who have none.

Of similar works there exists an entire race, and the libraries of the curious may yet preserve a shelf of these religious *nouvellettes*. The Jesuits were the usual authors of these rhapsodies. I find an account of a book which pretends to describe what passes in Paradise. A Spanish Jesuit published at Salamanca a volume in folio, 1652, entitled *Empyreologia*. He dwells with great complacency on the joys of the celestial abode; there always will be music in heaven with material instruments as our ears are already accustomed to; otherwise he thinks the celestial music would not be music for us! But another Jesuit is more particular in his accounts. He positively assures us that we shall experience a supreme pleasure in kissing and embracing the bodies of the blessed; they will bathe in the presence of each other, and for this purpose there are most agreeable baths in which we shall swim like fish; that we shall all warble as sweetly as larks and nightingales; that the angels will dress themselves in female habits, their hair curled; wearing petticoats and fardingsales, and with the finest linen; that men and women will amuse themselves in masquerades, feasts, and balls. — Women will sing more agreeably than men to exalt these entertainments, and at the resurrection will have more luxuriant tresses, ornamented with ribbons and head-dresses as in this life!

Such were the books once so devoutly studied, and which doubtless were often literally understood. How very bold must the minds of the Jesuits have been, and how very humble those of their readers, that such extravagancies should ever be published! And yet, even to the time in which I am now writing, — even at this day, — the same picturesque and impassioned pencil is employed by the modern Apostles of Mysticism — the Swedenborgians, — the Moravians, — the Methodists!

I find an account of another book of this class, ridiculous enough to be noticed. It has for title, "The Spiritual Kalendar, composed of as many Madrigals or Sonnets and Epigrams as there are days in the year; written for the consolation of the pious and the curious. By father G. Cortade, Austin Preacher at Bayonne, 1665." To give a notion of this singular collection take an Epigram addressed to a Jesuit, who, young as he was, used to put spurs under his shirt to mortify the outer man! The Kalendar-poet thus gives a point to these spurs:

Il ne pourra donc plus ni ruer ni hennir  
 Sous le rude Eperon dont tu fais son supplice;  
 Qui vit jamais tel artifice,  
 De piquer un cheval pour le mieux retenir!

## HUMBLY IMITATED.

Your body no more will neigh and will kick,  
The point of the spur must eternally prick;  
Whoever contrived a thing with such skill,  
To keep spurring a horse to make him stand still!

One of the most extravagant works projected on the subject of the Virgin Mary appears to be the following one. The prior of a convent in Paris had reiterated entreated Varillas the historian to examine a work composed by one of his monks; and of which—not being himself addicted to letters—he wished to be governed by his opinion. Varillas at length yielded to the entreaties of the prior; and to regale the critic, they laid on two tables for his inspection seven enormous volumes in folio!

This rather disheartened our reviewer: but greater was his astonishment, when, having opened the first volume, he found its title to be *Summa Dei-paræ*; and as Saint Thomas had made a *Sum*, or System of Theology, so our monk had formed a *System of the Virgin*! He immediately comprehended the design of our good father, who had laboured on this work full thirty years, and who boasted he had treated *Three Thousand Questions* concerning the Virgin; of which he flattered himself not a single one had ever yet been imagined by any one but himself!

Perhaps a more extraordinary design was never known. Varillas, pressed to give his judgment on this work, advised the prior with great prudence and good-nature to amuse the honest old monk with the hope of printing these seven folios, but always to start some new difficulties; for it would be inhuman to give so deep a chagrin to a man who had reached his 74th year, as to inform him of the nature of his favourite occupations; and that after his death he should throw the seven folios into the fire.

—**"CRITICAL SAGACITY," AND "HAPPY CONJECTURE;" OR, BENTLEY'S MILTON.**

—BENTLEY, long to wrangling schools confined,

And but by books acquainted with mankind—  
TO MILTON lending sense, to HORACE wit,  
He makes them write what never poet writ.

DR. BENTLEY's edition of our English Homer is sufficiently known by name. As it stands a terrifying beacon to conjectural criticism, I shall just notice some of those violations which the learned critic ventured to commit with all the arrogance of a Scaliger. This man so deeply versed in ancient learning it will appear was destitute of taste and genius in his native language.

It was an unfortunate ingenuity in our critic, when, to persuade the world of the necessity of his edition, he imagined a fictitious editor of Milton's Poems: for it was this ingenuity which produced all his absurdities. As it is certain that the blind bard employed an amanuensis, it was not improbable that many words of similar sound, but very different signification, might have disfigured the poem; but our Doctor was bold enough to conjecture that this amanuensis interpolated whole

verses of his own composition in the "Paradise Lost!" Having laid down this fatal position, all the consequences of his folly naturally followed it. Yet if we must conjecture, the more probable one will be, that Milton, who was never careless of his future fame, had his poem read to him after it had been published. The first edition appeared in 1667, and the second in 1674, in which all the faults of the former edition are continued. By these faults, the Doctor means what he considers to be such: for we shall soon see that his "Canons of Criticism" are apocryphal.

Bentley says that he will supply the want of manuscripts to collate (to use his own words) by his own "SAGACITY," and "HAPPY CONJECTURE."

Milton, after the conclusion of Satan's speech to the fallen angels, proceeds thus:

1. He spake: and to confirm his words out flew
2. Millions of flaming swords, drawn from the thighs
3. Of mighty cherubim: the sudden blaze
4. Far round illumin'd hell; highly they rag'd
5. Against the Highest; and fierce with grasped
- ARMS
6. Clash'd on their sounding shields the din of
- war,
7. Hurling defiance tow'rd the VAULT of Heaven.

In this passage, which is as perfect as human wit can make, the Doctor alters three words. In the second line he puts *blades* instead of *swords*; in the fifth he puts *swords* instead of *arms*; and in the last line he prefers *walls* to *vault*. All these changes are so many defecations of the poem. The word *swords* is far more poetical than *blades*, which may as well be understood of *knives* as *swords*. The word *arms*, the generic for the specific term, is still stronger and nobler than *swords*; and the beautiful conception of *vault*, which is always indefinite to the eye, while the solidity of *walls* would but meanly describe the highest Heaven, gives an idea of grandeur and majesty.

Milton writes, book i. v. 63,

No light, but rather DARKNESS VISIBLE  
Served only to discover sights of woe.

Perhaps borrowed from Spenser:

A little glooming light, much like a shade.

Faery Queen, B. i. C. i. St. 14.

This fine expression of "DARKNESS VISIBLE" the Doctor's critical sagacity has thus rendered clearer:—

"No light, but rather A TRANSPICUOUS GLOOM."

Again our learned critic distinguishes the 74th line of the first book—

As from the centre thrice to the utmost pole,

as "a vicious verse," and therefore with "happy conjecture," and no taste, thrusts in an entire verse of his own composition—

"DISTANCE, WHICH TO EXPRESS ALL MEASURE  
FAILS."

Milton writes,

Our torments also may in length of time  
Become our elements.

B. ii. ver. 274.

## Bentley CORRECTS—

"Then, AS WAS WELL OBSERV'D, our torments may  
Become our elements."

A curious instance how the insertion of a single prosaic expression turns a fine verse into something worse than the vilest prose.

To conclude with one more instance of critical emendation: Milton says, with an agreeable turn of expression,—

So parted they: the angel up to heaven,  
From the thick shade; and Adam to his bower.

Bentley "conjectures" these two verses to be inaccurate, and in lieu of the last writes—

"ADAM, TO RUMINATE ON PAST DISCOURSE,"

And then our erudite critic reasons! as thus:

After the conversation between the Angel and Adam in the bower, it may be well presumed that our first parent waited on his heavenly guest at his departure to some little distance from it, till he began to take his flight towards heaven; and therefore "sagaciously" thinks that the poet could not with propriety say that the Angel parted from the *thick shade*, that is, the *bower*, to go to heaven. But if Adam attended the Angel no farther than the door or entrance of the bower, then he shrewdly asks "How Adam could return to his bower if he was never out of it?"

Our editor has made above a thousand similar corrections in this edition of Milton! Some have suspected that the same kind intention which prompted Dryden to persuade Creech to undertake a translation of Horace influenced those who encouraged our Doctor, in thus exercising his "sagacity" and "happy conjecture" on the epic of Milton. He is one of those learned critics who have happily "claudicated their author into obscurity," and comes nearest to that "true conjectural critic" whose practice a Portuguese satirist so greatly admired: by which means if he be only followed up by future editors, we might have that immaculate edition, in which little or nothing should be found of the original!

I have collected these few instances as not uninteresting to men of taste; they may convince us that a scholar may be familiarized to Greek and Latin, though a stranger to his vernacular literature; and that a verbal critic may sometimes be successful in his attempts on a *single word*, though he may be incapable of tasting an *entire sentence*. Let it also remain as a gibbet on the high roads of literature, that "conjectural critics" as they pass may not forget the foolish fate of Bentley.

The following epigram appeared on his occasion:—

ON MILTON'S EXECUTIONER.

Did MILTON'S PROSE, O CHARLES! thy death  
defend?

A furious foe, unconscious, proves a friend;  
ON MILTON'S VERSE does BENTLEY comment?  
know,

A weak officious friend becomes a foe.

While he would seem his author's fame to  
further;

THE MURDEROUS CRITIC has aveng'd THY MURDER.

It is acknowledged, that the classical learning of Dr. Bentley was singular and acute. But the profound erudition of words is frequently found not to be allied to the sensibility of taste, and far removed from the ardour of genius.

## A JANSENIST DICTIONARY.

WHEN L'Advocat published his concise Biographical Dictionary the Jansenists, the Methodists of France, considered it as having been written with a view to depreciate the merit of their friends. It must be acknowledged there was little foundation for this complaint; but the spirit of party is soon alarmed. The Abbe Barral undertook a dictionary devoted to their cause. In this labour he indulged, assisted by his good friends the Jansenists, all the impetuosity and acerbity of a "plenific adversary." The abbe was, however, an able writer; his anecdotes are numerous and well chosen; and his style is rapid and glowing. The work bears for title "Dictionnaire Historique, Littéraire, et Critique des Hommes Célèbres," 6 vols. 8vo. 1759. It is no unuseful speculation to observe in what manner a faction represents those who have not been its favourites: for this purpose I select the characters of Fénelon, Cranmer, and Luther.

In their article of FÉNELON they write,—"He composed for the instruction of the Dukes of Burgundy, Anjou, and Berri, several works, amongst others the *Telemachus*. A singular book, which partakes at once of the character of a romance, and of a poem, and which substitutes a prosaic cadence for versification. But several luscious pictures would not lead us to suspect that this book issued from the pen of a sacred minister for the education of a prince; and what we are told by a famous poet is not improbable, that Fénelon did not compose it at court, but that it is the fruits of his retreat in his diocese. And indeed the amours of Calypso and Eucharis should not be the first lessons that a minister should give his scholars; and besides, the fine moral maxims which the author attributes to the Pagan divinities are not well placed in their mouth. Is not this rendering homage to the demons of the great truths which we receive from the Gospel, and to despoil J. C. to render respectable the annihilated gods of paganism?—This prelate was a wretched divine, more familiar with the light of profane authors than with that of the fathers of the church. Pucellepanx has given us, in his narrative of "Quietism," the portrait of the friend of Madame Guyon. This archbishop has a lively genius, artful, and supple, which can flatter and dissimulate if ever any could. Seduced by a woman, he was solicitous to spread his seduction. He joined to the politeness and elegance of conversation a modest air, which rendered him amiable. He spoke of spirituality with the expression and the enthusiasm of a prophet; with such talents he flattered himself that everything would yield to him."

In this work the Protestants, particularly the first reformers, find no quarter; and thus virulently their rabid Catholicism exults over the unhappy end of Thomas Cranmer, the first Protestant archbishop.

"THOMAS CRANMER married the sister of Osiander. As Henry VIII. detested married priests, Cranmer kept this second marriage in profound secrecy. This action serves to show the character of this great reformer, who is the hero of Burnet, whose history is so much esteemed in England. What blindness to suppose him an Athanasius who was at once a Lutheran secretly married, a consecrated archbishop under the Roman pontiff, whose power he detested, saying the mass in which he did not believe, and granting a power to say it! The divine vengeance burst on this sycophantic courtier, who had always prostituted his conscience to his fortune."

Their character of Luther is quite Lutheran in one sense, for Luther was himself a stranger to moderate strictures.

"The furious LUTHER, perceiving himself assisted by the credit of several princes, broke loose against the church with the most inveterate rage, and rung the most terrible alarm against the pope. According to him we should have set fire to everything, and reduced to one heap of ashes the pope and the princes who supported him. Nothing equals the rage of this phrenetic man, who was not satisfied with exhaling his fury in horrid declamations, but who was for putting all in practice. He raised his excesses to the height by inveighing against the vow of chastity, and in marrying publicly Catherine de Bore, a nun, whom he enticed with eight others from their convents. He had prepared the minds of the people for this infamous proceeding by a treatise which he entitled "Examples of the Papistical Doctrine and Theology," in which he condemns the praises which all the saints had given to continence. He died at length quietly enough, in 1546, at Isleben, his country-place :—God reserving the terrible effects of his vengeance to another life."

Cranmer, who perished at the stake, these fanatic religionists proclaim as an example of "divine vengeance;" but Luther, the true parent of the Reformation, "died quietly enough at Isleben;" this must have puzzled their mode of reasoning; but they extricate themselves out of the dilemma by the usual way. Their curses are never what the lawyers call "lapsed legacies."

#### MANUSCRIPTS AND BOOKS.

It would be no uninteresting literary speculation to describe the difficulties which some of our most favourite works encountered in their manuscript state, and even after they had passed through the press. Sterne, when he had finished his first and second volumes of *Tristram Shandy*, offered them to a bookseller at York for fifty pounds; but was refused: he came to town with his MSS.; and he and Robert Dodsley agreed in a manner of which neither repented.

The *Rosciad*, with all its merit, lay for a considerable time in a dormant state, till Churchill and his publisher became impatient, and almost hopeless of success. Burn's Justice was disposed of by its author, who was weary of soliciting booksellers to purchase the MS., for a trifle, and which

now yields an annual income. Collins burnt his Odes before the door of his publisher. The publication of Dr. Blair's *Sermons* was refused by Strahan, and the "Essay on the Immutability of Truth," by Dr. Beattie, could find no publisher, and was printed by two friends of the author, at their joint expense.

"The Sermon in *Tristram Shandy*" (says Sterne in his preface to his *Sermons*) "was printed by itself some years ago, but could find neither purchasers nor readers." When it was inserted in his eccentric work, it met with a most favourable reception, and occasioned the others to be collected.

Joseph Warton writes, "When Gray published his exquisite *Ode* on Eton College, his first publication, little notice was taken of it." The Polyeucte of Cornille, which is now accounted to be his masterpiece, when he read it to the literary assembly held at the Hôtel de Rambouillet, was not approved. Voiture came the next day, and in gentle terms acquainted him with the unfavourable opinion of the critics. Such ill judges were then the most fashionable wits of France.

It was with great difficulty that Mrs. Centlivre could get her "Busy Body" performed. Wilks threw down his part with an oath of detestation. —Our comic authoress fell on her knees and wept.—Her tears, and not her wit, prevailed.

A pamphlet published in the year 1738, entitled "A Letter to the Society of Booksellers, on the Method of forming a true Judgment of the Manuscripts of Authors," contains some curious literary intelligence, and is as follows:—

"We have known books," says our writer, "that in the MS. have been damned, as well as others which seem to be so, since, after their appearance in the world, they have often lain by neglected. Witness the 'Paradise Lost' of the famous Milton, and the Optics of Sir Isaac Newton, which last, 'tis said, had no character or credit here till noticed in France. 'The Historical Connection of the Old and New Testament,' by Shuckford, is also reported to have been seldom inquired after for about a twelvemonth's time; however it made a shift, though not without some difficulty, to creep up to a second edition, and afterwards even to a third. And, which is another remarkable instance, the manuscript of Dr. Prideaux's 'Connection' is well known to have been bandied about from hand to hand, among several, at least five or six of the most eminent booksellers, during the space of at least two years, to no purpose, none of them undertaking to print that excellent work. It lay in obscurity, till Archdeacon Echard, the author's friend, strongly recommended it to Tonson. It was purchased, and the publication was very successful. Robinson Crusoe's manuscript also ran through the whole trade, nor would any one print it, though the writer, De Foe, was in good repute as an author. One bookseller at last, not remarkable for his discernment, but for his speculative turn, engaged in this publication. This bookseller got above a thousand guineas by it; and the booksellers are accumulating money every hour by editions of this work in all shapes. The undertaker of the translation of Rapi, after a very considerable part of the work had been pub-

lished, was not a little dubious of its success, and was strongly inclined to drop the design. It proved at last to be a most profitable literary adventure." It is, perhaps, useful to record, that while the fine compositions of genius and the elaborate labours of erudition are doomed to encounter these obstacles to fame, and never are but slightly remunerated, works of another description are rewarded in the most princely manner: at the recent sale of a bookseller, the copyright of "Vyse's Spelling-book" was sold at the enormous price of 2,200*l.*; with an annuity of 50 guineas to the author!

### THE TURKISH SPY.

WHATEVER may be the defects of the "Turkish Spy," the author has shown one uncommon merit, by having opened a new species of composition, which has been pursued by other writers with inferior success, if we except the charming "Persian Letters" of Montesquieu. The "Turkish Spy" is a book which has delighted us in our childhood, and to which we can still recur with pleasure. But its ingenious author is unknown to three parts of his admirers.

In Boswell's "Life of Johnson" is this dialogue concerning the writer of the "Turkish Spy." "B. Pray, Sir, is the 'Turkish Spy' a genuine book? J. No, Sir. Mrs. Manley, in her 'Life,' says, that *her father wrote the two first volumes*; and in another book—"Dunton's Life and Errors," we find that the rest was *written by one Saul*, at two guineas a sheet, under the direction of Dr. Midgeley."

I do not know on what authority Mrs. Manley advances that her father was the author; but this lady was never nice in detailing facts. Dunton, indeed, gives some information in a very loose manner. He tells us, p. 242, that it is probable, by reasons which he insinuates, that *one Bradshaw*, a hackney author, was the writer of the "Turkish Spy." This man probably was engaged by Dr. Midgeley to translate the volumes as they appeared at the rate of 40*s.* per sheet. On the whole, all this proves, at least, how little the author was known while the volumes were publishing, and that he is as little known at present by the extract from Boswell.

The ingenious writer of the Turkish Spy is John Paul Marana, an Italian: so that the Turkish Spy is just as real a personage as Cid Hamet, from whom Cervantes says he had his "History of Don Quixote." Marana had been imprisoned for a political conspiracy; after his release he retired to Monaco, where he wrote the "History of the Plot," which is said to be valuable for many curious particulars. Marana was at once a man of letters and of the world. He had long wished to reside at Paris; in that assemblage of taste and luxury his talents procured him patrons. It was during his residence there that he produced his "Turkish Spy." By this ingenious contrivance he gave the history of the last age. He discovers a rich memory, and a lively imagination; but critics have said that he touches everything, and penetrates nothing. His first three volumes greatly

pleased: the rest are inferior. Plutarch, Seneca, and Pliny were his favourite authors. He lived in philosophical mediocrity; and in the last years of his life retired to his native country, where he died in 1693.

Charpentier gave the first particulars of this ingenious man. Even in his time the volumes were read as they came out, while its author remained unknown. Charpentier's proof of the author is indisputable; for he preserved the following curious certificate, written in Marana's own handwriting.

"I, the under-written John Paul Marana, author of a manuscript Italian volume, entitled '*L'Esploratore Turco, tomo terzo*,' acknowledge that Mr. Charpentier, appointed by the Lord Chancellor to revise the said manuscript, has not granted me his certificate for printing the said manuscript, but on condition to rescind four passages. The first beginning, &c. By this I promise to suppress from the said manuscript the places above marked, so that there shall remain no vestige; since, without agreeing to this, the said certificate would not have been granted to me by the said Mr. Charpentier; and for surety of the above, which I acknowledge to be true, and which I promise punctually to execute, I have signed the present writing. Paris, 28th September, 1690.

JOHN PAUL MARANA."

This paper serves as a curious instance in what manner the censors of books clipped the wings of genius when it was found too daring or excursive.

These rescindings of the Censor appear to be marked by Marana in the printed work. We find more than once chasms with these words: "the beginning of this letter is wanting in the Italian translation; the original paper being torn."

No one has yet taken the pains to observe the date of the first editions of the French and the English Turkish Spies, which would settle the disputed origin. It appears by the document before us, to have been originally written in Italian, but probably was first published in French. Does the English Turkish Spy differ from the French one?

### SPENSER, JONSON, AND SHAKSPEARE.

THE characters of these three great masters of English poetry are sketched by Fuller, in his "Worthies of England." It is a literary morsel that must not be passed by. The criticisms of those who lived in or near the times when authors flourished merit our observation. They sometimes elicit a ray of intelligence, which later opinions do not always give.

He observes on SPENSER.—"The many *Chaucerisms* used (for I will not say affected by him) are thought by the ignorant to be *blemishes*, known by the learned to be *beauties*, to his book; which, notwithstanding, had been more *saleable*, if more conformed to our modern language."

On JONSON.—"His parts were not so ready to run of themselves, as able to answer the spur; so that it may be truly said of him, that he had an



*elaborate wit*, wrought out by his own industry.—He would sit silent in learned company, and suck in (*besides wine*) their several humours into his observation. What was *ore* in others, he was able to refine himself.

"He was paramount in the dramatic part of poetry, and taught the stage an exact conformity to the laws of comedians. His comedies were above the *Volge* (which are only tickled with downright obscenity), and took not so well at the first stroke as at the rebound, when beheld the second time; yea, they will endure reading so long as either ingenuity or learning are fashionable in our nation. If his latter be not so spritful and vigorous as his first pieces, all that are old will, and all who desire to be old should, excuse him therein."

On SHAKESPEARE.—"He was an eminent instance of the truth of that rule, *poeta non fit, sed nascitur*; one is not made, but born a poet. Indeed his learning was but very little; so that as *Cornish diamonds* are not polished by any lapidary, but are pointed and smoothed, even as they are taken out of the earth, so *Nature* itself was all the art which was used upon him.

"Many were the wit-combats betwixt him and Ben Jonson, which two I behold like a *Spanish great Gallion*, and an *English man-of-war*. Master Jonson (like the former) was built far higher in learning; *solid*, but *slow* in his performances. Shakespeare, with an English man-of-war, lesser in bulk but lighter in sailing, could turn with all tides, and take advantage of all winds, by the quickness of his wit and invention."

Had these "Wit-combats" between Shakespeare and Jonson, which Fuller notices, been chronicled by some faithful *Boswell* of the age, our literary history would have received an interesting accession. A letter has been published by Dr. Berkenhout relating to an evening's conversation between our great rival bards, and Alleyn the actor. Peele, a dramatic poet, writes to his friend Marlowe, another poet. The Doctor unfortunately in giving this copy did not recollect his authority.

"FRIEND MARLOWE,

"I never longed for thy company more than last night: we were all very merry at the Globe, where Ned Alleyn did not scruple to affirm pleasantly to thy friend WILL, that he had stolen his speech about the qualities of an actor's excellence in Hamlet his Tragedy, from conversations manifold which had passed between them, and opinions given by Alleyn touching this subject. SHAKESPEARE did not take this talk in good sort; but JONSON put an end to the strife, by wittily remarking,—this affaire needeth no contention: you stole it from NED, no doubt, do not marvel; have you not seen him act times out of number?"

This letter is not genuine, but one of those ingenious forgeries which the late George Steevens practised on the literary antiquary; they were not always of this innocent cast. It has been frequently quoted as an original document. I have preserved it as an example of *Literary Forgeries*, and the danger which literary historians incur by such nefarious practices.

## BEN JONSON, FELTHAM, AND RANDOLPH.

BEN JONSON, like most celebrated wits, was very unfortunate in conciliating the affections of his brother writers. He certainly possessed a great share of arrogance, and was desirous of ruling the realms of Parnassus with a despotic sceptre. That he was not always successful in his theatrical compositions is evident from his abusing, in their title-page, the actors and the public. In this he has been imitated by Fielding. I have collected the following three satiric odes, written when the reception of his "*New-Ann*, or *The Light Heart*," warmly exasperated the irritable disposition of our poet.

He printed the title in the following manner:

"*New-Ann*, or *The Light Heart*; a Comedy never acted, but most negligently played by some, the King's servants; and more squeamishly beheld and censured by others, the King's subjects, 1629. Now at last set at liberty to the readers, his Majesty's servants and subjects, to be judged, 1631."

At the end of this play he published the following Ode, in which he threatens to quit the stage for ever; and turn at once a Horace, an Anacreon, and a Pindar.

"The just indignation the author took at the vulgar censure of his play, begat this following Ode to himself:

"Come, leave the loathed stage,  
And the more loathsome age;  
Where pride and impudence (in fashion knit)  
Usurp the chair of wit!

Inditing and arraigning every day  
Something they call a play.  
Let their fastidious, vain  
Commission of braine

Run on, and rage, sweat, censure, and condemn;  
They were not made for thee,—less thou for them.

"Say that thou pour'st them wheat,  
And they will acorns eat;  
'Twere simple fury, still, thyself to waste  
On such as have no taste!

To offer them a surfeit of pure bread,  
Whose appetites are dead!  
No, give them graines their fill,  
Husks, draff, to drink and swill.  
If they love lces, and leave the lusty wine,  
Envy them not their palate with the swine.

"No doubt some mouldy tale  
Like PERICLES,\* and stale  
As the shrieve's crusts, and nasty as his fish-  
Scraps, out of every dish  
Thrown forth, and rak't into the common-tub,  
May keep up the play-club:  
There sweepings do as well  
As the best-ordered meale.

For who the relish of these guests will fit,  
Needs set them but the almes-basket of wit.

"And much good do't you then,  
Brave plush and velvet men

\* This play, Langbaine says, is written by Shakespeare.

Can feed on orts, and safe in your stage-clothes,  
Dare quit, upon your oaths,  
The stagers, and the stage-wrights too (your peers),  
Of larding your large ears  
With their foul comic socks,  
Wrought upon twenty blocks :  
Which, if they're torn, and turn'd, and patch'd  
enough,  
The gamblers share your guilt, and you their  
stuff.

"Leave things so prostitute,  
And take the Alcæick lute,  
Or thine own Horace, or Anacreon's lyre ;  
Warm thee by Pindar's fire ;  
And, tho' thy nerves be shrunk, and blood be  
cold,

Ere years have made thee old,  
Strike that disdainful heat  
Throughout, to their defeat ;  
As curious fools, and envious of thy strain,  
May, blushing, swear no palsy's in thy brain.\*

"But when they hear thee sing  
The glories of thy King,  
His zeal to God, and his just awe o'er men ;  
They may blood-shaken then,  
Feel such a flesh-quake to possess their powers,  
As they shall cry like ours,  
In sound of peace, or wars,  
No harp ere hit the stars,  
In tuning forth the acts of his sweet reign,  
And raising Charles his chariot 'bove his wain."

This Magisterial Ode, as Langbaine calls it,  
was answered by *Owen Feltham*, author of the  
admirable "Resolves," who has written with  
great satiric acerbity the retort courteous. His  
character of this poet should be attended to :—

"An Answer to the Ode, Come leave the loathed  
Stage, &c.

"Come, leave this sawcy way  
Of baiting those that pay  
Dear for the sight of your declining wit :  
'Tis known it is not fit  
That a sale poet, just contempt once thrown,  
Should cry up thus his own.  
I wonder by what dower,  
Or patent, you had power  
From all to rape a judgment. Let't suffice,  
Had you been modest, y'ad been granted wise.

"'Tis known you can do well,  
And that you do excell  
As a translator ; but when things require  
A genius, and fire,  
Not kindled heretofore by other pams,  
As oft y'ave wanted brains  
And art to strike the white,  
As you have levell'd right :  
Yet if men vouch not things apocryphal,  
You bellow, rave, and spatter round your gall.

"Jug, Pierce, Peck, Fly,† and all  
Your jests so nominal,

\* He had the palsy at that time.

† The names of several of Jonson's Dramatic  
Personæ.

Are things so far beneath an able brain,  
As they do throw a stain  
Thro' all th' unlikely plot, and do displease  
As deep as PERICLES.  
Where yet there is not laid  
Before a chamber-maid  
Discourse so weigh'd,\* as might have serv'd of old  
For schools, when they of love and valour told.

"Why rage, then? when the show  
Should judgment be, and know-  
ledge, there are pluck who scorn to drudge  
For stages, yet can judge  
Not only poets' looser lines, but wit,  
And all their perquisites ;  
A gift as rich as high  
Is noble poese :  
Yet, tho' in sport it be for Kings to play,  
'Tis next mechanics' when it works for pay.

"Alcæus' lute had none,  
Nor loose Anacreon  
L'er taught so bold assuming of the bays  
When they deserv'd no praise.  
To rail men into approbation  
Is new to yours alone :  
And prospers not : for know,  
Fame is as coy, as you  
Can be disdainful ; and who dares to prove  
A rape on her shall gather scorn,—not love.

"Leave then this humour vain,  
And this more humorous strain,  
Where self-conceit, and choler of the blood,  
Eclipse what else is good :  
Then, if you please those raptures high to touch,  
Whereof you boast so much :  
And but forbear your crown  
Till the world puts it on :  
No doubt, from all you may amazement draw,  
Since braver thome no Phæbus ever saw."

To console dejected Ben for this just reprimand,  
Randolph, one of the adopted poetical sons of  
Jonson, addressed him with all that warmth of  
grateful affection which a man of genius should  
have felt on the occasion.

"An Answer to Mr. Ben Jonson's Ode, to persuade  
him not to leave the Stage.

I.

"Ben, do not leave the stage  
'Cause 'tis a loathsome age ;  
For pride and impudence will grow too bold,  
When they shall hear it told  
They frighted thee : Stand high, as is thy cause ;  
Their hiss is thy applause :  
More just were thy disdain,  
Had they approved thy vein :  
So thou for them, and they for thee were born ;  
They to incense, and thou as much to scorn.

\* "New Inn," Act iii. Scene 2.—Act iv.  
Scene 4.

† This break was purposely designed by the  
poet, to expose that singular one in Ben's third  
stanza.

## II.

"Wilt thou engross thy store  
Of wheat, and pour no more,  
Because their bacon-brains had such a taste  
As more delight in mast:  
No! set them forth a board of dainties, full  
As thy best muse can cull;  
Whilst they the while do pine  
And thirst, midst all their wine.  
What greater plague can hell itself devise,  
Than to be willing thus to tantalize?"

## III.

"Thou canst not find them stuff,  
That will be had enough  
To please their palates: let 'em then refuse,  
For some Pye-corner muse;  
She is too fair an hostess, 'twere a sin  
For them to like thine Inn:  
'Twas made to entertain  
Guests of a nobler strain;  
Yet, if they will have any of the store,  
Give them some scraps, and send them from thy  
dore.

## IV.

"And let those things in plush  
Till they be taught to blush,  
Like what they will, and more contented be  
With what Broom\* swept from thee.  
I know thy worth, and that thy lofty strains  
Write not to cloaths, but brains:  
But thy great spleen doth rise,  
'Cause moles will have no eyes:  
This only in my Ben I faulty find,  
He's angry they'll not see him that are blind.

## V.

"Why should the scene be mute  
'Cause thou canst touch the lute  
And string thy Horace? Let each Muse of nine  
Claim thee, and say, th' art mine,  
'Twere fond, to let all other flames expire,  
To sit by Pindar's fire:  
For by so strange neglect  
I should myself suspect  
Thy palsie † were as well thy brain's disease,  
If they could shake thy muse which way they  
please.

## VI.

"And tho' thou well canst sing  
The glories of thy King,  
And on the wings of verse his chariot bear  
To heaven, and fix it there;  
Yet let thy muse as well some raptures raise  
To please him, as to praise.  
I would not have thee chuse  
Only a treble muse;  
But have this envious, ignorant age to know,  
Thou that canst sing so high, canst reach as low."

\* His man, Richard Broome, wrote with success several comedies. He had been the amanuensis or attendant of Jonson. The epigram made against Pope for the assistance W. Broome gave him appears to have been borrowed from this pun. Johnson has inserted it in "Broome's Life."

† He had the palsy at that time.

## ARIOSTO AND TASSO

It surprises one to find among the literary Italians the merits of Ariosto most keenly disputed: slaves to classical authority, they bend down to the majestic regularity of Tasso. Yet the father of Tasso, before his son had rivalled the romantic Ariosto, describes in a letter the effects of the "Orlando" on the people:—"There is no man of learning, no mechanic, no lad, no girl, no old man, who are satisfied to read the 'Orlando Furioso' once. This poem serves as the solace of the traveller, who fatigued on his journey deceives his lassitude by chanting some octaves of this poem. You may hear them sing these stanzas in the streets and in the fields every day." One would have expected that Ariosto would have been the favourite of the people, and Tasso of the critics. But in Venice the gondoliers, and others, sing passages which are generally taken from Tasso, and rarely from Ariosto. A different fate, I imagined, would have attended the poet who has been distinguished by the epithet of "*the Divine*." I have been told by an Italian man of letters, that this circumstance arose from the relation which Tasso's poem bears to Turkish affairs; as many of the common people have passed into Turkey, either by chance or by war. Besides the long antipathy existing between the Venetians and the Turks gave additional force to the patriotic poetry of Tasso. We cannot boast of any similar poems. Thus it was that the people of Greece and Ionia sang the poems of Homer.

The Academia della Crusca gave a public preference to Ariosto. This irritated certain critics, and none more than Chapelain, who could *taste* the regularity of Tasso, but not *feel* the "brave disorder" of Ariosto. He could not approve of those writers,

"Who snatch a grace beyond the reach of art,"

"I thank you," he writes, "for the sonnet which your indignation dictated, at the Academy's preference of Ariosto to Tasso. This judgment is overthrown by the confessions of many of the *Cruscani*, my associates. It would be tedious to enter into its discussion; but it was passion and not equity that prompted that decision. We confess, that as to what concerns invention and purity of language, Ariosto has eminently the advantage over Tasso; but majesty, pomp, numbers, and a style truly sublime, united to regularity of design, raise the latter so much above the other, that no comparison can fairly exist."

What Chapelain says is perhaps just; though I did not know that Ariosto's language was purer than Tasso's.

Dr. Cocchi, the great Italian critic, compared "Ariosto's poem to the richer kind of harlequin's habit, made up of pieces of the very best silk, and of the liveliest colours. The parts of it are many of them *more beautiful* than in Tasso's poem, but the whole in Tasso is without comparison more of a piece and better made." The critic was extricating himself as safely as he could out of this critical dilemma; for the disputes were then so violent, that I think one of the disputants took to his bed, and was said to have died of Ariosto and Tasso.

It is the conceit of an Italian to give the name of *April* to *Ariosto*, because it is the season of *flowers*; and that of *September* to *Tasso*, which is that of *fruits*. Tiraboschi judiciously observes that no comparison ought to be made between these great rivals. It is comparing Ovid's "Metamorphoses" with Virgil's "Æneid;" they are quite different things. In his characters of the two poets, he distinguishes between a romantic poem and a regular epic. Their designs required distinct perfections. But an English reader is not enabled by the wretched versions of Hoole to echo the verse of La Fontaine, "JE CHERIS L'Arioste et J'ESTIME Le Tasso."

Boileau, some time before his death, was asked by a critic if he had repented of his celebrated decision concerning the merits of Tasso, whom some Italians had compared with those of Virgil; this had awakened the vengeance of Boileau, who hurled his bolts at the violators of classical majesty. It is supposed that he was ignorant of the Italian language, but by some expressions in his following answer, we may be led to think that Boileau was not ignorant of Italian.

"I have so little changed my opinion, that on a *re-perusal* lately of Tasso, I was sorry that I had not more amply explained myself on this subject in some of my reflections on 'Longinus.' I should have begun by acknowledging that Tasso had a sublime genius, of great compass, with happy dispositions for the higher poetry. But when I came to the use he made of his talents, I should have shown that judicious discernment rarely prevailed in his works. That in the greater part of his narrations he attached himself to the agreeable oftener than to the just. That his descriptions are almost always overcharged with superfluous ornaments. That in painting the strongest passions, and in the midst of the agitations they excite, frequently he degenerates into witticisms, which abruptly destroy the pathetic. That he abounds with images of too florid a kind; affected turns; conceits and frivolous thoughts; which, far from being adapted to his Jerusalem, could hardly be supportable in his 'Aminta.' So that all this, opposed to the gravity, the sobriety, the majesty of Virgil, what is it but tinsel compared with gold?"

It must be acknowledged that this passage, which is to be found in the "Histoire de l'Académie," t. ii. p. 276, may serve as an excellent commentary on our poet's well-known censure. The merits of Tasso are exactly discriminated; and this particular criticism must be valuable to the lovers of poetry. The errors of Tasso were, however, national.

An anonymous gentleman has greatly obliged me with an account of the recitation of these two poets by the gondoliers of Venice, extracted from his travelling pocket-book.

#### VENICE.

IN Venice the gondoliers know by heart long passages from *Ariosto* and *Tasso*, and often chant them with a peculiar melody. But this talent seems at present on the decline:—at least, after

taking some pains, I could find no more than two persons who delivered to me in this way a passage from Tasso. Goldoni in his life, however, notices the gondolier returning with him to the city: "he turned the prow of the gondola towards the city, singing all the way the twenty-sixth stanza of the sixteenth canto of the Jerusalem Delivered." The late Mr. Barry once chanted to me a passage of Tasso in the manner, as he assured me, of the gondoliers. But Lord Byron has recently told us, that with the independence of Venice the song of the gondoliers has died away.

"In Venice Tasso's echoes are no more."

There are always two concerned, who alternately sing the strophes. We know the melody eventually by Roussseau, to whose songs it is printed; it has properly no melodious movement, and is a sort of medium between the *canto fermo* and the *canto figurato*; it approaches to the former by recitativelike declamation, and to the latter by passages and course, by which one syllable is detained and embellished.

I entered a gondola by moonlight: one singer placed himself forwards, and the other aft, and thus proceeded to St. Georgio. One began the song: when he had ended his strophe the other took up the lay, and so continued the song alternately. Throughout the whole of it, the same notes invariably returned, but, according to the subject-matter of the strophe, they had a greater or a smaller stress, sometimes on one, and sometimes on another note, and indeed changed the enunciation of the whole strophe, as the object of the poem altered.

On the whole, however, their sounds were hoarse and screaming: they seemed, in the manner of all rude uncivilised men, to make the excellency of their singing consist in the force of their voice: one seemed desirous of conquering the other by the strength of his lungs, and so far from receiving delight from this scene (shut up as I was in the box of the gondola), I found myself in a very unpleasant situation.

My companion, to whom I communicated this circumstance, being very desirous to keep up the credit of his countrymen, assured me that this singing was very delightful when heard at a distance. Accordingly we got out upon the shore, leaving one of the singers in the gondola, while the other went to the distance of some hundred paces. They now began to sing against one another, and I kept walking up and down between them both, so as always to leave him who was to begin his part. I frequently stood still and hearkened to the one and to the other.

Here the scene was properly introduced. The strong declamatory, and, as it were, shrieking sound, met the ear from far, and called forth the attention; the quickly succeeding transitions, which necessarily required to be sung in a lower tone, seemed like plaintive strains succeeding the vociferations of emotion or of pain. The other, who listened attentively, immediately began where the former left off, answering him in milder or more vehement notes, according as the purport of the strophe required. The sleepy canals, the lofty buildings, the splendour of the moon, the deep shadows of the few gondolas that moved like

spirits hither and thither, increased the striking peculiarity of the scene, and amidst all these circumstances it was easy to confess the character of this wonderful harmony.

It suits perfectly well with an idle solitary mariner, lying at length in his vessel at rest on one of these canals, waiting for his company, or for a fare; the tiresomeness of which situation is somewhat alleviated by the songs and poetical stories he has in memory. He often raises his voice as loud as he can, which extends itself to a vast distance over the tranquil mirror; and as all is still around, he is as it were in a solitude in the midst of a large and populous town. Here is no rattling of carriages, no noise of foot passengers: a silent gondola glides now and then by him, of which the splashing of the oars is scarcely to be heard.

At a distance he hears another, perhaps utterly unknown to him. Melody and verse immediately attach the two strangers: he becomes the responsive echo to the former, and exerts himself to be heard as he had heard the other. By a tacit convention they alternate verse for verse; though the song should last the whole night through, they entertain themselves without fatigue; the hearers, who are passing between the two, take part in the amusement.

This vocal performance sounds best at a great distance, and is then inexpressibly charming, as it only fulfils its design in the sentiment of remoteness. It is plaintive, but not dismal in its sound, and at times it is scarcely possible to refrain from tears. My companion, who otherwise was not a very delicately organized person, said quite unexpectedly: *E singolare come quel canto intenerisce, e molto più quando la cantano meglìo.*

I was told that the women of Lido, the long row of islands that divides the Adriatic from the Lagouns, particularly the women of the extreme districts of Malamocca and Palestrina, sing in like manner the works of Tasso to these and similar tunes.

They have the custom, when their husbands are fishing out at sea, to sit along the shore in the evenings and vociferate these songs, and continue to do so with great violence, till each of them can distinguish the responses of her own husband at a distance.

How much more delightful and more appropriate does this song show itself here, than the call of a solitary person uttered far and wide, till another equally disposed shall hear and answer him! It is the expression of a vehement and hearty longing, which yet is every moment nearer to the happiness of satisfaction.

#### BAYLE.

Few philosophers were more deserving of the title than BAYLE. His last hour exhibits the Socratic intrepidity with which he encountered the formidable approach of death. I have seen the original letter of the bookseller Leers, where he describes the death of our philosopher. "On the evening preceding his decease, having studied all day, he gave my corrector some copy of his

'Answer to Jacquielot,' and told him that he was very bad. At nine in the morning his laundress entered his chamber: he asked her, with a dying voice, if his fire was kindled? and a few moments after he died." His disease was an hereditary consumption, and his decline must have been gradual; speaking had become with him a great pain; but he laboured with the same tranquillity of mind to his last hour; and, with Bayle, it was death alone which could interrupt the printer.

The irritability of genius is forcibly characterised by this circumstance in his literary life. When a close friendship had united him to Jurieu, he lavished on him the most flattering eulogiums. He is the hero of his "Republic of Letters." Enmity succeeded to friendship; Jurieu is then continually quoted in his "Critical Dictionary," whenever an occasion offers to give instances of gross blunders, palpable contradictions, and inconclusive arguments. These inconsistent opinions may be sanctioned by the similar conduct of a *Saint!* St. Jerome praised Rufinus as the most learned man of his age, while his friend; but when the same Rufinus joined his adversary Origen, he called him one of the most ignorant!

As a logician Bayle had no superior: the best logician will, however, frequently deceive himself. Bayle made long and close arguments to show that La Motte le Vayer never could have been a preceptor to the king; but all his reasonings are overturned by the fact being given in the history of the Academy, by Pellisson.

Basnage said of Bayle, that *he read much by his fingers*. He meant that he ran over a book more than he read it; and that he had the art of always falling upon that which was most essential and curious in the book he examined.

There are heavy hours in which the mind of a man of letters is unhinged; when the intellectual faculties lose all their elasticity, and when nothing but the simplest actions are adapted to their enfeebled state. At such hours it is recorded of the Jewish Socrates, Moses Mendelssohn, that he would stand at his window, and count the tiles of his neighbour's house. An anonymous writer has told of Bayle, that he would frequently wrap himself in his cloak, and hasten to places where mountebanks resorted; and that this was one of his chief amusements. He is surprised that so great a philosopher should delight in so trifling an object. This objection is not injurious to the character of Bayle; it only proves that the writer himself was no philosopher.

The Monthly Reviewer, in noticing this article, has continued the speculation, by giving two interesting anecdotes. "The observation concerning 'heavy hours,' and the want of elasticity in the intellectual faculties of men of letters, when the mind is fatigued, and the attention blunted by incessant labour, reminds us of what is related by persons who were acquainted with the late sagacious magistrate Sir John Fielding; who, when fatigued with attending to complicated cases, and perplexed with discordant depositions, used to retire to a little closet in a remote and tranquil part of the house, to rest his mental powers, and sharpen perception. He told a great physician, now living, who complained of the distance of places, as caused by the great extension of London,

that 'he (the physician) would not have been able to visit many patients to any purpose, if they had resided nearer to each other; as he could have had no time either to think, or to rest his mind.'"

Our excellent logician was little accustomed to a mixed society; his life was passed in study. He had such an infantine simplicity in his nature, that he would speak on anatomical subjects before the ladies with as much freedom as before surgeons. When they inclined their eyes to the ground, and while some even blushed, he would then inquire if what he spoke was indecent? and, when told so, he smiled and stopped. His habits of life were, however, extremely pure; he probably left himself little leisure "to fall into temptation."

Bayle knew nothing of geometry, and as Le Clerc informs us, acknowledged that he could never comprehend the demonstration of the first problem in Euclid. Le Clerc, however, was a rival to Bayle; with greater industry and more accurate learning, but with very inferior powers of reasoning and philosophy. Both of these great scholars, like our Locke, were destitute of fine taste and poetical discernment.

When Fagon, an eminent physician, was consulted on the illness of our student, he only prescribed a particular regimen, without the use of medicine. He closed his consultation by a compliment remarkable for its felicity. "I ardently wish one could spare this great man all this constraint, and that it were possible to find a remedy as singular, as the merit of him for whom it is asked."

Voltaire has said that Bayle confessed he would not have made his Dictionary exceed a folio volume, had he written only for himself, and not for the booksellers. This Dictionary, with all its human faults, is a stupendous work, which must last with literature itself.

His other productions have claims on our attention: is it possible to read his "*Thoughts on Comets*," and complain of lassitude? His "*Nouvelles de la République des Lettres*" are a model of periodical criticism, lively, neat, and full of that Attic salt which gives a piquancy to the disquisitions of criticism. The mind of Bayle is always acute; but, what is still more engaging, it communicates entertainment. His sceptre of criticism is embellished by flowers.

#### CERVANTES.

I FIND in the Segraisiana this authentic anecdote concerning the inimitable Cervantes.

Mr. du Boulay accompanied the French ambassador to Spain, when Cervantes was yet alive. He has told me, that the ambassador one day complimented Cervantes on the great reputation he had acquired by his *Don Quixote*; and that Cervantes whispered in his ear, "Had it not been for the Inquisition, I should have made my book much more entertaining."

Cervantes, at the battle of Lepanto, was wounded and enslaved. He has given his own history in *Don Quixote*. He was known at the court of Spain, but he did not receive those favours which might have been expected; he was neglected.—

His first volume is the finest; and his design was to have finished there; but he could not resist the importunities of his friends, who engaged him to make a second, which has not the same force, although it has many splendid passages.

We have lost many good things of Cervantes, and other writers, through the tribunal of religion and dulness. One Aonius Palcarius was sensible of this; and said, "that the Inquisition was a poniard aimed at the throat of literature." The image is striking, and the observation just; but the ingenious observer was in consequence immediately led to the stake.

#### MAGLIABECHI.

ANTHONY MAGLIABECHI, who died at the age of eighty, was celebrated for his great knowledge of books. He has been called the *Helluo*, or the Glutton of Literature, as Peter Comestor received his nickname from his amazing voracity for food he could never digest; which appeared when having fallen sick of so much false learning, he threw it all up in his "*Sea of Histories*," which proved to be the history of all things, and a bad history of everything. Magliabechi's character is singular; for though his life was wholly passed in libraries, being librarian to the Duke of Tuscany, he never wrote himself. There is a medal which represents him sitting, with a book in one hand, and with a great number of books scattered on the ground. The candid inscription signifies, that "it is not sufficient to become learned to have read much, if we read without reflection." This is the only remains we have of his own composition that can be of service to posterity. A simple truth, which may however be inscribed in the study of every man of letters.

His habits of life were uniform. Ever among his books, he troubled himself with no other concern whatever; and the only interest he appeared to take for any living thing was his spiders; for whom, while sitting among his literary piles, he affected great sympathy; and perhaps in contempt of those whose curiosity appeared impertinent, he frequently cried out, "to take care not to hurt his spiders!" Although he lost no time in writing himself, he gave considerable assistance to authors who consulted him. He was himself an universal index to all authors. He had one book, among many others, dedicated to him, and this dedication consisted of a collection of titles of works which he had had at different times dedicated to him, with all the eulogiums addressed to him in prose and verse. When he died, he left his large collection of books for the public use; they now compose the public library of Florence.

Heyman, a celebrated Dutch professor, visited this erudite librarian, who was considered as the ornament of Florence. He found him amongst his books, of which the number was prodigious. Two or three rooms in the first story were crowded with them, not only along their sides, but piled in heaps on the floor, so that it was difficult to sit, and more so to walk. A narrow space was contrived, indeed, so that by walking sideways you might extricate yourself from one room to an-

other. This was not all; the passage below stairs was full of books, and the staircase from the top to the bottom was lined with them. When you reached the second story, you saw with astonishment three rooms, similar to those below, equally full, so crowded, that two good beds in these chambers were also crammed with books.

This apparent confusion did not, however, hinder Magliabechi from immediately finding the books he wanted. He knew them all so well, that even to the least of them it was sufficient to see its outside, to say what it was; and indeed he read them day and night, and never lost sight of any. He ate on his books, he slept on his books, and quitted them as rarely as possible. During his whole life he only went twice from Florence; once to see Fiesoli, which is not above two leagues distant, and once ten miles further by order of the Grand Duke. Nothing could be more simple than his mode of life; a few eggs, a little bread, and some water, were his ordinary food. A drawer of his desk being open, Mr. Heyman saw there several eggs, and some money which Magliabechi had placed there for his daily use. But as this drawer was generally open, it frequently happened that the servants of his friends, or strangers who came to see him, pilfered some of these things; the money or the eggs.

His dress was as cynical as his repasts. A black doublet, which descended to his knees; large and long breeches, an old patched black cloak; an amorphous hat, very much worn, and the edges ragged; a large neckcloth of coarse cloth, begrimed with snuff; a dirty shirt, which he always wore as long as it lasted, and which the broken elbows of his doublet did not conceal; and, to finish this inventory, a pair of ruffles which did not belong to the shirt. Such was the brilliant dress of our learned Florentine; and in such did he appear in the public streets, as well as in his own house. Let me not forget another circumstance; to warm his hands, he generally had a stove with fire fastened to his arms, so that his clothes were generally singed and burnt, and his hands scorched. He had nothing otherwise remarkable about him. To literary men he was extremely affable, and a cynic only to the eye; anecdotes almost incredible are related of his memory. It is somewhat uncommon that as he was so fond of literary food, he did not occasionally dress some dishes of his own invention, or at least some sandwiches to his own relish. He indeed should have written *CURIOSITIES OF LITERATURE*. He was a living Cyclopædia, though a dark lantern.

Of such reading men, Hobbes entertained a very contemptible, if not a rash opinion. His own reading was inconsiderable, and he used to say, that if he had spent as much time in reading as other men of learning, he should have been as ignorant as they. He put little value on a large library, for he considered all books to be merely *extracts and copies*, for that most authors were like sheep, never deviating from the beaten path. History he treated lightly, and thought there were more lies than truths in it. But let us recollect after all this, that Hobbes was a mere metaphysician, idolising his own vain and empty hypotheses. It is true enough that weak heads carry-

ing in them too much reading may be staggered. Le Clerc observes of two learned men, De Marci and Barthius, that they would have composed more useful works had they read less numerous authors, and digested the better writers,

#### ABRIDGERS.

THE present article presents the history of ABRIDGERS; a kind of literary men to whom the indolence of modern readers, and indeed the multiplicity of authors, give ample employment.

It would be difficult, observe the learned Benedictines, the authors of the *Literary History of France*, to relate all the unhappy consequences which ignorance introduced, and the causes which produced that ignorance. But we must not forget to place in this number the mode of reducing, by way of abridgment, what the ancients had written in bulky volumes. Examples of this practice may be observed in preceding centuries, but in the fifth century it began to be in general use. As the number of students and readers diminished, authors neglected literature, and were disgusted with composition; for to write is seldom done, but when the writer entertains the hope of finding readers. Instead of original authors, there suddenly arose numbers of Abridgers. These men, amidst the prevailing disgust for literature, imagined they should gratify the public by introducing a mode of reading works in a few hours, which otherwise could not be done in many months; and, observing that the bulky volumes of the ancients lay buried in dust, without any one condescending to examine them, necessity inspired them with an invention that might bring those works and themselves into public notice, by the care they took of renovating them. This they imagined to effect by forming abridgments of these ponderous volumes.

All these Abridgers, however, did not follow the same mode. Some contented themselves with making a mere abridgment of their authors, by employing their own expressions, or by inconsiderable alterations. Others formed abridgments in drawing them from various authors, but from whose works they only took what appeared to them most worthy of observation, and embellished them in their own style. Others again, having before them several authors who wrote on the same subject, took passages from each, united them, and thus formed a new work; they executed their design by digesting in commonplaces, and under various titles, the most valuable parts they could collect, from the best authors they read. To these last ingenious scholars we owe the rescue of many valuable fragments of antiquity. They fortunately preserved the best maxims, characters, descriptions, and curious matters which they had found interesting in their studies.

Some learned men have censured these Abridgers as the cause of our having lost so many excellent entire works of the ancients; for posterity becoming less studious was satisfied with these extracts, and neglected to preserve the originals, whose voluminous size was less attractive. Others, on the contrary, say that these Abridgers have not

been so prejudicial to literature; and that had it not been for their care, which snatched many a perishable fragment from that shipwreck of letters which the barbarians occasioned, we should perhaps have had no works of the ancients remaining. Many voluminous works have been greatly improved by their Abridgers. The vast history of Trogus Pompeius was soon forgotten and finally perished, after the excellent epitome of it by Justin, who winnowed the abundant chaff from the grain.

Bayle gives very excellent advice to an Abridger when he shows that Xiphilin, in his "Abridgment of Dion," takes no notice of a circumstance very material for entering into the character of Domitian: the recalling the empress Domitia after having turned her away for her intrigues with a player. By omitting this fact in the abridgment, and which is discovered through Suetonius, Xiphilin has evinced, he says, a deficient judgment: for Domitian's ill qualities are much better exposed, when it is known that he was mean-spirited enough to restore to the dignity of empress the prostitute of a player.

Abridgers, Compilers, and Translators, are now alike regarded with contempt; yet to form their works with skill requires an exertion of judgment, and frequently of taste, of which their contemners appear to have no due conception. Such literary labours it is thought the learned will not be found to want; and the unlearned cannot discern the value. But to such Abridgers as Monsieur Le Grand, in his "Tales of the Minstrels," and Mr. Ellis, in his "English Metrical Romances," we owe much; and such writers must bring to their task a congeniality of genius, and even more taste than their originals possessed. I must compare such to fine etchers after great masters:—very few give the feeling touches in the right place.

It is an uncommon circumstance to quote the Scriptures on subjects of *modern literature*; but on the present topic the elegant writer of the books of the Maccabees has delivered, in a kind of preface to that history, very pleasing and useful instructions to an *Abridger*. I shall transcribe the passages, being concise, from Book ii. Chap. ii. v. 23, that the reader may have it at hand:—

"All these things, I say, being declared by Jason, of Cyrene, in *five books*, we will assay to *abridge* in one volume. We will be careful that they that will read may have *delight*, and that they that are desirous to commit to memory might have *ease*, and that all into whose hands it comes might have *profit*." How concise and Horatian! He then describes his literary labours with no insensibility:—"To us that have taken upon us this painful labour of *abridging*, it was not easy, but a matter of *sweat and watching*."—And the writer employs an elegant illustration: "Even as it is no ease unto him that prepareth a banquet, and seeketh the benefit of others; yet for the pleasing of many, we will undertake gladly this great pain; leaving to the author the exact handling of every particular, and labouring to follow the *rules of an Abridgment*." He now embellishes his critical account with a sublime metaphor to distinguish the original from the copier:—"For as the master builder of a new house must care for the whole building; but he that undertaketh to set it out, and point it, must seek out fit things

for the adorning thereof; even so I think it is with us. To stand upon *every point*, and go *over things at large*, and to be *curious in particulars*, belongeth to the *first author* of the story; but to use *brevity*, and avoid much labouring of the work, is to be granted to him that will make an Abridgment."

Quintilian has not a passage more elegantly composed, nor more judiciously conceived.

#### PROFESSORS OF PLAGIARISM AND OBSCURITY.

AMONG the most singular characters in literature may be ranked those who do not blush to profess publicly its most dishonourable practices. The first vender of printed sermons imitating manuscript was, I think, Dr. Trusler. He to whom the following anecdotes relate had superior ingenuity. Like the famous orator Henley, he formed a school of his own. The present lecturer openly taught not to *imitate* the best authors, but to *steal* from them!

Richesource, a miserable declaimer, called himself "Moderator of the Academy of Philosophical Orators." He taught in what manner a person destitute of literary talents might become eminent for literature. He published the principles of his art under the title of "The Mask of Orators; or the manner of disguising with ease all kinds of composition; briefs, sermons, panegyrics, funeral orations, dedications, speeches, letters, passages," &c. I will give a notion of the work:—

The author very truly observes, that all who apply themselves to polite literature do not always find from their own funds a sufficient supply to insure success. For such he labours; and teaches to gather, in the gardens of others, those fruits of which their own sterile grounds are destitute; but so artfully to gather, that the public shall not perceive their depredations. He dignifies this fine art by the title of *PLAGIANISM*, and he thus explains it:—

"The Plagiarism of orators is the art, or an ingenious and easy mode, which some adroitly employ, to change, or disguise, all sorts of speeches of their own composition, or of that of other authors, for their pleasure, or their utility; in such a manner that it becomes impossible even for the author himself to recognise his own work, his own genius, and his own style, so skillfully shall the whole be disguised."

Our professor proceeds to inform us in what manner we are to manage the whole economy of the piece which is to be copied or disguised; and which consists in giving a new order to the parts, changing the phrases, words, &c. An orator, for instance, having said that a plenipotentiary should possess three qualities,—*probity, capacity, and courage*; the plagiarist, on the contrary, may employ *courage, capacity, and probity*. This is only for a general rule, for it is too simple to practise frequently. To render the part perfect we must make it more complex, by changing the whole of the expressions. The plagiarist in place of *courage* will put *force, constancy, or vigour*. For *probity* he may say *religion, virtue, or sincerity*.



Instead of *capacity*, he may substitute *erudition*, *ability*, or *science*. Or he may disguise the whole by saying, that the *plenipotentiary should be firm, virtuous, and able*.

The rest of this uncommon work is composed of passages, extracted from celebrated writers, which are turned into a new manner by the plagiarist; their beauties, however, are never improved by their dress. Several celebrated writers when young, particularly the famous Flechier, who addressed verses to him, frequented the lectures of this professor!

Richesource became so zealous in the cause of literature, that he published a volume, entitled "The Art of Writing and Speaking; or a method of composing all sorts of letters, and holding a polite conversation." He concludes his preface by advertising his readers, that authors who may be in want of essays, sermons, letters of all kinds, written pleadings and verses, may be accommodated on application to him.

Our professor was extremely fond of copious title-pages, which I suppose to be very attractive to certain readers; for it is a custom which the Richesources of the day fail not to employ. Are there persons who value *books* by the *length* of their *titles*; as formerly the ability of a *physician* was judged by the *size* of his *waig*?

To this article may be added an account of another singular school, where the professor taught *obscurity* in literary composition!

I do not believe, says Charpentier, that those who are unintelligible are very intelligent. Quintilian has justly observed, that the obscurity of a writer is generally in proportion to his incapacity. However, as there is hardly a defect which does not find partisans, the same author informs us of a rhetorician, who was so great an admirer of obscurity, that he always exhorted his scholars to preserve it; and made them correct, as blemishes, those passages of their works which appeared to him too intelligible. Quintilian adds, that the greatest panegyric they could give to a composition in that school was to declare, "I understand nothing of this piece." Lycophron possessed this taste, and he protested that he would hang himself if he found a person who should understand his poem, called the "Prophecy of Cassandra." He succeeded so well, that this piece has been the stumbling-block of all the grammarians, scholiasts, and commentators; and remains inexplicable to the present day. Such works Charpentier admirably compares to those subterraneous places, where the air is so thick and suffocating that it extinguishes all torches. A most sophistical dilemma, on the subject of *obscurity*, was made by Thomas Anglus, or White, an English Catholic priest, the friend of Sir Keneelm Digby. This learned man frequently wandered in the mazes of metaphysical subtleties; and became perfectly unintelligible to his readers. When accused of this obscurity, he replied, "Either the learned understand me, or they do not. If they understand me, and find me in an error, it is easy for them to refute me; if they do not understand me, it is very unreasonable for them to exclaim against my doctrines."

This is saying all that the wit of man can suggest in favour of *obscurity*! Many, however, will agree with an observation made by Gravina on

the over-refinement of modern composition, that "we do not think we have attained genius, till others must possess as much themselves to understand us." Fontenelle, in France, followed by Marivaux, Thomas, and others, first introduced that subtilised manner of writing, which tastes more natural and simple reject; the source of such bitter complaints of obscurity.

#### LITERARY DUTCH.

PÈRE BOUHOURS seriously asks if a German *can be a BEL ESPRIT*? This concise query was answered by Kramer, in a ponderous volume, which bears for title, *Vindicia nominis Germanici*. This mode of refutation does not prove that the question was then so ridiculous as it was considered. The Germans of the present day, although greatly superior to their ancestors, are still distant from that *acmé* of *TASTE*, which characterises the finished compositions of the French and the English authors. Nations display *genius* before they form *taste*; and in some of the productions of the modern Germans, it will be allowed that their imaginations are fertile and fervid; but perhaps the simple question of Bouhours still exists in its full force.

It was once the mode with English and French writers to dishonour them with the epithets of heavy, dull, and phlegmatic compilers, without taste, spirit, or genius; genuine descendants of the ancient Bæotians.

Crassogue sub aëre nati.

Many ingenious performances have lately shown that this censure has now become unjust; and much more forcibly answer the sarcastic question of Bouhours than the thick quarto of Kramer.

Churchill finely says of genius that it is independent of situation,

'And may hereafter even in HOLLAND rise.'

Vondel, whom, as Marchand observes, the Dutch regard as their Æschylus, Sophocles, and Euripides, has a strange defective taste; the poet himself knew none of these originals, but he wrote on some patriotic subject, the sure way to obtain popularity: the greater part of his tragedies is drawn from the Scriptures; all badly chosen and unhappily executed. In his *Deliverance of the Children of Israel*, one of his principal characters is the *Divinity*! In his *Jerusalem Destroyed* we are disgusted with a tedious oration by the Angel Gabriel, who proves theologically, and his proofs extend through nine closely-printed pages in quarto, that this destruction had been predicted by the prophets. And in the *Lucifer* of the same author, the subject is grossly scandalised by this haughty spirit becoming stupidly in love with Eve, and it is for her he causes the rebellion of the evil angels, and the fall of our first parents. Poor Vondel kept a hosier's shop, which he left to the care of his wife, while he indulged his poetical genius. His stocking shop failed, and his poems produced him more chagrin than glory; for in Holland even a patriotic poet, if a bankrupt, would, no doubt, be accounted by his fellow-citizens as a madman. Vondel had no other master

but his genius, which, with his uncongenial situation, occasioned all his errors.

Another Dutch poet is even less tolerable. Having written a long rhapsody concerning Pyramus and Thisbe, he concludes it by a ridiculous parallel between the death of these unfortunate victims of love, and the passion of Jesus Christ. He says,

Om t'concluderem van onsen begrypt,  
Dees Historie moraliserende,  
Is in den verstande wel accorderende,  
By der Passie van Christus gebenedydt.

And upon this, after having turned Pyramus into the Son of God, and Thisbe into the Christian soul, he proceeds with a number of comparisons; the latter always more impertinent than the former.

I believe it is well known that the actors on the Dutch theatre are generally tradesmen, who quit their aprons at the hour of public representation. This was the fact when it was in Holland forty years ago. Their comedies are offensive by the grossness of their buffooneries. One of their comic incidents was a miller appearing in distress for want of wind to turn his mill; he had recourse to the novel scheme of placing his back against it, and by certain imitative sounds behind the scenes, the mill is soon set a-going. It is hard to rival such a depravity of taste.

I saw two of their most celebrated tragedies. The one was Gysbert Van Amstel, by Vondel; that is Gysbrecht of Amsterdam, a warrior, who in the civil wars preserved this city by his heroism. It is a patriotic historical play, and never fails to crowd the theatre towards Christmas, when it is usually performed successively. One of the acts concludes with a scene of a convent; the sound of warlike instruments is heard; the abbey is stormed; the nuns and fathers are slaughtered; with the aid of "blunderbuss and thunder," every Dutchman appears sensible of the pathos of the poet. But it does not here conclude. After this terrible slaughter, the conquerors and the vanquished remain for *ten minutes* on the stage, silent and motionless, in the attitudes in which they happened to fall; and this pantomimic pathos is received with loud bursts of applause from the audience.

The other was the Ahasuerus of Schubart, or the Fall of Haman. In the triumphal entry the Batavian Mordecai was mounted on a genuine Flanders mare, that, fortunately, quietly received her applause with a lumpish majesty resembling her rider. I have seen an English ass once introduced on our stage which did not act with this decorum. Our late actors have frequently been beasts;—a Dutch taste!

Some few specimens of the best Dutch poetry which we have had yield no evidence in favour of the national poetical taste. The Dutch poet Katz, has a poem on the "Games of Children," where all the games are moralised; I suspect the taste of the poet as well as his subject is puerile. When a nation has produced no works above mediocrity, with them a certain mediocrity is excellence, and their masterpieces, with a people who have made a greater progress in refinement, are but the works of a pupil.

#### THE PRODUCTIONS OF THE MIND NOT SEIZABLE BY CREDITORS,

WHEN Crebillon, the French tragic poet, published his *Catilina*, it was attended with an honour to literature, which though it is probably forgotten (for it was only registered, I think, as the news of the day), it becomes a collector zealous in the cause of literature to preserve. I shall give the circumstance, the petition, and the decree.

At the time *Catilina* was given to the public, the creditors of the poet had the cruelty to attach the produce of this piece, as well as the bookseller's, who had printed the tragedy, as at the theatre where it was performed. The poet, much irritated at these proceedings, addressed a petition to the King, in which he showed that it was a thing yet unknown, that it should be allowed to class amongst seizable effects the productions of the human mind; that if such a practice was permitted, those who had consecrated their vigils to the studies of literature, and who had made the greatest efforts to render themselves, by this means, useful to their country, would see themselves in the cruel predicament of not daring to publish works, often precious and interesting to the state; that the greater part of those who devote themselves to literature require for the necessities of life those secours which they have a right to expect from their labours; and that it never has been suffered in France to seize the fees of lawyers, and other persons of liberal professions.

In answer to this petition, a decree immediately issued from the King's council, commanding a replevy of the arrests and seizures, of which the petitioner complained. This honourable decree was dated 21st May, 1749, and bore the following title: "Decree of the Council of his Majesty, in favour of Mr. Crebillon, author of the tragedy of *Catilina*, which declares that the productions of the mind are not amongst seizable effects."

Louis XV. exhibits the noble example of bestowing a mark of consideration to the remains of a man of letters. This King not only testified his esteem of Crebillon by having his works printed at the Louvre, but also by consecrating to his glory a tomb of marble.

#### CRITICS.

WRITERS who have been unsuccessful in original composition have their other productions immediately decreed, whatever merit they might once have been allowed to possess. Yet this is very unjust; an author who has given a wrong direction to his literary powers may perceive at length where he can more securely point them. Experience is as excellent a mistress in the school of literature as in the school of human life. Blackmore's epics are insufferable; yet neither Addison nor Johnson erred when they considered his philosophical poem as a valuable composition. An indifferent poet may exert the art of criticism in a very high degree; and if he cannot himself produce an original work, he may yet be of great service in regulating the happier genius of another. This observation I shall illustrate by the characters

of two French critics; the one is the Abbé d'Aubignac, and the other Chapelain.

Boileau opens his Art of Poetry by a precept which though it be common is always important; this critical poet declares, that "It is in vain a daring author thinks of attaining to the height of Parnassus if he does not feel the secret influence of heaven, and if his natal star has not formed him to be a poet." This observation he founded on the character of our Abbé; who had excellently written on the economy of dramatic composition. His *Pratique du Théâtre* gained him an extensive reputation. When he produced a tragedy, the world expected a finished piece; it was acted, and reprobated. The author, however, did not acutely feel its bad reception; he everywhere boasted that he, of all the dramatists, had most scrupulously observed the rules of Aristotle. The Prince de Guéméné, famous for his repartees, sarcastically observed, "I do not quarrel with the Abbé D'Aubignac for having so closely followed the precept of Aristotle; but I cannot pardon the precepts of Aristotle, that occasioned the Abbé D'Aubignac to write so wretched a tragedy."

The *Pratique du Théâtre* is not, however, to be despised, because the *Tragedy* of its author is despicable.

Chapelain's unfortunate epic has rendered him notorious. He had gained, and not undeservedly, great reputation for his critical powers. After a retention of above thirty years, his *Pucelle* appeared. He immediately became the butt of every unfledged wit, and his former works were eternally condemned! Insomuch that when Camusat published, after the death of our author, a little volume of extracts from his manuscript letters, it is curious to observe the awkward situation in which he finds himself. In his preface he seems afraid that the very name of Chapelain will be sufficient to repel the reader.

Camusat observes of Chapelain, that "He found flatterers who assured him his *Pucelle* ranked above the *Æneid*; and this Chapelain but feebly denied. However this may be, it would be difficult to make the bad taste which reigns throughout this poem agree with that sound and exact criticism with which he decided on the works of others. So true is it, that *genius* is very superior to a justness of mind which is sufficient to judge and to advise others." Chapelain was ordered to draw up a critical list of the chief living authors and men of letters in France, for the King. It is extremely impartial, and performed with an analytical skill of their literary characters which could not have been surpassed by an Aristotle or a Boileau.

The talent of judging may exist separately from the power of execution. An amateur may not be an artist, though an artist should be an amateur. And it is for this reason that young authors are not to condemn the precepts of such critics as even the Abbé D'Aubignac, and Chapelain. It is to Walsh, a miserable versifier, that Pope stands indebted for the hint of our poetry then being deficient in correctness and polish; and it is from this fortunate hint that Pope derived his poetical excellence. Dionysius Halicarnassensis has composed a lifeless history; yet, as Gibbon observes, how admirably has he judged the masters, and defined the rules of historical composition! Gravina with great taste

and spirit has written on poetry and poets, but he composed tragedies which give him no title to be ranked among them.

#### ANECDOTES OF AUTHORS CENSURED.

It is an ingenious observation made by a journalist of Trevoux, on perusing a criticism not ill-written, which pretended to detect several faults in the compositions of Bruyere, that in ancient Rome the great men who triumphed amidst the applauses of those who celebrated their virtues, were at the same time compelled to listen to those who reproached them with their vices. This custom is not less necessary to the republic of letters than it was formerly to the republic of Rome. Without this it is probable that authors would be intoxicated with success, and would then relax in their accustomed vigour; and the multitude who took them for models would, for want of judgment, imitate their defects.

Sterne and Churchill were continually abusing the Reviewers, because they honestly told the one that obscenity was not wit, and obscurity was not sense; and the other that dissonance in poetry did not excel harmony, and that his rhymes were frequently prose lines of ten syllables cut into verse. They applauded their happier efforts. Notwithstanding all this, it is certain that so little discernment exists amongst common writers, and common readers, that the obscenity and flippancy of Sterne, and the bald verse and prosaic poetry of Churchill, were precisely the portion which they selected for imitation: the blemishes of great men are not the less blemishes, but they are, unfortunately, the easiest parts for imitation.

Yet criticism may be too rigorous, and genius too sensible to its fairest attacks. Racine acknowledged that one of the severe criticisms he received had occasioned him more vexation than the greatest applauses had afforded him pleasure. Sir John Marsham, having published the first part of his "Chronology," suffered so much chagrin at the endless controversies which it raised (and some of his critics went so far as to affirm it was designed to be detrimental to Revelation), that he burnt the second part, which was ready for the press. Pope was observed to writhe with anguish in his chair, on hearing mentioned the letter of Cibber, with other temporary attacks; and it is said of Montesquieu that he was so much affected by the criticisms, true and false, which he daily experienced, that they contributed to hasten his death. Ritson's extreme irritability closed in lunacy, while the ignorant Reviewers, in the shapes of assassins, were haunting his death-bed. In the preface to his "Metrical Romances" he says: "Brought to an end in ill-health and low spirits—certain to be insulted by a base and prostitute gang of lurking assassins who stab in the dark, and whose poisoned daggers he has already experienced." Scott, of Amwell, never recovered from a ludicrous criticism, which I discovered had been written by a physician who never pretended to poetical taste.

Pelisson has recorded, in his History of the French Academy, a literary anecdote, which

forcibly shows the danger of caustic criticism. A young man from a remote province came to Paris with a play, which he considered as a masterpiece. M. L'Etoile was more than just in his merciless criticism. He showed the youthful bard a thousand glaring defects in his chef-d'œuvre. The humbled country author burnt his tragedy, returned home, took to his chamber, and died of vexation and grief. Of all unfortunate men, one of the unhappiest is a middling author endowed with too lively a sensibility for criticism. Athenæus, in his tenth book, has given us a lively portrait of this melancholy being. Anaxandrides appeared one day on horseback in the public assembly at Athens, to recite a dithyrambic poem, of which he read a portion. He was a man of fine stature, and wore a purple robe edged with golden fringe. But his complexion was saturnine and melancholy, which was the cause that he never spared his own writings. Whenever he was vanquished by a rival, he immediately gave his compositions to the druggists to be cut into pieces, to wrap their articles in, without ever caring to revise his writings. It is owing to this that he destroyed a number of pleasing compositions; age increased his sourness, and every day he became more and more dissatisfied at the awards of his auditors. Hence his "Tereus," because it failed to obtain the prize, has not reached us, which, with other of his productions, deserved preservation, though not to have been publicly crowned.

Batteux having been chosen by the French government for the compilation of elementary books for the Military School, is said to have felt their unfavourable reception so acutely, that he became a prey to excessive grief. It is believed that the lamentable death of Dr. Hawkesworth was occasioned by a similar circumstance. Government had consigned to his care the compilation of the voyages that pass under his name:—how he succeeded is well known. He felt the public reception so sensibly, that he preferred the oblivion of death to the mortifying recollections of life.

On this interesting subject Fontenelle, in his "Eloge sur Newton," has made the following observation:—"Newton was more desirous of remaining unknown than of having the calm of life disturbed by those literary storms which genius and science attract about those who rise to eminence." In one of his letters we learn that his Treatise on Optics being ready for the press, several premature objections which appeared made him abandon its publication.—"I should reproach myself (he said) for my imprudence, if I were to lose a thing so real as my ease to run after a shadow." But this shadow he did not miss: it did not cost him the ease he so much loved, and it had for him as much reality as ease itself. I refer to Bayle, in his curious article "Hipponax," note r. To these instances we may add the fate of the Abbé Cassagne, a man of learning, and not destitute of talents. He was intended for one of the preachers at court; but he had hardly made himself known in the pulpit, when he was struck by the lightning of Boileau's muse. He felt so acutely the caustic verses, that they rendered him almost incapable of literary

labour; in the prime of life he became melancholy, and shortly afterwards died insane. A modern painter, it is known, never recovered from the biting ridicule of a popular, but malignant wit. Cummins, a celebrated Quaker, confessed he died of an anonymous letter in a public paper, which, said he, "lastened on my heart, and threw me into this slow fever." Racine, who died of his extreme sensibility to a rebuke, confessed that the pain which one severe criticism inflicted outweighed all the applause he could receive. The feathered arrow of an epigram has sometimes been wet with the heart's blood of its victim. Fortune has been lost, reputation destroyed, and every charity of life extinguished, by the inhumanity of inconsiderate wit.

Literary history records the fate of several who may be said to have died of Criticism. But there is more sense and infinite humour in the mode which Phaedrus adopted to answer the cavaliers of his age. When he first published his fables, the taste for conciseness and simplicity was so much on the decline, that they were both objected to him as faults. He used his critics as they deserved. To those who objected against the *conciseness* of his style, he tells a long tedious story (Lib. iii. Fab. 10, ver. 59), and treats those who condemned the *simplicity* of his style with a run of bombast verses, that have a great many noisy elevated words in them, without any sense at the bottom—this in Lib. iv. Fab. 6.

---

VIRGINITY.

THE writings of the Fathers once formed the studies of the learned. These labours abound with that subtlety of argument which will repay the industry of the inquisitive, and the antiquary may turn them over for pictures of the manners of the age. A favourite subject with Saint Ambrose was that of Virginity, on which he has several works, and perhaps he wished to revive the order of the vestals of ancient Rome, which afterwards produced the institution of Nuns. His "Treatise on VIRGINS" is in three volumes. We learn from this work of the fourth century the lively impressions his exhortations had made on the minds and hearts of girls, not less in the most distant provinces, than in the neighbourhood of Milan, where he resided. The virgins of Bologna, amounting only, it appears, to the number of twenty, performed all kinds of needlework, not merely to gain their livelihood, but also to be enabled to perform acts of liberality, and exerted their industry to allure other girls to join the holy profession of VIRGINITY. He exhorts daughters, in spite of their parents, and even their lovers, to consecrate themselves. "I do not blame marriage," he says, "I only show the advantages of VIRGINITY."

He composed this book in so florid a style, that he considered it required some apology. A Religious of the Benedictines published a translation in 1689.

So sensible was Saint Ambrose of the rarity of the profession he would establish, that he thus combats his adversaries: "They complain that

human nature will be exhausted; but I ask who has ever sought to marry without finding women enough from amongst whom he might choose? What murder, or what war, has ever been occasioned for a virgin? It is one of the consequences of marriage to kill the adulterer, and to war with the ravisher."

He wrote another treatise *On the perpetual Virginity of the Mother of God*. He attacks Bonosius on this subject, and defends her virginity, which was indeed greatly suspected by Bonosius, who, however, got nothing by this bold suspicion but the dreadful name of *Heretic*. A third treatise was entitled *Exhortation to Virginity*; a fourth, *On the Fate of a Virgin*, is more curious. He relates the misfortunes of one *Susannah*, who was by no means a companion for her namesake; for, having made a vow of virginity, and taken the veil, she afterwards endeavoured to conceal her shame, but the precaution only tended to render her more culpable. Her behaviour, indeed, had long afforded ample food for the sarcasms of the Jews and Pagans. Saint Ambrose compelled her to perform public penance, and after having declaimed on her double crime, gave her hopes of pardon, if, like "*Sœur Jeanne*," this early nun would sincerely repent: to complete her chastisement, he ordered her every day to recite the fiftieth psalm.

#### A GLANCE INTO THE FRENCH ACADEMY.

In the republic of Letters the establishment of an academy has been a favourite project; yet perhaps it is little more than an Utopian scheme. The united efforts of men of letters in Academies have produced little. It would seem that no man likes to bestow his great labours on a small community, for whose members he himself does not feel, probably, the most flattering partiality. The French Academy made a splendid appearance in Europe; yet when this society published their Dictionary, that of Furetiere's became a formidable rival; and Johnson did as much as the *forty* themselves. Voltaire confesses that the great characters of the literary republic were formed without the aid of academies.—"For what then," he asks, "are they necessary?—To preserve and nourish the fire which great geniuses have kindled." By observing the *Junio* at their meetings we may form some opinion of the indolent manner in which they trifled away their time. We are fortunately enabled to do this, by a letter in which Patru describes, in a very amusing manner, the visit which Christina of Sweden took a sudden fancy to pay to the Academy.

The Queen of Sweden having resolved to visit the French Academy, gave so short a notice of her design, that it was impossible to inform the majority of the members of her intention. About four o'clock fifteen or sixteen academicians were assembled. Mr. Gombaut, one of the members who did not know of the intended royal visit, and who had never forgiven her majesty because she did not relish his verses, thought proper to show his resentment by quitting the assembly.

She was received in a spacious hall. In the middle was a table covered with rich blue velvet, ornamented with a broad border of gold and silver. At its head was placed an arm-chair of black velvet embroidered with gold, and round the table were placed chairs with tapestry backs. The Chancellor had forgotten to hang in the hall the portrait of the queen, which she had presented to the Academy, and which was considered as a great omission. About five, a footman belonging to the Queen inquired if the company were assembled. Soon after, a servant of the king informed the chancellor that the queen was at the end of the street; and immediately her carriage drew up in the court-yard. The chancellor, followed by the rest of the members, went to receive her as she stepped out of her chariot; but the crowd was so great, that few of them could reach her majesty. Accompanied by the chancellor, she passed through the first hall, followed by one of her ladies, the captain of her guards, and one or two of her suite.

When she entered the Academy she approached the fire, and spoke in a low voice to the chancellor. She then asked why Mr. Menage was not there? and when she was told that he did not belong to the Academy, she asked why he did not? She was answered, that however he might merit the honour, he had rendered himself unworthy of it by several disputes he had had with its members. She then inquired aside of the chancellor whether the academicians were to sit or stand before her? On this the chancellor consulted with a member, who observed that in the time of Konard, there was held an assembly of men of letters before Charles IX. several times, and that they were always seated. The queen conversed with M. Bourdelot; and suddenly turning to Madame de Bregis, told her that she believed she must not be present at the assembly; but it was agreed that this lady deserved the honour. As the queen was talking with a member she abruptly quitted him, as was her custom, and in her quick way sat down in the arm-chair; and at the same time the members seated themselves. The queen observing that they did not, out of respect to her, approach the table, desired them to come near; and they accordingly approached it.

During these ceremonious preparations several officers of state had entered the hall, and stood behind the academicians. The chancellor sat at the queen's left hand by the fireside; and at the right was placed M. de la Chambre, the director; then Boisrobert, Patru, Pellisson, Cotin, the Abbe Tallemant, and others. M. de Mezeray sat at the bottom of the table facing the queen, with an inkstand, paper, and the portfolio of the company lying before him: he occupied the place of secretary. When they were all seated the director rose, and the academicians followed him, all but the chancellor, who remained in his seat. The director made his complimentary address in a low voice, his body was quite bent, and no person but the queen and the chancellor could hear him. She received his address with great satisfaction.

All compliments concluded, they returned to their seats. The director then told the queen

that he had composed a treatise on Pain, to add to his character of the Passions, and if it was agreeable to her majesty, he would read the first chapter.—Very willingly, she answered. Having read it, he said to her majesty, that he would read no more lest he should fatigue her. Not at all, she replied, for I suppose what follows resembles what I have heard.

Afterwards Mr. Mezeray mentioned that Mr. Cotin had some verses, which her majesty would doubtless find beautiful, and if it was agreeable they should be read. Mr. Cotin read them: they were versions of two passages from Lucretius: the one in which he attacks a Providence, and the other, where he gives the origin of the world according to the Epicurean system: to these he added twenty lines of his own, in which he maintained the existence of a Providence. This done, an abbé rose, and, without being desired or ordered, read two sonnets, which by courtesy were allowed to be tolerable. It is remarkable that both the poets read their verses standing, while the rest read their compositions seated.

After these readings, the director informed the queen that the ordinary exercise of the company was to labour on the dictionary; and that if her majesty should not find it disagreeable, they would read a *cahier* or stitched ms. Very willingly, she answered. Mr. de Mezeray then read what related to the word *Jeu*; *Game*. Amongst other proverbial expressions was this: *Game of Princes*, which only pleases the player, to express a malicious violence committed by one in power. At this the queen laughed heartily; and they continued reading all that was fairly written. This lasted about an hour, when the queen observing that nothing more remained, arose, made a bow to the company, and returned in the manner she entered.

Furetière, who was himself an academician, has described the miserable manner in which time was consumed at their assemblies. I confess he was a satirist, and had quarrelled with the Academy; there must have been, notwithstanding, sufficient resemblance for the following picture, however it may be overcharged. He has been blamed for thus exposing the Eleusinian mysteries of literature to the uninitiated.

"He who is most clamorous, is he whom they suppose has most reason. They all have the art of making long orations upon a trifle. The second repeats like an echo what the first said; but generally three or four speak together. When there is a bench of five or six members, one reads, and another decides, two converse, one sleeps, and another amuses himself with reading some dictionary which happens to lie before him. When a second member is to deliver his opinion, they are obliged to read again the article, which at the first perusal he had been too much engaged to hear. This is a happy manner of finishing their work. They can hardly get over two lines without long digressions; without some one telling a pleasant story, or the news of the day; or talking of affairs of state, and reforming the government."

That the French Academy were generally frivolously employed appears also from an epistle to Balzac, by Boisrobert, the amusing companion

of Cardinal Richelieu. "Every one separately," says he, "promises great things; when they meet they do nothing. They have been six years employed on the letter F; and I should be happy if I were certain of living till they got through G."

The following anecdote concerns the forty arm-chairs of the academicians. Those cardinals who were academicians for a long time had not attended the meetings of the Academy, because they thought that arm-chairs were indispensable to their dignity, and the Academy had then only common chairs. These cardinals were desirous of being present at the election of Mr. Monnoir, that they might give him a distinguished mark of their esteem. "The king," says D'Alembert, "to satisfy at once the delicacy of their friendship, and that of their cardinalship, and to preserve at the same time that academical equality, of which this enlightened monarch (Louis XIV.) well knew the advantage, sent to the Academy forty arm-chairs for the forty academicians, the same chairs which we now occupy; and the motive to which we owe them is sufficient to render the memory of Louis XIV. precious to the republic of letters, to whom it owes so many more important obligations!"

#### POETICAL AND GRAMMATICAL DEATHS.

It will appear by the following anecdotes, that some men may be said to have died *poetically* and even *grammatically*.

There must be some attraction existing in poetry which is not merely fictitious, for often have its genuine votaries felt all its power on the most trying occasions. They have displayed the energy of their mind by composing or repeating verses, even with death on their lips.

The Emperor Adrian, dying, made that celebrated address to his soul, which is so happily translated by Pope. Lucan, when he had his veins opened by order of Nero, expired reciting a passage from his *Pharsalia*, in which he had described the wound of a dying soldier. Petronius did the same thing on the same occasion.

Patris, a poet of Caen, perceiving himself expiring, composed some verses which are justly admired. In this little poem he relates a dream, in which he appeared to be placed next to a beggar, when, having addressed him in the haughty strain he would probably have employed on this side of the grave, he receives the following reprimand:

Ici tous sont égaux; je ne te dois plus rien;  
Je suis sur mon fumier comme toi sur le tien.  
Here all are equal! now thy lot is mine!  
I on my dunghill, as thou art on thine.

Des Barreaux, it is said, wrote on his death-bed that well-known sonnet which is translated in the "Spectator."

Margaret of Austria, when she was nearly perishing in a storm at sea, composed her epitaph in verse. Had she perished, what would have become of the epitaph? And if she escaped, of what use

was it? She should rather have said her prayers. The verses, however, have all the *naïveté* of the times. They are—

Cy gist Margot, la gente demoiselle,  
Qu'eut deux maris, et si mourut pucelle.

Beneath this tomb is high-born Margaret laid,  
Who had two husbands, and yet died a maid.

She was betrothed to Charles VIII. of France, who forsook her; and being next intended for the Spanish infant, in her voyage to Spain, she wrote these lines in a storm.

Mademoiselle de Serment was surnamed the Philosopher. She was celebrated for her knowledge and taste in polite literature. She died of a cancer in her breast, and suffered her misfortune with exemplary patience. She expired in finishing these verses, which she addressed to Death:

Nectare clausa suo,  
Dignum tantorum pretium tulit illa laborum.

It was after Cervantes had received extreme unction that he wrote the dedication of his *Persiles*.

Roscommon, at the moment he expired, with an energy of voice that expressed the most fervent devotion, uttered two lines of his own version of "Dies Irae!" Waller, in his last moments, repeated some lines from Virgil: and Chaucer seems to have taken his farewell of all human vanities by a moral ode, entitled, "A balade made by Geoffrey Chaucer upon his dethe-bedde lying in his grete anguyse."

Cornelius de Witt fell an innocent victim to popular prejudice. His death is thus noticed by Hume. "This man, who had bravely served his country in war, and who had been invested with the highest dignities, was delivered into the hands of the executioner, and torn in pieces by the most inhuman torments. Amidst the severe agonies which he endured he frequently repeated an ode of Horace, which contained sentiments suited to his deplorable condition." It was the third ode of the third book which this illustrious philosopher and statesman then repeated.

I add another instance in the death of that delightful poet Metastasio. After having received the sacrament, a very short time before his last moments, he broke out with all the enthusiasm of poetry and religion into the following stanzas:

T'offro il tuo proprio Figlio,  
Che già d'amore in pegno,  
Racchiuso in picciol segno  
Sì volle a noi donar.

A lui rivolgi il ciglio.  
Guardo chi t'offro, e poi  
Lasci, Signor, se vuoi,  
Lascia di perdonar.

"I offer to thee, O Lord, thy own Son, who already has given the pledge of love, enclosed in this thin emblem. Turn on him thine eyes: ah! behold whom I offer to thee, and then desist, O Lord, if thou canst desist from mercy."

"The muse that has attended my course (says the dying Gleim in a letter to Klopstock) still hovers round my steps to the very verge of the

grave." A collection of lyrical poems, entitled "Last Hours," composed by Old Gleim on his death-bed, was intended to be published. The death of Klopstock was one of the most poetical: in this poet's "Messiah," he had made the death of Mary, the sister of Martha and Lazarus, a picture of the death of the just; and on his own death-bed he was heard repeating, with an expiring voice, his own verses on Mary; he was exhorting himself to die by the accents of his own harp, the sublimities of his own muse! The same song of Mary, says Madame de Staël, was read at the public funeral of Klopstock.

Chatellard, a French gentleman, beheaded in Scotland for having loved the queen, and even for having attempted her honour, Brantôme says, would not have any other viaticum than a poem of Ronsard. When he ascended the scaffold he took the hymns of this poet, and for his consolation read that on death, which he says is well adapted to conquer its fear.

When the Marquis of Montrose was condemned by his judges to have his limbs nailed to the gates of four cities, the brave soldier said, that "he was sorry he had not limbs sufficient to be nailed to all the gates of the cities in Europe, as monuments of his loyalty." As he proceeded to his execution, he put this thought into beautiful verse.

Philip Strozzi, when imprisoned by Cosmo the First, Great Duke of Tuscany, was apprehensive of the danger to which he might expose his friends who had joined in his conspiracy against the duke, from the confessions which the rack might extort from him. Having attempted every exertion for the liberty of his country, he considered it as no crime therefore to die. He resolved on suicide. With the point of the sword, with which he killed himself, he cut out on the mantelpiece of the chimney this verse of Virgil:

Exoriare aliquis nostris ex ossibus ultor.  
Rise, some avenger, from our blood!

I can never repeat without a strong emotion the following stanzas, begun by André Chenier, in the dreadful period of the French Revolution. He was waiting for his turn to be dragged to the guillotine, when he commenced this poem:

Comme un dernier rayon, comme un dernier zephyre

Anime la fin d'un beau jour;  
Au pied de l'échaud j'essaie encore ma lyre,  
Peut-être est ce bientôt mon tour;

Peut-être avant que l'heure en cercle promène  
Ait posé sur l'email brillant  
Dans les soixante pas ou sa route est bornée  
Son pied sonore et vigilant.

Le sommeil du tombeau pressera ma paupière—

Here, at this pathetic line, was André Chenier summoned to the guillotine! Never was a more beautiful effusion of grief interrupted by a more affecting incident!

Several men of science have died in a scientific manner. Haller, the poet, philosopher, and physician, beheld his end approach with the utmost composure. He kept feeling his pulse to the last moment, and when he found that life was almost

gone, he turned to his brother physician, observing, "My friend, the artery ceases to beat,"—and almost instantly expired. The same remarkable circumstance had occurred to the great Harvey; he kept making observations on the state of his pulse, when life was drawing to its close, "as if," says Dr. Wilson in the oration spoken a few days after the event, "that he who had taught us the beginning of life might himself, at his departing from it, become acquainted with those of death."

De Lagny, who was intended by his friends for the study of the law, having fallen on an Euclid, found it so congenial to his dispositions, that he devoted himself to mathematics. In his last moments, when he retained no further recollection of the friends who surrounded his bed, one of them, perhaps to make a philosophical experiment, thought proper to ask him the square of 12: our dying mathematician instantly, and perhaps without knowing that he answered, replied "144."

The following anecdotes are of a different complexion, and may excite a smile.

Père Bouhours was a French grammarian, who had been justly accused of paying too scrupulous an attention to the minutiae of letters. He was more solicitous of his *words* than his *thoughts*. It is said, that when he was dying, he called out to his friends (a correct grammarian to the last), "*Je vas, ou je vais mourir; l'un ou l'autre se dit!*"

When Malherbe was dying, he reprimanded his nurse for making use of a solecism in her language! And when his confessor represented to him the felicity of a future state in low and trite expressions, the dying critic interrupted him:—"Hold your tongue," he said; "your wretched style only makes me out of conceit with them!"

The favourite studies and amusements of the learned La Mothe le Vayer consisted in accounts of the most distant countries. He gave a striking proof of the influence of this master-passion, when death hung upon his lips. Bernier, the celebrated traveller, entering and drawing the curtains of his bed to take his eternal farewell, the dying man turning to him, with a faint voice inquired, "Well, my friend, what news from the Great Mogul?"

#### SCARRON.

SCARRON, as a burlesque poet (but no other comparison exists), had his merit, but is now little read; for the uniformity of the burlesque style is as intolerable as the uniformity of the serious. From various sources we may collect some uncommon anecdotes, although he was a mere author.

Few are born with more flattering hopes than was Scarron. His father, a counsellor with an income of 25,000 livres, married a second wife, and the lively Scarron soon became the object of her hatred. He studied, and travelled, and took the clerical tonsure; but discovered dispositions more suitable to the pleasures of his age than to the gravity of his profession. He formed an acquaintance with the wits of the times; and in the carnival of 1638 committed a youthful extravagance, for which his remaining days formed a continual punishment. He disguised himself as a

savage; the singularity of a naked man attracted crowds. After having been hunted by the mob, he was forced to escape from his pursuers, and concealed himself in a marsh. A freezing cold seized him, and threw him, at the age of 27 years, into a kind of palsy; a cruel disorder which tormented him all his life. "It was thus," he says, "that pleasure deprived me suddenly of legs which had danced with elegance, and of hands which could manage the pencil and the lute."

Goujet, in his *Bibliothèque Française*, vol. xvi. p. 307, without stating this anecdote, describes his disorder as an acrid humour, distilling itself on his nerves, and baffling the skill of his physicians; the sciatica, rheumatism, in a word, a complication of maladies attacked him, sometimes successively, sometimes together, and made of our poor Abbé a sad spectacle. He thus describes himself in one of his letters, and who could be in better humour?

"I have lived to thirty: if I reach forty, I shall only add many miseries to those which I have endured these last eight or nine years. My person was well made, though short; my disorder has shortened it still more by a foot. My head is a little broad for my shape; my face is full enough for my body to appear very meagre; I have hair enough to render a wig unnecessary; I have got many white hairs, in spite of the proverb. My teeth, formerly square pearls, are now of the colour of wood, and will soon be of slate. My legs and thighs first formed an obtuse angle, afterwards an equilateral angle, and, at length, an acute one. My thighs and body form another; and my head, always dropping on my breast, makes me not ill represent a Z. I have got my arms shortened as well as my legs, and my fingers as well as my arms. In a word, I am an abridgment of human miseries."

It is said in the *Séguisiana*, p. 87, that he had the free use of nothing but his tongue and his hands; and that he wrote on a portfolio, which was placed on his knees.

Balzac said of Scarron, that he had gone further in insensibility than the stoics, who were satisfied in appearing insensible to pain; but Scarron was gay, and amused all the world with his sufferings.

He portrays himself thus humorously in his address to the queen:

Je ne regarde plus qu'en bas,  
Je suis torticolis, j'ai la tête penchante;  
Ma mine devient si plaisante.  
Que quand on en rirot, je ne m'en blaindrois pas.

"I can only see under me; I am wry-necked; my head hangs down; my appearance is so dull, that if people laugh, I shall not complain."

He says elsewhere,

Parmi les torticolis  
Je passe pour des plus jolis.

"Among your wry-necked people I pass for one of the handsomest."

After having suffered this distortion of shape, and these acute pains for four years, he quitted his usual residence, the quarter du Marais, for the baths of the faubourg Saint Germain. He took leave of his friends, by addressing some verses to them, entitled, *Adieux aux Marais*; in this piece



he highly praises many celebrated persons. When he was brought into the street in a chair, the pleasure of seeing himself there once more overcame the pains which the motion occasioned, and he has celebrated the transport by an ode, which has for title, "The Way from le Marais to the Fauxbourg Saint Germain."

These and other baths which he tried had no effect on his miserable disorder. But a new affliction was added to the catalogue of his griefs.

His father, who had hitherto contributed to his necessities, having joined a party against Cardinal Richelieu, was exiled. This affair was rendered still more unfortunate by his mother-in-law with her children at Paris, in the absence of her husband, appropriating the money of the family to her own use.

Hitherto Scarron had had no connexion with Cardinal Richelieu. The behaviour of his father had even rendered his name disagreeable to the minister, who was by no means prone to forgiveness. Scarron, however, when he thought his passion had moderated, ventured to present a petition, which is considered by the critics as one of his happiest productions. Richelieu permitted it to be read to him, and acknowledged that it afforded him much pleasure, and that it was *pleasantly dated*. This pleasant date is thus given by Scarron:

Fait à Paris dernier jour d'Octobre,  
Par moi, Scarron, qui malgré moi suis sobre,  
L'an que l'on prit le fameux Perpignan,  
Et, sans canon, la ville de Sedan.

At Paris done, the last day of October,  
By me, Scarron, who wanting wine, am sober,  
The year they took fam'd Perpignan,  
And, without cannon-ball, Sedan.

This was flattering the minister adroitly in two points very agreeable to him. The poet augured well of the dispositions of the cardinal, and lost no time to return to the charge, by addressing an ode to him, to which he gave the title of *THANKS*, as if he had already received the favours which he hoped he should receive! But all was lost by the death of the cardinal. In this ode I think he has caught the leading idea from a hymn of Ronsard; Catherine of Medicis was prodigal of her *promises*, and for this reason Ronsard dedicated to her the hymn to *PROMISE*.

When Scarron's father died he brought his mother-in-law into court; and, to complete his misfortunes, lost his suit. The cases which he drew up for the occasion were so extremely burlesque, that the world could not easily conceive how a man could amuse himself so pleasantly on a subject on which his existence depended.

The successor of Richelieu, the Cardinal Mazarin, was insensible to his applications. He did nothing for him, although the poet dedicated to him his *Typhon*, a burlesque poem, in which the author describes the wars of the giants with the gods. Our bard was so irritated at this neglect, that he suppressed a sonnet he had written in his favour, and aimed at him several satirical bullets. Scarron, however, consoled himself for this kind of disgrace with those select friends who were not inconstant in their visits to him. The Bishop of Mans, also,

solicited by a friend, gave him a living in his diocese. When Scarron had taken possession of it, he began his *Roman Comique*, ill translated into English by *Comical Romance*. He made friends by his dedications. Such resources were indeed necessary, for he not only lived well, but had made his house an asylum for his two sisters, who there found refuge from an unfeeling stepmother.

It was about this time that the beautiful and accomplished Mademoiselle D'Aubigné, afterwards so well known by the name of Madame de Maintenon, she who was to be one day the mistress, if not the queen of France, formed with Scarron the most romantic connexion. She united herself in marriage with one whom she well knew might be a lover, but could not be a husband. It was indeed amidst that literary society she formed her taste and embellished with her presence his little residence, where the most polished courtiers and some of the finest geniuses of Paris, the party formed against Mazarin, called *La Fronde*, met. Such was the influence this marriage had over Scarron, that after this period his writings became more correct and more agreeable than those which he had previously composed. Scarron, on his side, gave a proof of his attachment to Madame de Maintenon; for by marrying her he lost his living of Mans. But though without wealth, we are told in the Segraisiana, that he was accustomed to say, that "his wife and he would not live uncomfortably by the produce of his estate and the *Marquise of Quinet*." Thus he called the revenue which his compositions produced, and *Quinet* was his bookseller.

Scarron addressed one of his dedications to his dog, to ridicule those writers who dedicate their works indiscriminately, though no author has been more liberal of dedications than himself; but, as he confessed, he made dedication a kind of business. When he was low in cash he always dedicated to some lord, whom he praised as warmly as his dog, but whom probably he did not esteem as much.

Segrais informs us, that when Scarron was visited, previous to general conversation his friends were taxed with a perusal of whatever he had written since he saw them before. One day Segrais and a friend calling on him, "Take a chair," said our author, "and let me try on you my *Roman Comique*." He took his manuscript, read several pages, and when he observed that they laughed, he said, "Good, this goes well; my book can't fail of success, since it obliges such able persons as yourselves to laugh;" and then remained silent to receive their compliments. He used to call this, *trying on his romance*, as a tailor tries his coat. He was agreeable and diverting in all things, even in his complaints and passions. Whatever he conceived he immediately too freely expressed; but his amiable lady corrected him of this in three months after marriage!

He petitioned the Queen, in his droll manner, to be permitted the honour of being her *patient*!

\* A friend would translate, "malade de la reine, the queen's sick man." I think there is more humour in supposing her majesty to be his physician; in which light Scarron might consider her for a pension of 500 crowns.

by right of office. These verses form a part of his address to her majesty :

Scarron, par le grace de Dieu,  
Malade indigne de la reine,  
Homme n'ayant ni feu, ni lieu,  
Mais bien du mal et de la peine ;  
Hôpital allant et venant,  
Des jambes d'autrui cheminant,  
Des siennes n'ayant plus l'usage,  
Souffrant beaucoup, dormant bien peu,  
Et pourtant faisant par courage  
Bonne mine et fort mauvais jeu.

"Scarron, by the grace of God, an unworthy patient of the Queen; a man without a house, though a moving hospital of disorders; walking only with other people's legs, with great suffering, but little sleep; and yet, in spite of all, very courageously showing a hearty countenance, though indeed he plays a losing game."

She smiled, granted the title, and, what was better, added a small pension, which losing, by lampooning the minister, Mazarin, Fouquet generously granted him a more considerable one.

The termination of the miseries of this facetious genius was now approaching. To one of his friends, who was taking leave of him for some time, Scarron said, "I shall soon die; the only regret I have in dying is not to be enabled to leave some property to my wife, who is possessed of infinite merit, and whom I have every reason imaginable to admire and to praise."

One day he was seized with so violent a fit of the hiccough, that his friends now considered his prediction would soon be verified. When it was over, "if ever I recover," cried Scarron, "I will write a bitter satire against the hiccough." The satire, however, was never written, for he died soon after. A little before his death, when he observed his relations and domestics weeping and groaning, he was not much affected, but humorously told them, "My children, you will never weep for me so much as I have made you laugh." A few moments before he died, he said, that "he never thought it was so easy a matter to laugh at the approach of death."

The burlesque compositions of Scarron are now neglected by the French. This species of writing was much in vogue till attacked by the critical Boileau, who annihilated such puny writers as D'Assoucy and Dulot, with their stupid admirers. It is said he spared Scarron because his merit, though it appeared but at intervals, was uncommon. Yet so much were burlesque verses the fashion after Scarron's works, that the booksellers would not publish poems, but with the word "Burlesque" in the title-page. In 1649 appeared a poem, which shocked the pious, entitled "The Passion of our Lord, in *burlesque Verses*."

Swift, in his dotage, appears to have been gratified by such puerilities as Scarron frequently wrote. An ode which Swift calls "A Lilliputian Ode," consisting of verses of three syllables, probably originated in a long epistle in verses of three syllables, which Scarron addressed to Sarrazin. It is pleasant, and the following lines will serve as a specimen.

*Épître à Mr. Sarrazin.*

Sarrazin  
Mon voisin,  
Cher ami,  
Qu'a demi,  
Je ne voi,  
Dont ma foi  
J'ai depit  
Un petit.  
N'es-tu pas  
Barrabas,  
Busiris,  
Phalaris,  
Gancelon,  
Le Felon ?

He describes himself

Un pauvre,  
Très maigre,  
Au col tors,  
Dont le corps  
Tout tortu,  
Tout bossu.  
Suranne,  
Decharné,  
Est réduit,  
Jour et nuit,  
A souffrir  
Sans guerir  
Des tourmens  
Vehemens.

He complains of Sarrazin's not visiting him, threatens to reduce him into powder if he comes not quickly; and concludes,

Mais pourtant  
Repentant  
Si tu viens  
Et te tiens  
Seulement  
Un moment  
Avec nous  
Mon courroux  
Finira,  
Et CÆTERA.

The Roman Comique of our author is well known, and abounds with pleasantry, with wit and character. His "Virgile Travestie" it is impossible to read long: this we likewise feel in "Cotton's Virgil travestied," which has notwithstanding considerable merit. Buffoonery after a certain time exhausts our patience. It is the chaste actor only who can keep the attention awake for a length of time. It is said that Scarron intended to write a tragedy; this perhaps would not have been the least facetious of his burlesques.

PETER CORNEILLE.

Exact Racine and CORNEILLE's noble fire -  
Show'd us that France had something to admire. -  
POPE.

THE great Corneille having finished his studies, devoted himself to the bar; but this was not the stage on which his abilities were to be displayed

—He followed the occupation of a lawyer for some time, without taste, and without success. A trifling circumstance discovered to the world and to himself a different genius. A young man who was in love with a girl of the same town, having solicited him to be his companion in one of those secret visits which he paid to the lady, it happened that the stranger pleased infinitely more than his introducer. The pleasure arising from this adventure excited in Corneille a talent which had hitherto been unknown to him, and he attempted, as if it were by inspiration, dramatic poetry. On this little subject, he wrote his comedy of *Mélite*, in 1625. At that moment the French drama was at a low ebb; the most favourable ideas were formed of our juvenile poet, and comedy, it was expected, would now reach its perfection. After the tumult of approbation had ceased, the critics thought that *Mélite* was too simple and barren of incident. Angered by this criticism, our poet wrote his *Clitandre*, and in that piece has scattered incidents and adventures with such a licentious profusion, that the critics say he wrote it rather to expose the public taste than to accommodate himself to it. In this piece the persons combat on the theatre; there are murders and assassinations; heroines fight; officers appear in search of murderers, and women are disguised as men. There is matter sufficient for a romance of ten volumes; "And yet (says a French critic) nothing can be more cold and tiresome." He afterwards indulged his natural genius in various other performances; but began to display more forcibly his tragic powers in *Medea*. A comedy which he afterwards wrote was a very indifferent composition. He regained his full lustre in the famous *Cid*, a tragedy, of which he preserved in his closet translations in all the European languages, except the Slavonian and the Turkish. He pursued his poetical career with uncommon splendour in the *Horaces*, *Cinna*, and at length in *Policuctes*; which productions (the French critics say) can never be surpassed.

At length the tragedy of "Pertharite" appeared, and proved unsuccessful. This so much disgusted our veteran bard, that, like Ben Jonson, he could not conceal his chagrin in the preface. There the poet tells us that he renounces the theatre for ever! and indeed this *eternity* lasted for *several years*!

Disgusted by the fate of his unfortunate tragedy, he directed his poetical pursuits to a different species of composition. He now finished his translation in verse, of the "Imitation of Jesus Christ, by Thomas à Kempis." This work, perhaps from the singularity of its dramatic author becoming a religious writer, was attended with astonishing success. Yet Fontenelle did not find in this translation the prevailing charm of the original, which consists in that simplicity and *naïveté*, which are lost in the pomp of versification so natural to Corneille. "This book," he continues, "the finest that ever proceeded from the hand of man (since the gospel does not come from man) would not go so direct to the heart, and would not seize on it with such force, if it had not a natural and tender air, to which even that negligence which prevails in the style greatly contributes." Voltaire appears to confirm the

opinion of our critic, in respect to the translation: "It is reported that Corneille's translation of the Imitation of Jesus Christ has been printed thirty-two times; it is as difficult to believe this as it is to read the book once!"

Corneille seems not to have been ignorant of the truth of this criticism. In his dedication of it to the pope, he says, "The translation which I have chosen, by the simplicity of its style, precludes all the rich ornaments of poetry, and, far from increasing my reputation, must be considered rather as a sacrifice made to the glory of the Sovereign Author of all which I may have acquired by my poetical productions." This is an excellent elucidation of the truth of that precept of Johnson which respects religious poetry; but of which the author of "Calvary" seemed not to have been sensible. The merit of religious compositions appears, like this "Imitation of Jesus Christ," to consist in a simplicity inimical to the higher poetical embellishments; these are too human!

When Racine, the son, published a long poem on "Grace" taken in its holy sense, a most unhappy subject at least for poetry, it was said that he had written on *Grace* without *grace*.

During the space of six years Corneille rigorously kept his promise of not writing for the theatre. At length, overpowered by the persuasions of his friends, and probably by his own inclinations, he once more directed his studies to the drama. He recommenced in 1659, and finished in 1675. During this time he wrote ten new pieces, and published a variety of little religious poems, which, although they do not attract the attention of posterity, were then read with delight, and probably preferred to the finest tragedies by the good Catholics of the day.

In 1675 he terminated his career. In the last year of his life his mind became so enfeebled as to be incapable of thinking; and he died in extreme poverty. It is true that his uncommon genius had been amply rewarded; but amongst his talents we cannot count that of preserving those favours of fortune which he had acquired.

Fontenelle, his nephew, presents a minute and interesting description of this great man. I must first observe, what Marville says, that when he saw Corneille he had the appearance of a country tradesman, and that he could not conceive how a man of so rustic an appearance could put into the mouths of his Romans such heroic sentiments. Corneille was sufficiently large and full in his person; his air simple and vulgar; always negligent; and very little solicitous of pleasing by his exterior.—His face had something agreeable, his nose large, his mouth not unhandsome, his eyes full of fire, his physiognomy lively, with strong features, well adapted to be transmitted to posterity on a medal or bust. His pronunciation was not very distinct: and he read his verses with force, but without grace.

He was acquainted with polite literature, with history, and politics; but he generally knew them best as they related to the stage. For other knowledge he had neither leisure, curiosity, nor much esteem. He spoke little, even on subjects which he perfectly understood. He did not embellish what he said, and to discover the great Corneille it became necessary to read him.

He was of a melancholy disposition, had something blunt in his manner, and sometimes he appeared rude; but in fact he was no disagreeable companion, and made a good father and husband. He was tender, and his soul was very susceptible of friendship. His constitution was very favourable to love, but never to debauchery, and rarely to violent attachments. His soul was fierce and independent: it could never be managed, for it would never bend. This indeed rendered him very capable of portraying Roman virtue, but incapable of improving his fortune. Nothing equalled his incapacity for business but his aversion: the slightest troubles of this kind occasioned him alarm and terror. He was never satiated with praise, although he was continually receiving it; but if he was sensible to fame, he was far removed from vanity.

What Fontenelle observes of Corneille's love of fame is strongly proved by our great poet himself, in an epistle to a friend, in which we find the following remarkable description of himself; an instance that what the world calls vanity, at least interests in a great genius.

Nous nous aimons un peu, c'est notre foible à tous;

Le prix que nous valons qui le sçait mieux que nous ?

Et puis la mode en est, et la cour l'autorise,  
Nous parlons de nous même avec tout franchise,  
La fausse humilité ne met plus en crédit.

Je sçais ce que je vauz, et crois ce qu'on m'en dit,

Pour me faire admirer je ne fais point de ligue;  
J'ai peu de voix pour moi, mais je les ai sans brigue;

Et mon ambition, pour faire plus de bruit  
Ne les va point quêter de réduit en réduit  
Mon travail sans appui monte sur le théâtre,  
Chacun en liberté l'y blâme ou l'idolâtre;  
Là, sans que mes amis prêchent leur sentiments,  
J'arrache quelquefois leurs applaudissemens;  
Là, content du succès que le mérite donne,  
Par d'illustres avis je n'éblouis personne;  
Je satisfais ensemble et peuple et courtisans;  
Et mes vers en tous lieux sont mes seuls partisans;  
Par leur seule beauté ma plume est estimée;  
Je ne dois qu'à moi seul toute ma renommée;  
Et pense toutefois n'avoir point de rival,  
A qui je fasse tort, en le traitant d'égal.

I give his sentiments in English verse with more faithfulness than elegance. To write with his energetic expression, one must feel oneself in a similar situation, which only one or two living writers can experience.

Self-love prevails too much in every state;  
Who, like ourselves, our secret worth can rate?  
Since 'tis a fashion authorized at court,  
Frankly our merits we ourselves report.  
A proud humility will not deceive;  
I know my worth; what others say, believe.  
To be admired I form no petty league:  
Few are my friends, but gain'd without intrigue.  
My bold ambition, destitute of grace,  
Scorns still to beg their votes from place to place.  
On the fair stage my scenic toils I raise,  
While each is free to censure or to praise:

And there, unaided by inferior arts,  
I snatch the applause that rushes from their hearts.

Content by Merit still to win the crown,  
With no illustrious names I cheat the town.  
The galleries thunder, and the pit commends;  
My verses, everywhere my only friends!  
'Tis from their charms alone my praise I claim;  
'Tis to myself alone, I owe my fame;  
And know no rival whom I fear to meet,  
Or injure, when I grant an equal seat.

Voltaire censures Corneille for making his heroes say continually they are great men. But in drawing the character of a hero he draws his own. All his heroes are only so many Corneilles in different situations.

Thomas Corneille attempted the same career as his brother: perhaps his name was unfortunate, for it naturally excited a comparison which could not be favourable to him. Gaçon, the Dennis of his day, wrote the following smart impromptu under his portrait:

Voyant le portrait de Corneille,  
Gardez vous de crier merveille!  
Et dans vos transports n'allez pas,  
Prendre ici Pierre pour Thomas.

## POETS.

IN all ages there has existed an anti-poetical party. This faction consists of those frigid intellects incapable of that glowing expansion so necessary to feel the charms of an art, which only addresses itself to the imagination; or of writers who, having proved unsuccessful in their court to the muses, revenge themselves by reviling them; and also of those religious minds who consider the ardent effusions of poetry as dangerous to the morals and peace of society.

Plato, amongst the ancients, is the model of those moderns who profess themselves to be ANTI-POETICAL. This writer, in his ideal republic, characterises a man who occupies himself with composing verses as a very dangerous member of society, from the inflammatory tendency of his writings. It is by arguing from its abuse, that he decries this enchanting talent. At the same time it is to be recollected, that no head was more finely organized for the visions of the muse than Plato's: he was a true poet, and had addicted himself in his prime of life to the cultivation of the art, but perceiving that he could not surpass his inimitable original, Homer, he employed this insidious manner of depreciating his works. In the Phædrus he describes the feelings of a genuine Poet. To become such, he says, it will never be sufficient to be guided by the rules of art, unless we also feel the ecstasies of that *furore*, almost divine, which in this kind of composition is the most palpable and least ambiguous character of a true inspiration. Cold minds, ever tranquil and ever in possession of themselves, are incapable of producing exalted poetry; their verses must always be feeble, diffusive, and leave no impression; the verses of those who are endowed with a strong and lively imagination, and

who, like Homer's personification of Discord, have their heads incessantly in the skies, and their feet on the earth, will agitate you, burn in your heart, and drag you along with them; breaking like an impetuous torrent, and swelling your breast with that enthusiasm with which they are themselves possessed.

Such is the character of a poet in a poetical age!—The tuneful race have many corporate bodies of mechanics: Pontypool manufacturers, inlayers, burnishers, gilders, and filers!

Men of taste are sometimes disgusted in turning over the works of the anti-poetical, by meeting with gross raileries and false judgments concerning poetry and poets. Locke has expressed a marked contempt of poets; but we see what ideas he formed of poetry by his warm panegyric of one of Blackmore's epics! and besides he was himself a most unhappy poet! Selden, a scholar of profound erudition, has given us his opinion concerning poets. "It is ridiculous for a lord to print verses; he may make them to please himself. If a man in a private chamber twirls his band-strings, or plays with a rush to please himself, it is well enough; but if he should go into Fleet-street, and sit upon a stall and twirl a band-string, or play with a rush, then all the boys in the street would laugh at him."—As if "the sublime and the beautiful" are to be compared to the twirling of a band-string, or playing with a rush!—A poet, related to an illustrious family, and who did not write unpoetically, entertained a far different notion concerning poets. So persuaded was he that to be a true poet required an elevated mind, that it was a maxim with him, that no writer could be a excellent poet who was not descended from a noble family. This opinion is as absurd as that of Selden's:—but when one party will not grant enough, the other always assumes too much. The great Pascal, whose extraordinary genius was discovered in the sciences, knew little of the nature of poetical beauty. He said "Poetry has no settled object." This was the decision of a geometrician, not of a poet. "Why should he speak of what he did not understand?" asked the lively Voltaire. Poetry is not an object which comes under the cognizance of philosophy or wit.

Longuerue had profound erudition; but he decided on poetry in the same manner as those learned men. Nothing so strongly characterises such literary men as the following observations in the Longuerue, p. 170.

"There are two books on Homer, which I prefer to Homer himself. The first is *Antiquitates Homerice* of Feithius, where he has extracted everything relative to the usages and customs of the Greeks; the other is *Homeri Gnomologia per Duportum*, printed at Cambridge. In these two books is found everything valuable in Homer, without being obliged to get through his *Contes à dormir debout*!" Thus men of science decide on men of taste! There are who study Homer and Virgil as the blind travel through a fine country, merely to get to the end of their journey. It was observed at the death of Longuerue that in his immense library not a volume of poetry was to be found. He had formerly read poetry, for indeed he had read everything. Racine tells us, that when young he paid him a visit; the conversation turned on

poets; our erudit reviewed them all with the most ineffable contempt of the poetical talent, from which he said we learn nothing. He seemed a little charitable towards Ariosto.—"As for that madman, (said he) he has amused me sometimes." Dacier, a poetical pedant after all, was asked who was the greater poet, Homer or Virgil? he honestly answered, "Homer by a thousand years!"

But it is mortifying to find among the anti-poetical even poets themselves! Malherbe, the first poet in France in his day, appears little to have esteemed the art. He used to say that "a good poet was not more useful to the state than a skilful player of nine-pins!" Malherbe wrote with costly labour. When a poem was shown to him which had been highly commended, he sarcastically asked if it would "lower the price of bread?" In these instances he maliciously confounded the useful with the agreeable arts. Be it remembered that Malherbe had a cynical heart, cold and unfeeling; his character may be traced in his poetry; labour, and correctness, without one ray of enthusiasm.

Le Clerc was a scholar not entirely unworthy to be ranked amongst the Lockes, the Seldens, and the Longuerues; and his opinions are as just concerning poets. In the Parthasiana he has written a treatise on poets in a very unpoetical manner. I shall notice his coarse raileries relating to what he calls "the personal defects of poets." In vol. i. p. 33, he says, "In the Scaligerana we have Joseph Scaliger's opinion concerning poets. 'There never was a man who was a poet, or addicted to the study of poetry, but his heart was puffed up with his greatness.'—This is very true. The poetical enthusiasm persuades those gentlemen, that they have something in them superior to others, because they employ a language peculiar to themselves. When the poetic furor seizes them, its traces frequently remain on their faces, which make connoisseurs say with Horace,

Aut insanit homo, aut versus facit.

There goes a madman or a bard!

Their thoughtful air and melancholy gait make them appear insane; for, accustomed to versify while they walk, and to bite their nails in apparent agonies, their steps are measured and slow, and they look as if they were reflecting on something of consequence, although they are only thinking, as the phrase runs, of nothing!" He proceeds in the same elegant strain to enumerate other defects. I have only transcribed the above description of our jocular scholar, with an intention of describing those exterior marks of that fine enthusiasm, of which the poet is peculiarly susceptible, and which have exposed many an elevated genius to the ridicule of the vulgar.

I find this admirably defended by Charpentier: "Men may ridicule as much as they please those gesticulations and contortions which poets are apt to make in the act of composing; it is certain however that they greatly assist in putting the imagination into motion. These kinds of agitation do not always show a mind which labours with its sterility; they frequently proceed from a mind which excites and animates itself. Quintilian has nobly compared them to those lashings of his tail which a lion gives himself when he is

preparing to combat. Persius, when he would give us an idea of a cold and languishing oration, says that its author did not strike his desk nor bite his nails.

*Nec pluteum cædit, nec demorsos sapit ungues."*

These exterior marks of enthusiasm may be illustrated by the following curious anecdote:—Domenichino, the painter, was accustomed to act the characters of all the figures he would represent on his canvas, and to speak aloud whatever the passion he meant to describe could prompt. Painting the martyrdom of St. Andrew, Carracci one day caught him in a violent passion, speaking in a terrible and menacing tone. He was at that moment employed on a soldier who was threatening the saint. When this fit of enthusiastic abstraction had passed, Carracci ran and embraced him, acknowledging that Domenichino had been that day his master; and that he had learnt from him the true manner to succeed in catching the expression; that great pride of the painter's art.

Thus different are the sentiments of the intelligent and the unintelligent on the same subject. A Carracci embraced a kindred genius for what a Le Clerc or a Selden would have ridiculed.

Poets, I confess, frequently indulge in *reveries*, which, though they offer no charms to their friends, are too delicious to forego. In the ideal world, peopled with all its fairy inhabitants, and ever open to their contemplation, they travel with an unwearied foot. Crèbillon, the celebrated tragic poet, was enamoured of solitude, that he might there indulge, without interruption, in those fine romances with which his imagination teemed. One day when he was in a deep reverie, a friend entered hastily: "Don't disturb me," cried the poet; "I am enjoying a moment of happiness: I am going to hang a villain of a minister, and banish another who is an idiot."

Amongst the anti-poetical may be placed the father of the great monarch of Prussia. George the Second was not more the avowed enemy of the muses. Frederic would not suffer the prince to read verses; and when he was desirous of study, or of the conversation of literary men, he was obliged to do it secretly. Every poet was odious to his majesty. One day, having observed some lines written on one of the doors of the palace, he asked a courtier their signification. They were explained to him; they were Latin verses composed by Wachter, a man of letters, then resident at Berlin. The king immediately sent for the bard, who came warm with the hope of receiving a reward for his ingenuity. He was astonished however to hear the king, in a violent passion, accost him, "I order you immediately to quit this city and my kingdom." Wachter took refuge in Hanover. As little indeed was this anti-poetical monarch a friend to philosophers. Two or three such kings might perhaps renovate the ancient barbarism of Europe. Barratier, the celebrated child, was presented to his majesty as a prodigy of erudition; the king, to mortify our ingenious youth, coldly asked him, "If he knew the law?" The learned boy was constrained to acknowledge that he knew nothing of law. "Go," was the reply of this Augustus, "Go, and study

it before you give yourself out as a scholar." Poor Barratier renounced for this pursuit his other studies, and persevered with such ardour that he became an excellent lawyer at the end of fifteen months; but his exertions cost him at the same time his life!

Every monarch, however, has not proved so destitute of poetic sensibility as this Prussian. Francis I. gave repeated marks of his attachment to the favourites of the muses, by composing several occasional sonnets, which are dedicated to their eulogy. Andrelin, a French poet, enjoyed the happy fate of Oppian, to whom the emperor Caracalla counted as many pieces of gold as there were verses in one of his poems; and with great propriety they have been called "golden verses." Andrelin when he recited his poem on the conquest of Naples before Charles VIII. received a sack of silver coin, which with difficulty he carried home. Charles IX., says Brantome, loved verses, and recompensed poets, not indeed immediately, but gradually, that they might always be stimulated to excel. He used to say that poets resembled race-horses, that must be fed but not fattened, for then they were good for nothing. Marot was so much esteemed by kings, that he was called the poet of princes, and the prince of poets.

In the early state of poetry what honours were paid to its votaries! Ronsard, the French Chaucer, was the first who carried away the prize at the Floral Games. This meed of poetic honour was an eglantine composed of silver. The reward did not appear equal to the merit of the work and the reputation of the poet; and on this occasion the city of Toulouse had a Minerva of solid silver cast, of considerable value. This image was sent to Ronsard, accompanied by a decree, in which he was declared, by way of eminence, "The French poet."

It is a curious anecdote to add, that when, at a later period, a similar Minerva was adjudged to Maynard for his verses, the Capitouls of Toulouse, who were the executors of the Floral gifts, to their shame, out of covetousness, never obeyed the decision of the poetical judges. This circumstance is noticed by Maynard in an epigram, which bears this title; *On a Minerva of silver, promised but not given.*

The anecdote of Margaret of Scotland (wife of the Dauphin of France), and Alain the poet, is perhaps generally known. Who is not charmed with that fine expression of her poetical sensibility? The person of Alain was repulsive, but his poetry had attracted her affections. Passing through one of the halls of the palace, she saw him sleeping on a bench: she approached and kissed him. Some of her attendants could not conceal their astonishment that she should press with her lips those of a man so frightfully ugly. The amiable princess answered, smiling, "I did not kiss the man, but the mouth which has uttered so many fine things."

The great Colbert paid a pretty compliment to Boileau and Racine. This minister, at his villa, was enjoying the conversation of our two poets, when the arrival of a prelate was announced: turning quickly to the servant, he said, "Let him be shown everything except myself!"

To such attentions from this great minister, Boileau alludes in these verses :

Plus d'un grand, m'aima jusques à la tendresse ;  
Et ma vue à Colbert inspiroit l'allégresse.

Several pious persons have considered it as highly meritable to abstain from the reading of poetry ! A good father, in his account of the last hours of Madame Racine, the lady of the celebrated tragic poet, pays high compliments to her religious disposition, which, he says, was so austere, that she would not allow herself to read poetry, as she considered it to be a dangerous pleasure ; and he highly commends her for never having read the tragedies of her husband. Arnauld, though so intimately connected with Racine for many years, had not read his compositions. When, at length, he was persuaded to read Phœdra, he declared himself to be delighted, but complained that the poet had set a dangerous example, in making the manly Hypolitus dwindle to an effeminate lover. As a critic, Arnauld was right ; but Racine had his nation to please. Such persons entertain notions of poetry similar to that of an ancient father, who calls poetry the wine of Satan ; or to that of the religious and austere Nicole, who was so ably answered by Racine : he said, that dramatic poets were public poisoners, not of bodies, but of souls.

Poets, it is acknowledged, have foibles peculiar to themselves. They sometimes act in the daily commerce of life as if every one was concerned in the success of their productions. Poets are too frequently merely poets. Segrais has recorded that the following maxim of Rocheloucault was occasioned by reflecting on the characters of Boileau and Racine. "It displays," he writes, "a great poverty of mind to have only one kind of genius." On this Segrais observes, and Segrais knew them intimately, that their conversation only turned on poetry ; take them from that, and they knew nothing. It was thus with one Du Perrier, a good poet, but very poor. When he was introduced to Pelisson, who wished to be servicable to him, the minister said, "In what can he be employed ? He is only occupied by his verses."

All these complaints are not unfounded ; yet, perhaps, it is unjust to expect from an excellent artist all the petty accomplishments of frivolous persons, who have studied no art but that of practising on the weaknesses of their friends. The enthusiastic votary, who devotes his days and nights to meditations on his favourite art, will rarely be found that despicable thing, a mere man of the world. Du Bos has justly observed, that men of genius, born for a particular profession, appear inferior to others when they apply themselves to other occupations. That absence of mind which arises from their continued attention to their ideas, renders them awkward in their manners. Such defects are even a proof of the activity of genius.

It is a common foible with poets to read their verses to friends. Segrais has ingeniously observed, to use his own words, "When young I used to please myself in reciting my verses indifferently to all persons ; but I perceived when Scarron, who was my intimate friend, used to take

his portfolio and read his verses to me, although they were good, I frequently became weary. I then reflected, that those to whom I read mine, and who, for the greater part, had no taste for poetry, must experience the same disagreeable sensation. I resolved for the future to read my verses only to those who entreated me, and to read but few at a time. We flatter ourselves too much ; we conclude that what pleases us must please others. We will have persons indulgent to us, and frequently we will have no indulgence for those who are in want of it." An excellent hint for young poets, and for those old ones who carry odes and elegies in their pockets, to inflict the pains of the torture on their friends.

The affection which a poet feels for his verses has been frequently extravagant. Bayle, ridiculing that parental tenderness which writers evince for their poetical compositions, tells us, that many having written epitaphs on friends whom they believed on report to have died, could not determine to keep them in their closet, but suffered them to appear in the lifetime of those very friends whose death they celebrated. In another place he says, that such is their infatuation for their productions, that they prefer giving to the public their panegyrics of persons whom afterwards they satirized, rather than suppress the verses which contain those panegyrics. We have many examples of this in the poems, and even in the epistolary correspondence of modern writers. It is customary with most authors, when they quarrel with a person after the first edition of their work, to cancel his eulogies in the next. But poets and letter-writers frequently do not do this ; because they are so charmed with the happy turn of their expressions, and other elegancies of composition, that they prefer the praise which they may acquire for their style to the censure which may follow from their inconsistency.

After having given a hint to young poets, I shall offer one to veterans. It is a common defect with them that they do not know when to quit the muses in their advanced age. Bayle says, "Poets and orators should be mindful to retire from their occupations, which so peculiarly require the fire of imagination ; yet it is but too common to see them in their career, even in the decline of life. It seems as if they would condemn the public to drink even the lees of their nectar." Afer and Daurat were both poets who had acquired considerable reputation, but which they overturned when they persisted to write in their old age without vigour and without fancy.

What crowds of these impenitently bold,  
In sounds and jingling syllables grown old,  
They run on poets, in a raging vein,  
E'en to the drugs and squeezings of the brain :  
Strain out the last dull droppings of their sense,  
And rhyme with all the rage of impotence.

POPE.

It is probable he had Wycherley in his eye when he wrote this. The veteran bard latterly scribbled much indifferent verse ; and Pope had freely given his opinion, by which he lost his friendship !

It is still worse when aged poets devote their exhausted talents to *divine poems*, as did Waller ;

and Milton in his second epic. Such poems, observes Voltaire, are frequently entitled "*sacred poems*;" and *sacred* they are, for no one touches them. From a soil so arid what can be expected but insipid fruits? Corneille told Chevreau several years before his death, that he had taken leave of the theatre, for he had lost his poetical powers with his teeth.

Poets have sometimes displayed an obliquity of taste in their female favourites. As if conscious of the power of ennobling others, some have selected them from the lowest classes, whom, having elevated into divinities, they have addressed in the language of poetical devotion. The Chloe of Prior, after all his raptures, was a plump barmaid. Ronsard addressed many of his verses to Miss Cassandra, who followed the same occupation: in one of his sonnets to her, he fills it with a crowd of personages taken from the *Iliad*, which to the honest girl must have all been extremely mysterious. Colletet, a French bard, married three of his servants. His last lady was called *la belle Claudine*. Ashamed of such menial alliances, he attempted to persuade the world that he had married the tenth muse; and for this purpose published verses in her name. When he died, the vein of Claudine became suddenly dry. She indeed published her "*Adieux* to the Muses;" but it was soon discovered that all the verses of this lady, including her "*Adieux*," were the compositions of her husband.

Sometimes, indeed, the ostensible mistresses of poets have no existence; and a slight occasion is sufficient to give birth to one. Racan and Malherbe were one day conversing on their amours; that is, of selecting a lady who should be the object of their verses. Racan named one, and Malherbe another. It happening that both had the same name, Catharine, they passed the whole afternoon in forming it into an anagram. They found three: Arthenice, Eracinthe, and Charinté. The first was preferred; and many a fine ode was written in praise of the beautiful Arthenice!

Poets change their opinions of their own productions wonderfully at different periods of life. Baron Haller was in his youth warmly attached to poetic composition. His house was on fire, and to rescue his poems he rushed through the flames. He was so fortunate as to escape with his beloved manuscripts in his hand. Ten years afterwards he condemned to the flames those very poems which he had ventured his life to preserve.

Satirists, if they escape the scourge of the law, have reason to dread the cane of the satirised. Of this kind we have many anecdotes on record; but none more poignant than the following. Benserade was caned for lampooning the Duke d'Épernon. Some days afterwards he appeared at court, but being still lame from the rough treatment he had received, he was forced to support himself by a cane. A wit, who knew what had passed, whispered the affair to the queen. She, dissembling, asked him if he had the gout? "Yes, madam," replied our lame satirist, "and therefore I make use of a cane." "Not so," interrupted the malignant Bauru, "Benserade in this imitates those holy martyrs who are always represented with the instrument which occasioned their sufferings."

## ROMANCES.

ROMANCE has been elegantly defined as the offspring of FICTION and LOVE. Men of learning have amused themselves with tracing the epocha of romances; but the erudition is desperate which would fix on the inventor of the first romance: for what originates in nature, who shall hope to detect the shadowy outlines of its beginnings? The Theagenes and Chariclea of Heliodorus appeared in the fourth century; and this elegant prelate was the Grecian Fénelon. It has been prettily said, that posterior romances seem to be the children of the marriage of Theagenes and Chariclea. The Romance of "*The Golden Ass*," by Apuleius, which contains the beautiful tale of "*Cupid and Psyche*," remains unrivalled; while the "*Daphne and Chloe*" of Longus, in the old version of Amyot, is inexpressibly delicate, simple, and inartificial, but sometimes offends us, for nature there "plays her virgin fancies."

Beautiful as these compositions are, when the imagination of the writer is sufficiently stored with accurate observations on human nature, in their birth, like many of the fine arts, the zealots of an ascetic religion opposed their progress. However Heliodorus may have delighted those who were not insensible to the felicities of a fine imagination, and to the enchanting elegancies of style, he raised himself, among his brother ecclesiastics, enemies, who at length so far prevailed, that, in a synod, it was declared that his performance was dangerous to young persons, and that if the author did not suppress it, he must resign his bishopric. We are told he preferred his romance to his bishopric. Even so late as in Racine's time it was held a crime to peruse these unhallowed pages. He informs us that the first effusions of his muse were in consequence of studying that ancient romance, which his tutor observing him to devour with the keenness of a famished man, snatched from his hands and flung it in the fire. A second copy experienced the same fate. What could Racine do? He bought a third, and took the precaution of devouring it secretly till he got it by heart; after which he offered it to the pedagogue with a smile, to burn like the others.

The decision of these ascetic bigots was founded in their opinion of the immorality of such works. They alleged that the writers paint too warmly to the imagination, address themselves too forcibly to the passions, and in general, by the freedom of their representations, hover on the borders of indecency. Let it be sufficient, however, to observe, that those who condemned the liberties which these writers take with the imagination could indulge themselves with the Anacreontic voluptuousness of the wise *Solomon*, when sanctioned by the authority of the church.

The marvellous power of romance over the human mind is exemplified in this curious anecdote of oriental literature.

Mahomet found they had such an influence over the imaginations of his followers, that he has expressly forbidden them in his Koran; and the reason is given in the following anecdote. An Arabian merchant having long resided in Persia, returned to his own country while the prophet



was publishing his Koran. The merchant, among his other riches, had a treasure of romances concerning the Persian heroes. These he related to his delighted countrymen, who considered them to be so excellent, that the legends of the Koran were neglected, and they plainly told the prophet that the "Persian Tales" were superior to his. Alarmed, he immediately had a visitation from the angel Gabriel, declaring them impious and pernicious, hateful to God and Mahomet. This checked their currency; and all true believers yielded up the exquisite delight of poetic fictions for the insipidity of religious ones. Yet these romances may be said to have outlived the Koran itself; for they have spread into regions which the Koran could never penetrate. Even to this day Colonel Capper, in his travels across the Desert, saw "Arabians sitting round a fire, listening to their tales with such attention and pleasure, as totally to forget the fatigue and hardship with which an instant before they were entirely overcome." And Wood, in his journey to Palmyra:—"At night the Arabs sat in a circle drinking coffee, while one of the company diverted the rest by relating a piece of history on the subject of love or war, or with an extempore tale."

Mr. Ellis has given us "Specimens of the Early English Metrical Romances," and Ritson and Weber have printed two collections of them entire, valued by the poetical antiquary. Learned inquirers have traced the origin of romantic fiction to various sources.—From Scandinavia issued forth the giants, dragons, witches, and enchanters. The curious reader will be gratified by "Illustrations of Northern Antiquities," a volume in quarto; where he will find extracts from "the Book of Heroes" and "The Nibelungen Lay," with many other metrical tales from the old German, Danish, Swedish, and Icelandic languages. In the East, Arabian fancy bent her iris of many-softened hues over a delightful land of fiction; while the Welsh, in their emigration to Brittany, are believed to have brought with them their national fables. That subsequent race of minstrels known by the name of *Troubadours* in the South of France, composed their erotic or sentimental poems; and those romancers called *Trouveurs*, or finders, in the North of France, culled and compiled their domestic tales or *Fabliaux*, *Dits*, *Conte*, or *Lai*. Millot, Sainte Palaye, and Le Grand have preserved, in their "Histories of the Troubadours," their literary compositions. They were a romantic race of ambulatory poets; military and religious subjects their favourite themes; yet bold and satirical on princes, and even on priests: severe moralisers, though libertines in their verse; so refined and chaste in their manners, that few husbands were alarmed at the enthusiastic language they addressed to their wives. The most romantic incidents are told of their loves. But love and its grosser passion were clearly distinguished from each other in their singular intercourse with their "Dames." The object of their mind was separated from the object of their senses; the virtuous lady to whom they vowed their hearts, was in their language styled "*la dame de ses pensées*," a very distinct being from their other mistress. Such was the Platonic chimera that charmed in the age of chivalry; the Laura of

Petrarch might have been no other than "the lady of his thoughts."

From such productions in their improved state poets of all nations have drawn their richest inventions. The agreeable wildness of that fancy which characterised the Eastern nations was often caught by the Crusaders. When they returned home, they mingled in their own the customs of each country. The Saracens, being of another religion, brave, desperate, and fighting for their father-land, were enlarged to their fears, under the tremendous form of *Paynim Giants*, while the reader of that day followed with trembling sympathy the *Red-Cross Knight*. Thus fiction embellished religion, and religion invigorated fiction; and such incidents have enlivened the cantos of Ariosto, and adorned the epic of Tasso. Spenser is the child of their creation; and it is certain that we are indebted to them for some of the bold and strong touches of Milton. Our great poet marks his affection for "these lofty Fables and Romances, among which his young feet wandered." Collins was bewildered among their magical seductions; and Dr. Johnson was enthusiastically delighted by the old Spanish folio romance of "Felixmarte of Hircania," and similar works. The most ancient romances were originally composed in verse before they were converted into prose: no wonder that the lacerated members of the poet have been cherished by the sympathy of poetical souls. Don Quixote's was a very agreeable insanity.

The most voluminous of these ancient Romances is *Le Roman de Perceforest*. I have seen an edition in six small folio volumes, and its author has been called the French Homer by the writers of his age. In the class of romances of chivalry we have several translations in the black-letter. These books are very rare, and their price is as voluminous. It is extraordinary that these writers were so unconscious of their future fame, that not one of their names has travelled down to us. There were eager readers in their days, but not a solitary bibliographer! All these romances now require some indulgence for their prolixity, and their Platonic amours,—but they have not been surpassed in the wildness of their inventions, the ingenuity of their incidents, the simplicity of their style, and their curious manners. Many a Homer lies hid among them; but a celebrated Italian critic suggested to me that many of the fables of Homer are only disguised and degraded in the romances of chivalry. Those who vilify them as only barbarous imitations of classical fancy condemn them as some do Gothic architecture, as mere corruptions of a purer style: such critics form their decision by preconceived notions; they are but indifferent philosophers, and to us seem to be deficient in imagination.

As a specimen I select two romantic adventures:—

The title of the extensive romance of *Perceforest* is, "The most elegant, delicious, mellifluous, and delightful history of Perceforest, King of Great Britain, &c." The most ancient edition is that of 1528. The writers of these Gothic fables, lest they should be considered as mere triflers, pretended to an allegorical meaning concealed under the texture of their fable. From the

following adventure we learn the power of beauty in making *ten days* appear as *yesterday*! Alexander the Great, in search of Perceforest, parts with his knights in an enchanted wood, and each vows they will not remain longer than one night in one place. Alexander, accompanied by a page, arrives at Sebilla's castle, who is a sorceress. He is taken by her witcheries and beauty, and the page, by the lady's maid, falls into the same mistake as his master, who thinks he is there only one night. They enter the castle with deep wounds, and issue perfectly recovered. I transcribe the latter part as a specimen of the manner. When they were once out of the castle, the king said, "Truly, Floridas, I know not how it has been with me; but certainly Sebilla is a very honourable lady, and very beautiful, and very charming in conversation. Sire (said Floridas), it is true; but one thing surprises me:—how is it that our wounds have healed in one night? I thought at least ten or fifteen days were necessary. Truly, said the king, that is astonishing! Now king Alexander met Gadiffer, king of Scotland, and the valiant knight Le Tors. Well, said the king, have ye news of the king of England? Ten days we have hunted him, and cannot find him out. How, said Alexander, did we not separate *yesterday* from each other? In God's name, said Gadiffer, what means your majesty? It is *ten days*! Have a care what you say, cried the king. Sire, replied Gadiffer, it is so; ask Le Tors. On my honour, said Le Tors, the king of Scotland speaks truth. Then, said the king, some of us are enchanted. Floridas, didst thou not think we separated *yesterday*? Truly, truly, your majesty, I thought so! But when I saw our wounds healed in one night, I had some suspicion that we were *enchanted*."

In the old romance of Melusina, this lovely fairy, though to the world unknown as such, enamoured of Count Raymond, marries him, but first extorts a solemn promise that he will never disturb her on Saturdays. On those days the inferior parts of her body are metamorphosed to that of a mermaid, as a punishment for a former error. Agitated by the malicious insinuations of a friend, his curiosity and his jealousy one day conduct him to the spot she retired to at those times. It was a darkened passage in the dungeon of the fortress. His hand gropes its way till it feels an iron gate oppose it; nor can he discover a single chink, but at length perceives by his touch a loose nail; he places his sword in its head and screws it out. Through this hole he sees Melusina in the horrid form she is compelled to assume. That tender mistress, transformed into a monster bathing in a fount, flashing the spray of the water from a scaly tail! He repents of his fatal curiosity: she reproaches him, and their mutual happiness is for ever lost! The moral design of the tale evidently warns the lover to reverence a *Woman's Secret*!

Such are the works which were the favourite amusements of our English court, and which doubtless had a due effect in refining the manners of the age, in diffusing that splendid military genius, and that tender devotion to the fair sex, which dazzle us in the reign of Edward III., and through that enchanting labyrinth of History constructed by the gallant Froissart. In one of the revenue rolls of Henry III. there is an entry of

"Silver clasps and studs for his majesty's *great book of Romances*." Dr. Moore observes that the enthusiastic admiration of chivalry which Edward III. manifested during the whole course of his reign was probably in some measure owing to his having studied the *clasped book* in his great-grandfather's library.

The Italian romances of the fourteenth century were spread abroad in great numbers. They formed the polite literature of the day. But if it is not permitted to authors freely to express their ideas, and give full play to the imagination, these works must never be placed in the study of the rigid moralist. They, indeed, pushed their indelicacy to the verge of grossness, and seemed rather to seek than to avoid scenes, which a modern would blush to describe. They, to employ the expression of one of their authors, were not ashamed to name what God had created. Cinthio, Bandello, and others, but chiefly Boccaccio, rendered libertinism agreeable by the fascinating charms of a polished style and a luxuriant imagination.

This, however, must not be admitted as an apology for immoral works; for poison is not the less poison, even when delicious. Such works were, and still continue to be, the favourites of a nation stigmatised for being prone to impure amours. They are still curious in their editions, and are not parsimonious in their price for what they call an uncastrated copy. There are many Italians, not literary men, who are in possession of an ample library of these old novelists.

If we pass over the moral irregularities of these romances, we may discover a rich vein of invention, which only requires to be released from that rubbish which disfigures it, to become of an invaluable price. The *Decamerone*, the *Hecatemitte*, and the *Novellas* of these writers, translated into English, made no inconsiderable figure in the little library of our Shakespeare. Chaucer had been a notorious imitator and lover of them. His "Knight's Tale" is little more than a paraphrase of "Boccaccio's Teseide." Fontaine has caught all their charms with all their licentiousness. From such works, these great poets, and many of their contemporaries, frequently borrowed their plots; not uncommonly kindled at their flame the ardour of their genius; but bending too submissively to the taste of their age, in extracting the ore they have not purified it of the alloy. The origin of these tales must be traced to the inventions of the *Trouveurs*, who doubtless often adopted them from various nations. Of these tales, Le Grand has printed a curious collection; and of the writers Mr. Ellis observes, in his preface to "Way's Fabliaux," that the authors of the "Cento Novelle Antiche," Boccaccio, Bandello, Chaucer, Gower,—in short the writers of all Europe, have probably made use of the inventions of the elder fablers. They have borrowed their general outlines, which they have filled up with colours of their own, and have exercised their ingenuity in varying the drapery, in combining the groups, and in forming them into more regular and animated pictures.

We now turn to the French romances of the last century, called heroic, from the circumstance of their authors adopting the name of some hero.

In this manner has our author disguised his own private history; and blended in his works a number of little amours which passed at the court of Henry the Great. I might proceed in explaining these allegories; but what I have noticed will be sufficient to give an idea of the ingenuity of the author.

Fontenelle, in his introduction to his *Elogues*, has made a pretty comparison of this species of pastoral romance with that of chivalry, which turned the brain of Don Quixote. When he reads the inimitable acts of Amadis, so many castles forced, giants hacked, magicians confounded, he does not regret that these are only fables; but he adds, when I read the *Amireu*, where in a softened repose love occupies the minds of amiable heroes, where love decides on their fate, where wisdom itself preserves so little of its rigid air, that it becomes a zealous partisan of love, even to Adamas the sovereign druid, I then grieve that it is only a romance!

#### POETS LAUREAT.

THE present article is a sketch of the history of **POETS LAUREAT**, from a memoir of the French Academy, by the Abbé Resnel.

The custom of crowning poets is as ancient as poetry itself; it has indeed frequently varied: it existed, however, as late as the reign of Theodosius, when it was abolished as a remnant of paganism.

When the barbarians overspread Europe, few appeared to merit this honour, and fewer who could have read their works. It was about the time of **PETRARCH** that **POETRY** resumed its ancient lustre; he was publicly honoured with the **LAUREL CROWN**. It was in this century (the thirteenth) that the establishment of Bachelor and Doctor was fixed in the universities. Those who were found worthy of the honour obtained the *laurel of Bachelor*, or the *laurel of Doctor*; *Laurea Baccalaureatus*; *Laurea Doctoratus*. At their reception they not only assumed this title, but they also had a *crown of laurel* placed on their heads.

To this ceremony the ingenious writer attributes the revival of the custom. The poets were not slow in putting in their claims to what they had most a right; and their patrons sought to encourage them by these honourable distinctions.

The following formula is the exact style of those which are yet employed in the universities to confer the degree of Bachelor and Doctor, and serves to confirm the conjecture of Resnel.

"We, count and senator," (Count d'Anguillara, who bestowed the laurel on Petrarch) "for us and our College, declare FRANCIS PETRARCH, great poet and historian, and for a special mark of his quality of poet, we have placed with our hands on his head a *crown of laurel*, granting to him, by the tenor of these presents, and by the authority of King Robert, of the senate and the people of Rome, in the poetic, as well as in the historic art, and generally in whatever relates to the said arts, as well in this holy city as elsewhere, the free and entire power of reading, dis-

puting, and interpreting all ancient books, to make new ones, and compose poems, which, God assisting, shall endure from age to age."

In Italy these honours did not long flourish; although **TASSO** dignified the laurel crown by his acceptance of it. Many got crowned who were unworthy of the distinction. The laurel was even bestowed on **QUEMENO**, whose character is given in the *Dunciad*:

"Not with more glee, by hands pontific crown'd,  
With scarlet hats wide-waving circled round,  
Rome in her capitol saw *Quemeno* sit,  
Thron'd on seven hills, the Antichrist of wit."  
Canto II.

This man was made laureat, for the joke's sake; his poetry was inspired by his cups, a kind of poet who came in with the dessert; and he recited twenty thousand verses. He was rather the *arch-buffoon* than the *arch-poet* of Leo X., though honoured with the latter title. They invented for him a new kind of laureated honour, and in the intermixture of the foliage raised to Apollo, slyly inserted the vine and the cabbage leaves, which he evidently deserved, from his extreme dexterity in clearing the pontiff's dishes and emptying his goblets.

Urban VIII. had a juster and more elevated idea of the children of Fancy. It appears that he possessed much poetic sensibility. Of him it is recorded, that he wrote a letter to Chiabrera to felicitate him on the success of his poetry: letters written by a pope were then an honour only paid to crowned heads. One is pleased also with another testimony of his elegant dispositions. Charmed with a poem which Bracciolini presented to him, he gave him the surname of **DELLE-APE**, of the bees; which were the arms of this amiable pope. He, however, never crowned these favourite bards with the laurel, which, probably, he deemed unworthy of them.

In Germany the laureat honours flourished under the reign of Maximilian the First. He founded in 1504 a Poetical College at Vienna; reserving to himself and the regent the power of bestowing the laurel. But the institution, notwithstanding this well-concerted scheme, fell into disrepute, owing to a crowd of claimants who were fired with the rage of versifying, and who, though destitute of poetic talents, had the laurel bestowed on them. Thus it became a prostituted honour; and satires were incessantly levelled against the usurpers of the crown of Apollo: it seems, notwithstanding, always to have had charms in the eyes of the Germans, who did not reflect, as the Abbé elegantly expresses himself, that it faded when it passed over so many heads.

The Emperor of Germany retains the laureatship in all its splendour. The selected bard is called *Il Poeta Cesareo*. **APOSTOLO ZENO**, as celebrated for his erudition as for his poetic powers, was succeeded by that most enchanting poet, **METASTASIO**.

The French never had a *Poet Laureat*, though they had *Regal Poets*; for none were ever solemnly crowned. The Spanish nation, always desirous of titles and honour, seem to have known

that of the *Laureat*; but little information concerning it can be gathered from their authors.

Respecting our own country little can be said but what is mentioned by Selden. John Kay, who dedicated a History of Rhodes to Edward IV., takes the title of his *humble Poet Laureat*. Gower and Chaucer were laureats; so was likewise the rhyming Skelton to Henry VIII. In the Acts of Rymer, there is a charter of Henry VII. with the title of *pro Poeta Laureato*.

It does not appear that our poets were ever solemnly crowned as in other countries. Selden, after all his recondite researches, is satisfied with saying, that some trace of this distinction is to be found in our nation. It is, however, certain that our kings from time immemorial have placed a miserable dependent in their household appointment, who was sometimes called the *King's poet*, and the *King's versificator*. It is probable that at length the selected bard assumed the title of *Poet Laureat*, without receiving the honours of the ceremony; or at the most, the *crown of laurel* was a mere obscure custom practised at our universities, and not attended with great public distinction. It was often placed on the skull of a pedant than wreathed on the head of a man of genius.

#### ANGELO POLITIAN.

ANGELO POLITIAN, an Italian, was one of the most polished writers of the fifteenth century. Baillet has placed him amongst his celebrated children; for he was a writer at twelve years of age. The Muses indeed cherished him in his cradle, and the Graces hung round it their most beautiful wreaths. When he became professor of the Greek language, such were the charms of his lectures, that one Chalcondylas, a native of Greece, saw himself abandoned by his pupils, who resorted to the delightful disquisitions of the elegant Politian. Critics of various nations have acknowledged that his poetical versions have frequently excelled the originals. This happy genius was lodged in a most unhappy form; nor were his morals untainted; it is only in his literary compositions that he appears perfect.

Monnoye, in his edition of the *Menagiana*, as a specimen of his Epistles, gives a translation of the letter, which serves as prefatory and dedicatory; and has accompanied it by a commentary. The letter is replete with literature, though void of pedantry; a barren subject is embellished by his happy turns. It is addressed to his patron Monsignor Pietro de Medicis; and was written about a month before the writer's death. Perhaps no author has so admirably defended himself from the incertitude of criticism and the fastidiousness of critics. His wit and his humour are delicate; and few compositions are sprinkled with such Attic salt.

#### MY LORD!

You have frequently urged me to collect my letters, to revise and to publish them in a volume. I have now gathered them, that I might not omit any mark of that obedience which I owe to him, on whom I rest all my hopes, and all my prosperity. I have not, however, collected them all, because

that would have been a more laborious task than to have gathered the scattered leaves of the Sibyl. It was never, indeed, with an intention of forming my letters into one body that I wrote them, but merely as occasion prompted, and as the subjects presented themselves without seeking for them. I never retained copies except of a few, which less fortunate, I think, than the others, were thus favoured for the sake of the verses they contained. To form, however, a tolerable volume, I have also inserted some written by others, but only those with which several ingenious scholars favoured me, and which, perhaps, may put the reader in good humour with my own.

There is one thing for which some will be inclined to censure me; the style of my letters is very unequal; and, to confess the truth, I did not find myself always in the same humour, and the same modes of expression were not adapted to every person and every topic. They will not fail then to observe, when they read such a diversity of letters (I mean if they do read them), that I have composed not epistles, but (once more) miscellanies.

I hope, my Lord, notwithstanding this, that, amongst such a variety of opinions, of those who write letters, and of those who give precepts how letters should be written, I shall find some apology. Some, probably, will deny that they are Ciceronian. I can answer such, and not without good authority, that in epistolary composition we must not regard Cicero as a model. Another perhaps will say, that I imitate Cicero. And him I will answer by observing, that I wish nothing better than to be capable of grasping something of this great man, were it but his shadow!

Another will wish that I had borrowed a little from the manner of Pliny the orator, because his profound sense and accuracy were greatly esteemed. I shall oppose him by expressing my contempt of all the writers of the age of Pliny. If it should be observed, that I have imitated the manner of Pliny, I shall then screen myself by what Sidonius Apollinaris, an author who is by no means disreputable, says in commendation of his epistolary style. Do I resemble Symmachus? I shall not be sorry, for they distinguish his openness and conciseness. Am I considered in no wise resembling him? I shall confess that I am not pleased with his dry manner.

Will my letters be condemned for their length? Plato, Aristotle, Thucydides, and Cicero, have all written long ones. Will some of them be criticised for their brevity? I allege in my favour the examples of Dion, Brutus, Apollonius, Philostratus, Marcus Antoninus, Alciphron, Julian, Symmachus, and also Lucian, who vulgarly, but falsely, is believed to have been Phalaris.

I shall be censured for having treated of topics which are not generally considered as proper for epistolary composition. I admit this censure, provided while I am condemned, Seneca also shares in the condemnation. Another will not allow of a sententious manner in my letters; I will still justify myself by Seneca. Another, on the contrary, desires abrupt sententious periods; Dionysius shall answer him for me, who maintains, that pointed sentences should not be admitted into letters.

Is my style too perspicuous? It is precisely

that which Philostratus admires. Is it obscure? Such is that of Cicero to Atticus. Negligent? An agreeable negligence in letters is more graceful than elaborate ornaments. Laboured? Nothing can be more proper, since we send epistles to our friends as a kind of presents. If they display too nice an arrangement, the Halicarnassian shall vindicate me. If there is none; Artemon says there should be none.

Now as a good and pure Latinity has its peculiar taste, its manners, and (to express myself thus) its Atticisms; if in this sense a letter shall be found not sufficiently Attic, so much the better; for what was Herod the sophist censured? but that having been born an Athenian, he affected too much to appear one in his language. Should a letter seem too Attical; still better, since it was by discovering Theophrastus, who was no Athenian, that a good old woman of Athens laid hold of a word, and shamed him.

Shall one letter be found not sufficiently serious? I love to jest. Or is it too grave? I am pleased with gravity. Is another full of figures? Letters being the images of discourse, figures have the effect of graceful action in conversation. Are they deficient in figures? This is just what characterises a letter, this want of figures! Does it discover the genius of the writer? This frankness is recommended. Does it conceal it? The writer did not think proper to paint himself; and it is one requisite in a letter, that it should be void of ostentation. You express yourself, some one will observe, in common terms on common topics, and in new terms on new topics. The style is thus adapted to the subject. No, no, he will answer; it is in common terms you express new ideas, and in new terms common ideas. Very well! It is because I have not forgotten an ancient Greek precept which expressly recommends this.

It is thus by attempting to be ambidextrous I try to ward off attacks. My critics will however criticise me as they please. It will be sufficient for me, my Lord, to be assured of having satisfied you, by my letters, if they are good; or by my obedience, if they are not so.

Florence, 1494.

#### ORIGINAL LETTER OF QUEEN ELIZABETH.

In the Cottonian Library, Vespasian, F. III. is preserved a letter written by Queen Elizabeth (then Princess) to her sister Queen Mary. It appears by this epistle that Mary had desired to have her picture; and in gratifying the wishes of her majesty, Elizabeth accompanies the present with the following elaborate letter. It bears no date of the year in which it was written; but her place of residence is marked to be at Hatfield. There she had retired to enjoy the silent pleasures of a studious life, and to be distant from the dangerous politics of the time. When Mary died, Elizabeth was at Hatfield; the letter must have been written shortly before this circumstance took place. She was at the time of its composition in habitual intercourse with the most excellent writers of antiquity; her letter displays this in every part of it; it is polished and repolished. It has also the merit of now being first published.

#### LETTER.

"LIKE as the riche man that dayly gathereth riches to riches, and to one bag of money layeth a greates sort til it come to infinit, so me thinkes, your Maiestie not being suffised with many benefits and gentlines shewed to me afore this time, dothe now increase them in askinge and desiring wher you may bid and comaunde, requiring a thinge not worthy the desiringe for it selfe, but made worthy for your highness request. My pictur I mene, in wiche if the inward good mynde towardes your grace might as wel be declared as the outward face and countenance shal be seen, I wold nor haue taried the comendement but prevent it, nor haue bine the last to graunt but the first to offer it. For the face, I graunt, I might wel blusche to offer, but the mynde I shal neur be ashamed to present. For thogh from the grace of the pictur, the colours may fade by time, may giue by wether, may be spotted by chance, yet the other nor time with her swift wings shal ouertake, nor the mistie cloudes with their loweringes may darken, nor chance with her slippery fote may overthrow. Of this althogh yet the profe could not be greates because the occasions hathe bine but smal, notwithstandinge as a dog hathe a day, so may I perchance haue time to declare it in diles wher now I do write them but in wordes. And further I shal most humbly beseeche your Maiestie that when you shal loke on my pictur you wil witsafe to thinke that as you haue but the outward shadow of the body afore you, so my inward minde wischeth, that the body it selfe wer oftener in your presence; howbeit because bothe my so beinge I thinke coulde do your Maiestie litel pleasure thogh my selfe great good, and againe because I se as yet not the time agreing therunto, I shal lerne to folow this sainge of Orace, Feras non culpes quod vitari non potest. And thus I wil (troblinge your Maiestie I fere) ende with my most humble thankes, beseechinge God longe to preserue you to his honour, to your cōfort, to the realmes profit, and to my joy. From Hatfild this 1 day of May."

Your Maiesties most humbly Sistar  
and Scruante,

ELIZABETH."

#### ANNE BULLEN.

THAT minute detail of circumstances frequently found in writers of the history of their own times is more interesting than the elegant and general narratives of later, and probably of more philosophical historians. It is in the artless recitals of memoir-writers, that the imagination is struck with a lively impression, and fastens on petty circumstances, which must be passed over by the classical historian. The writings of Brantome, Comines, Froissart, and others, are dictated by their natural feelings: while the passions of modern writers are temperate with dispassionate philosophy, or inflamed by the virulence of faction. History instructs, but Memoirs delight. These prefatory observations may serve as an apology for Anecdotes, which are gathered from obscure corners, on which the dignity of the historian must not dwell.

In Houssaie's *Memoirs*, Vol. I. p. 435, a little circumstance is recorded concerning the decapitation of the unfortunate Anne Bullen, which illustrates an observation of Hume. Our historian notices that her executioner was a Frenchman of Calais, who was supposed to have uncommon skill; it is probable that the following incident might have been preserved by tradition in France, from the account of the executioner himself.—Anne Bullen being on the scaffold, would not consent to have her eyes covered with a bandage, saying that she had no fear of death. All that the divine who assisted at her execution could obtain from her was, that she would shut her eyes. But as she was opening them at every moment, the executioner could not bear their tender and mild glances; fearful of missing his aim, he was obliged to invent an expedient to behead the queen. He drew off his shoes, and approached her silently; while he was at her left hand, another person advanced at her right, who made a great noise in walking, so that this circumstance drawing the attention of Anne, she turned her face from the executioner, who was enabled by this artifice to strike the fatal blow without being disarmed by that spirit of affecting resignation which shone in the eyes of the lovely Anne Bullen.

"The Common Executioner,  
Whose heart th' accustom'd sight of death makes  
hard,  
Falls not the axe upon the humble neck  
But first begs pardon."

SHAKSPEARE.

## JAMES I.

It was usual, in the reign of James the First, when they compared it with the preceding glorious one, to distinguish him by the title of *Queen James*, and his illustrious predecessor by that of *King Elizabeth*! Sir Anthony Weldon informs us "that when James the First sent Sir Roger Aston as his messenger to Elizabeth, Sir Roger was always placed in the lobby: the hangings being turned so that he might see the queen dancing to a little fiddle, which was to no other end than that he should tell his master, by her youthful disposition, how likely he was to come to the crown he so much thirsted after;"—and indeed, when at her death this same knight, whose origin was low, and whose language was suitable to that origin, appeared before the English council, he could not conceal his Scottish rapture, for, asked how the king did? he replied, "Even, my lords, like a poore man wandering about forty years in a wilderness and barren soyle, and now arrived at the *Land of Promise*." A curious anecdote, respecting the economy of the court in these reigns, is noticed in some manuscript memoirs written in James's reign, preserved in a family of distinction. The lady, who wrote these memoirs, tells us that a great change had taken place in *cleanliness*, since the last reign; for having rose from her chair, she found, on her departure, that she had the honour of carrying upon her some companions who must have been inhabitants of the palace. The court of Elizabeth was celebrated occasion-

ally for its magnificence, and always for its nicety. James was singularly effeminate; he could not behold a drawn sword without shuddering; was much too partial to handsome men; and appears to merit the bitter satire of Churchill. If wanting other proofs, we should only read the second volume of "*Royal Letters*," 6087, in the Harleian collections, which contains Stenie's correspondence with James. The gross familiarity of Buckingham's address is couched in such terms as these:—"he calls his majesty = Dere dad and Gossope!" and concludes his letters with "your humble slaue and dogge, Stenie." He was a most weak, but not quite a vicious man; yet his expertness in the art of dissimulation was very great indeed. He called this *King-Craft*. Sir Anthony Weldon gives a lively anecdote of this dissimulation in the king's behaviour to the Earl of Somerset at the very moment he had prepared to disgrace him. The earl accompanied the king to Royston, and to his apprehension, never parted from him with more seeming affection, though the king well knew he should never see him more. "The earl when he kissed his hand, the king hung about his neck, slapping his cheeks, saying—For God's sake, when shall we see again? On my soul I shall neither eat nor sleep until you come again. The earl told him on Monday (this being on the Friday). For God's sake let me, said the king:—Shall I? shall I?—then lolled about his neck;—then for God's sake give thy lady this kisse for me, in the same manner at the stayre's head, at the middle of the stayres, and at the stayre's foot. The earl was not in his coach when the king used these very words (in the hearing of four servants, one of whom reported it instantly to the author of this history), 'I shall never see his face more.'"

He displayed great imbecility in his amusements, which are characterized by the following one, related by Arthur Wilson.—When James became melancholy in consequence of various disappointments in state matters, Buckingham and his mother used several means of diverting him. Amongst the most ludicrous was the present.—They had a young lady, who brought a pig in the dress of a new-born infant: the countess carried it to the king, wrapped in a rich mantle. One Turpin, on this occasion, was dressed like a bishop in all his pontifical ornaments. He began the rites of baptism with the common prayer-book in his hand; a silver ewer with water was held by another. The marquis stood as godfather. When James turned to look at the infant, the pig squeaked: an animal which he greatly abhorred. At this, highly displeased, he exclaimed,—"Out! Away for shame! What blasphemy is this!"

This ridiculous joke did not accord with the feelings of James at that moment; he was not "in the vein." Yet we may observe, that had not such artful politicians as Buckingham and his mother been strongly persuaded of the success of this puerile fancy, they would not have ventured on such "blasphemies." They certainly had witnessed amusements heretofore not less trivial which had gratified his majesty. The account which Sir Anthony Weldon gives, in his Court of King James, exhibits a curious scene of James's amusements. "After the king supped, he would come forth to see pastimes and fooleries; in which

Sir Ed. Zouch, Sir George Goring, and Sir John Finit, were the chiefs and master fools, and surely this fooling got them more than any other's wisdom; Zouch's part was to sing bawdy songs, and tell bawdy tales; Finit's to compose these songs; there was a set of fiddlers brought to court on purpose for this fooling, and Goring was master of the game for fooleries, sometimes presenting David Droman and Archce Armstrong, the king's foole, on the back of the other fool, to tilt one at another, till they fell together by the eares; sometimes they performed anticke dances. But Sir John Millicent (who was never known before) was commended for notable fooling; and was indeed the best *extemporary foole* of them all." Weldon's "Court of James" is a scandalous chronicle of the times.

His dispositions were, however, generally grave and studious. He seems to have possessed a real love of letters, but attended with that mediocrity of talent which in a private person had never raised him into notice. "While there was a chance," writes the author of the Catalogue of Noble Authors, "that the dyer's son, Vorstius, might be divinity professor at Leyden, instead of being burnt, as his majesty hinted to the *Christian prudence* of the Dutch that he deserved to be, our ambassadors could not receive instructions, and consequently could not treat on any other business. The king, who did not resent the massacre at Amboyna, was on the point of breaking with the States for supporting a man who professed the heresies of Enjodius, Ostodorus, &c., points of extreme consequence to Great Britain! Sir Dudley Carleton was forced to threaten the Dutch, not only with the hatred of King James, but also with his pen."

This royal pedant is forcibly characterised by the following observations of the same writer:

"Among his majesty's works is a small collection of poetry. Like several of his subjects, our royal author has condescended to apologize for its imperfections, as having been written in his youth, and his maturer age being otherwise occupied. So that (to employ his own language) 'when his ingyne and age could, his affaires and fasherie would not permit him to correct them, scarse but at stolen moments, he having the leisure to blenk upon any paper.' When James sent a present of his harangues, turned into Latin, to the Protestant princes in Europe, it is not unentertaining to observe in their answers of compliments and thanks, how each endeavoured to insinuate that he had read them, without positively asserting it! Buchanan, when asked how he came to make a pedant of his royal pupil, answered, that it was the best he could make of him. Sir George Mackenzie relates a story of his tutelage, which shows Buchanan's humour, and the veneration of others for royalty. The young king being one day at play with his fellow pupil, the master of Erskine, Buchanan was reading, and desired them to make less noise. As they disregarded his admonition, he told his majesty, if he did not hold his tongue, he would certainly whip his breach. The king replied, he would be glad to see who would *bell the cat*, alluding to the fable. Buchanan lost his temper, and throwing his book from him, gave his majesty a sound flogging. The old

Countess of Mar rushed into the room, and taking the king in her arms, asked how he dared to lay his hands on the Lord's anointed? Madam, replied the elegant and immortal historian, I have whipped his a—, you may kiss it if you please!"

Many years after this was published, I discovered a curious anecdote:—Even so late as when James I. was seated on the throne of England, once the appearance of his *frowning tutor* in a dream greatly agitated the king, who in vain attempted to pacify his illustrious pedagogue in this portentous vision. Such was the terror which the remembrance of this inexorable republican tutor had left on the imagination of his royal pupil.\*

James I. was certainly a zealous votary of literature; his wish was sincere, when at viewing the Bodleian library at Oxford, he exclaimed, "Were I not a king I would be an university man; and if it were so that I must be a prisoner, if I might have my wish, I would have no other prison than this library, and be chained together with these good authors."

Hume has informed us that "his death was decent." The following are the minute particulars; I have drawn them from an imperfect manuscript collection, made by the celebrated Sir Thomas Browne:

"The lord keeper, on March 22, received a letter from the court, that it was feared his majesty's sickness was dangerous to death; which fear was more confirmed, for he, meeting Dr. Harvey in the road, was told by him that the king used to have a beneficial evacuation of nature, a sweating in his left arm, as helpful to him as any fontanel could be, which of late failed.

"When the lord keeper presented himself before him, he moved to cheerful discourse, but it would not do. He stayed by his bed-side until midnight. Upon the consultations of the physicians in the morning he was out of comfort, and by the prince's leave told him, kneeling by his pallet, that his days to come would be but few in this world—"I am satisfied," said the king; 'but pray you assist me to make me ready for the next world, to go away hence for Christ, whose mercies I call for, and hope to find.'

"From that time the keeper never left him, or put off his cloathes to go to bed. The king took the communion, and professed he died in the bosom of the Church of England, whose doctrine he had defended with his pen, being persuaded it was according to the mind of Christ, as he should shortly answer it before him.

"He stayed in the chamber to take notice of everything the king said, and to repulse those who crept much about the chamber door, and into the chamber; they were for the most addicted to the Church of Rome. Being rid of them, he continued in prayer, while the king lingered on, and at last *shut his eyes with his own hands*."

Thus in the full power of his faculties, a timorous prince encountered the horrors of dissolution. Religion rendered cheerful the abrupt night of

\* See the manuscript letter where I drew this curious information in "An Inquiry into the Literary and Political Character of James the First," p. 61.

futurity; and what can *philosophy* do more, or rather can *philosophy* do as much?

I proposed to have examined with some care the works of James I.—but that uninviting task has been now postponed till it is too late. As a writer his works may not be valuable, and are infected with the pedantry and the superstition of the age; yet I suspect that James was not that degraded and feeble character in which he ranks by the contagious voice of criticism. He has had more critics than readers. After a great number of acute observations and witty allusions, made extempore, which we find continually recorded of him by contemporary writers, and some not friendly to him, I conclude that he possessed a great promptness of wit, and much solid judgment and acute ingenuity. It requires only a little labour to prove this.

That labour I have since zealously performed. This article, composed *thirty years ago*, displays the effects of first impressions, and popular clamours. About *ten years I suspected* that his character was grossly injured, and *lately I found* how it has suffered from a variety of causes. That monarch preserved for us a peace of more than twenty years; and his talents were of a higher order than the calumnies of the party who degraded him have allowed a common inquirer to discover. For the rest I must refer the reader to "An Inquiry into the Literary and Political Character of James I.," in which, though I have introduced a variety of irrelevant topics, the reader may find many correctives for this article.

#### GENERAL MONK AND HIS WIFE.

FROM the same MS. collection of Sir Thomas Browne, I shall rescue another anecdote, which has a tendency to show that it is not advisable to permit ladies to remain at home, when political plots are to be secretly discussed. And while it displays the treachery of Monk's wife, it will also appear that, like other great revolutionists, it was ambition that first induced him to become the reformer he pretended to be.

"Monk gave fair promises to the Rump, but last agreed with the French ambassador to take the government on himself; by whom he had a promise from Mazarin of assistance from France. This bargain was struck late at night; but not so secretly but that Monk's wife, who had posted herself conveniently behind the hangings, finding what was resolved upon, sent her brother Clarges away immediately with notice of it to Sir A. A. She had promised to watch her husband, and inform Sir A. how matters went. Sir A. caused the Council of State, whereof he was a member, to be summoned, and charged Monk that he was playing false. The general insisted that he was true to his principles, and firm to what he had promised, and that he was ready to give them all satisfaction. Sir A. told him if he were sincere he might remove all scruples, and should instantly take away their commissions from such and such men in his army, and appoint others, and that before he left the room. Monk consented; a

great part of the commissions of his officers were changed, and Sir Edward Harley, a member of the council, and then present, was made governor of Dunkirk, in the room of Sir William Lockhart; the army ceased to be at Monk's devotion; the ambassador was recalled, and broke his heart."

Such were the effects of the infidelity of the wife of General Monk!

#### PHILIP AND MARY.

HOUSSAIE in his *Mémoires*, vol. i. p. 261, has given the following curious particulars of this singular union:

"The second wife of Philip was Mary Queen of England; a virtuous princess (Houssaie was a good Catholic), but who had neither youth nor beauty. This marriage was as little happy for the one as for the other. The husband did not like his wife, although she doted on him; and the English hated Philip still more than he hated them. Silhon says, that the rigour which he exercised in England against heretics, partly hindered Prince Carlos from succeeding to that crown, and for *which purpose* Mary had invited him in case she died childless!—But no historian speaks of this pretended inclination, and is it probable that Mary ever thought proper to call to the succession of the English throne the son of the Spanish Monarch? This marriage had made her nation detest her, and in the last years of her life she could be little satisfied with him from his marked indifference for her. She well knew that the Parliament would never consent to exclude her sister Elizabeth, whom the nobility loved for being more friendly to the new religion, and more hostile to the house of Austria."

In the Cottonian Library, Vespasian F. III. is preserved a note of instructions in the handwriting of Queen Mary, of which the following is a copy. It was, probably, written when Philip was just seated on the English throne.

"Instructions for my lorde Previsel.

"Firste, to tell the Kinge the whole state of this realme, w<sup>th</sup> all things appartaynyng to the same, as myche as ye knowe to be trewe.

"Seconde, to obey his commandment in all thyngs.

"Thyrdly, in all things he shall aske your aduyse to declare your opinion as becometh a faythfull conceyllour to do.

"Mary the Quene."

Houssaie proceeds: "After the death of Mary, Philip sought Elizabeth in marriage; and she, who was yet unfixed at the beginning of her reign, amused him at first with hopes. But as soon as she unmasked herself to the pope, she laughed at Philip, telling the duke of Feria, his ambassador, that her conscience would not permit her to marry the husband of her sister."

This monarch, however, had no such scruples. Incest appears to have had in his eyes peculiar charms; for he offered himself three times to three different sisters-in-law. He seems also to have known the secret of getting quit of his wives when they became inconvenient. In state matters



he spared no one whom he feared; to them he sacrificed his only son, his brother, and a great number of princes and ministers.

It is said of Philip, that before he died he advised his son to make peace with England, and war with the other powers. *Pacem cum Anglo, bellum cum reliquis.* Queen Elizabeth, and the ruin of his invincible fleet, physicked his frenzy into health, and taught him to fear and respect that country which he thought he could have made a province of Spain!

On his death-bed he did everything he could for *salvation*. The following protestation, a curious morsel of bigotry, he sent to his confessor a few days before he died:

"Father confessor! as you occupy the place of God, I protest to you that I will do everything you shall say to be necessary for my being saved; so that what I omit doing will be placed to your account, as I am ready to acquit myself of all that shall be ordered to me."

Is there in the records of history a more glaring instance of the idea which a good Catholic attaches to the power of a confessor than the present authentic example? The most licentious philosophy seems not more dangerous than a religion whose votary believes that the accumulation of crimes can be dissipated by the breath of a few orisons, and which, considering a venal priest to "occupy the place of God," can traffic with the divine power at a very moderate price.

After his death a Spanish grandee wrote with a coal on the chimney-piece of his chamber the following epitaph, which ingeniously paints his character in four verses:

Siendo moço luxurioso ;  
Siendo hombre, fue cruel ;  
Siendo viejo, codicioso ;  
Que se puede esperar del ?

In youth he was luxurious ;  
In manhood he was cruel ;  
In old age he was avaricious ;  
What could be hoped from him ?

#### CHARLES THE FIRST.

Of his romantic excursion into Spain for the Infanta, many curious particulars are scattered amongst foreign writers, which display the superstitious prejudices which prevailed on this occasion, and, perhaps, develop the mysterious politics of the courts of Spain and Rome.

Cardinal Gaetano, who had long been nuncio in Spain, observes, that the people, accustomed to revere the inquisition as the oracle of divinity, abhorred the proposal of the marriage of the Infanta with an heretical prince; but that the king's council, and all wise politicians, were desirous of its accomplishment. Gregory XV. held a consultation of cardinals, where it was agreed that the just apprehension which the English Catholics entertained of being more cruelly persecuted, if this marriage failed, was a sufficient reason to justify the pope. The dispensation was therefore immediately granted, and sent to

the nuncio of Spain, with orders to inform the Prince of Wales, in case of rupture, that no impediment of the marriage proceeded from the court of Rome, who, on the contrary, had expedited the dispensation.

The prince's excursion to Madrid was, however, universally blamed, as being inimical to state interests. Nani, author of a history of Venice, which, according to his digressive manner, is the universal history of his times, has noticed this affair. "The people talked, and the English murmured more than any other nation to see the only son of the king and heir of his realms venture on so long a voyage, and present himself rather as a hostage than a husband to a foreign court, which so widely differed in government and religion, to obtain by force of prayer and supplications a woman whom Philip and his ministers made a point of honour and conscience to refuse."

Houssaie observes, "The English council were against it, but king James obstinately resolved on it; being overpersuaded by Gondomar, the Spanish ambassador, whose facetious humour and lively repartees greatly delighted him. Gondomar persuaded him that the presence of the prince would not fail of accomplishing this union, and also the restitution of the electorate to his son-in-law the palatine. Add to this the Earl of Bristol, the English ambassador extraordinary at the court of Madrid, finding it his interest, wrote repeatedly to his majesty that the success was certain if the prince came there, for that the Infanta would be charmed with his personal appearance and polished manners. It was thus that James, seduced by these two ambassadors, and by his parental affection for both his children, permitted the Prince of Wales to travel into Spain." \* This account differs from Clarendon.

Wicquefort says, "that James in all this was the dupe of Gondomar, who well knew the impossibility of this marriage, which was alike inimical to the interests of politics and the inquisition. For a long time he amused his majesty with hopes, and even got money for the household expenses of the future queen. He acted his part so well, that the King of Spain recompensed the knave, on his return, with a seat in the council of state." There is preserved in the British Museum a considerable series of letters which passed between James I. and the Duke of Buckingham and Charles, during their residence in Spain.

I shall glean some further particulars concerning this mysterious affair from two English contemporaries, Howel and Wilson, who wrote from their own observations. Howel had been employed in this projected match, and resided during its negotiation at Madrid.

Howel describes the first interview of Prince Charles and the Infanta. He says, "The Infanta wore a blue riband about her arm, that the prince might distinguish her, and as soon as she saw the prince her colour rose very high."—Wilson informs us that "two days after their interview the prince was invited to run at the ring, where his fair mistress was a spectator, and to the glory of his fortune, and the great contentment both of himself and the lookers on, he took the ring the

very first course." Howel, writing from Madrid, says, "The people here do mightily magnify the gallantry of the journey, and cry out that he deserved to have the Infanta thrown into his arms the first night he came." The people appear, however, some time after to doubt if the English had any religion at all. Again, "I have seen the prince have his eyes immovably fixed upon the Infanta half an hour together, in a thoughtful speculative posture." Olivares, who was no friend to this match, coarsely observed that the prince watched her as a cat does a mouse. Charles indeed acted everything that a lover in one of the old romances could have done. He once leapt over the walls of her garden, and only retired by the entreaties of the old marquis who then guarded her, and who, falling on his knees, solemnly protested that if the prince spoke to her his head would answer for it. He watched hours in the street to meet with her; and Wilson says he gave such liberal presents to the court, as well as Buckingham to the Spanish beauties, that the Lord Treasurer Middlesex complained repeatedly of their wasteful prodigality.

Let us now observe by what mode this match was consented to by the courts of Spain and Rome. Wilson informs us that Charles agreed "That any one should freely propose to him the arguments in favour of the Catholic religion, without giving any impediment; but that he would never, directly or indirectly, permit any one to speak to the Infanta against the same." They probably had tampered with Charles concerning his religion. A letter of Gregory XV. to him is preserved in Wilson's life. Olivares said to Buckingham, You gave me some assurance and hope of the prince's turning Catholic. The duke roundly answered that it was false. The Spanish minister, confounded at the bluntness of our English duke, broke from him in a violent rage, and lamented that state matters would not suffer him to do himself justice. This insult was never forgiven; and some time afterwards he attempted to revenge himself on Buckingham, by endeavouring to persuade James that he was at the head of a conspiracy against him.

We hasten to conclude these anecdotes not to be found in the pages of Hume and Smollett.—Wilson says that both kingdoms rejoiced.—Preparations were made in England to entertain the Infanta; a new church was built at St. James's, the foundation-stone of which was laid by the Spanish ambassador, for the public exercise of her religion; her portrait was multiplied in every corner of the town; such as hoped to flourish under her eye suddenly began to be powerful. In Spain (as Wilson quaintly expresses himself) the substance was as much courted as the shadow here. Indeed the Infanta, Howel tells us, was applying hard to the English language, and was already called the Princess of England. To conclude,—Charles complained of the repeated delays; and he, and the Spanish court, parted with a thousand civilities. The Infanta however observed, that had the Prince loved her, he would not have quitted her."

How shall we dispel those clouds of mystery with which politics have covered this strange transaction? It appears that James had in view

the restoration of the Palatinate to his daughter, whom he could not effectually assist; that the court of Rome had speculations of the most dangerous tendency to the Protestant religion; that the marriage was broken off by that personal hatred which existed between Olivares and Buckingham; and that, if there was any sincerity existing between the parties concerned, it rested with the Prince and the Infanta, who were both youthful and romantic, and were but two beautiful ivory balls in the hands of great players.

#### DUKE OF BUCKINGHAM.

THE Duke of Buckingham, in his bold and familiar manner, appears to have been equally a favourite with James I. and Charles I. He behaved with singular indiscretion both at the courts of France and Spain.

Various anecdotes might be collected from the memoir writers of those countries, to convince us that our court was always little respected by its ill choice of this ambassador. His character is hit off by one master-stroke from the pencil of Hume: "He had," says this penetrating observer of men, "English familiarity and French levity;" so that he was in full possession of two of the most offensive qualities an ambassador can possess.

Sir Henry Wotton has written an interesting life of our duke. At school his character fully discovered itself, even at that early period of life. He would not apply to any serious studies, but excelled in those lighter qualifications adapted to please in the world. He was a graceful horseman, musician, and dancer. His mother withdrew him from school at the early age of thirteen, and he soon became a domestic favourite. Her fondness permitted him to indulge in every caprice, and to cultivate those agreeable talents which were natural to him. His person was beautiful, and his manners insinuating. In a word, he was adapted to become a courtier. The fortunate opportunity soon presented itself; for James saw him, and invited him to court, and showered on him, with a prodigal hand, the cornucopia of royal patronage.

Houssae, in his political memoirs, has detailed an anecdote of this duke, only known to the English reader in the general observation of the historian. When he was sent to France, to conduct the Princess Henrietta to the arms of Charles I., he had the insolence to converse with the Queen of France, not as an ambassador, but as a lover! The Marchioness of Senecy, her lady of honour, enraged at seeing this conversation continue, seated herself in the arm-chair of the Queen, who that day was confined to her bed; she did this to hinder the insolent duke from approaching the Queen, and probably taking other liberties. As she observed that he still persisted in the lover, "Sir, (she said in a severe tone of voice), you must learn to be silent; it is not thus we address the Queen of France."

This audacity of the duke is further confirmed by Nani, in his sixth book of the History of Venice; an historian who is not apt to take things lightly. For when Buckingham was desirous of

once more being ambassador at that court, in 1626, it was signified by the French ambassador, that for reasons *well known to himself*, his person would not be agreeable to his most Christian majesty. In a romantic threat, the duke exclaimed, he would go and see the queen in spite of the French court; and to this petty affair is to be ascribed the war between the two nations!

The Marshal de Bassompierre, in the journal of his embassy, affords another instance of his "English familiarity." He says, "The king of England gave me a long audience, and a very disputatious one. He put himself in a passion, while I, without losing my respect, expressed myself freely. The Duke of Buckingham, when he observed the king and myself very warm, leapt suddenly betwixt his majesty and me, exclaiming, I am come to set all to rights betwixt you, which I think is high time."

Cardinal Richelieu hated Buckingham as sincerely as did the Spanish Olivares. This enmity was apparently owing to the cardinal writing to the duke without leaving any space open after the title of Monsieur; the duke, to show his equality, returned his answer in the same "paper-sparing" manner. From such petty circumstances many wars have taken their source.

This ridiculous circumstance between Richelieu and Buckingham reminds me of a similar one, which happened to two Spanish lords:—One signed at the end of his letter, *EL Marques* (THE Marquis) as if the title had been peculiar to himself for its excellence. His national vanity received a dreadful reproof from his correspondent, who, jealous of his equality, signed *OTRO Marques* (ANOTHER Marquis).

An anecdote given by Sir Henry Wotton offers a characteristic trait of Charles and his favourite:

"They were now entered into the deep time of Lent, and could get no flesh into their inns; whereupon fell out a pleasant passage (if I may insert it by the way among more serious):—There was near Bayon a herd of goats with their young ones; on which sight Sir Richard Graham (master of the horse to the marquis) tells the marquis he could snap one of the kids, and make some shift to carry him close to their lodgings; which the prince overhearing, 'Why, Richard,' says he, 'do you think you may practise here your old tricks again upon the Border?' Upon which word they first gave the goat-herd good contentment, and then while the marquis and his servants, being both on foot, were chasing the kid about the flock, the prince from horseback killed him in the head with a Scottish pistol. Let this serve for a journal parenthesis, which yet may show how his highness, even in such light and sportful damage, had a noble sense of just dealing."

#### THE DEATH OF CHARLES IX.

DR. CAYET is an old French controversial writer, but is better known in French literature as an historian. His *Chronologie Novevaine* is full of anecdotes unknown to other writers. He collected them from his own observation, for he was under-preceptor to Henry IV. The dreadful massacre of

St. Bartholomew took place in the reign of Charles IX.; on which occasion the English court went into mourning. The singular death of Charles has been regarded by the Huguenots as an interposition of divine justice: he died bathed in his blood, which burst from his veins. The horrors of this miserable prince on his dying bed are forcibly depicted by the anecdotes I am now collecting. I shall premise, however, that Charles was a mere instrument in the hand of his mother, the political and cruel Catherine of Medicis.

Dr. Cayet, with honest *naïveté*, thus relates what he knew to have passed a few hours before his death.

"King Charles, feeling himself near his end, after having passed some time without pronouncing a word, said, as he turned himself on one side, and as if he seemed to awake, 'Call my brother!' The queen mother was present, who immediately sent for the Duke of Alençon (who was afterwards Henry III.). The king perceiving him, turned his back, and again said, 'Let my brother come!' The queen his mother replied, 'Sir, I do not know whom you mean; here is your brother.' The king was displeased, and said, 'Let them bring my brother the King of Navarre; it is he who is my brother.' The queen mother observing the dying monarch's resolute order, sent for him; but, for reasons known only to herself, she commanded the captain of the guards to conduct him under the vaults. They went to the King of Navarre, and desired him to come and speak to the king; at that moment, this prince has since repeatedly said, he felt a shuddering and apprehension of death so much that he would not go. But King Charles persisting on his coming, the queen mother assured him that he should receive no injury. In this promise, however, he put little trust. He went, accompanied by the Viscount D'Auchy, on whose word he chiefly relied. Having, however, observed under these vaults a great number of halberdiers and arquebusers in ranks, he would have returned, when the viscount and the captain re-assured him that no harm should happen to him. The soldiers bowed, and their behaviour was respectful. By a private staircase he entered the chamber of the king, who, immediately on perceiving him, turned towards him, and stretched out his arms. The King of Navarre was affected; he sighed and wept, and fell on his knees at the side of the bed. Charles embraced, and having kissed him, said, 'My brother, you lose a good master and a good friend. I know it is not you who occasions me so much trouble; had I believed what they said, you would not have been alive; but I have always loved you. It is to you alone I trust my wife and daughter; earnestly do I recommend them to your care. *Do not trust the queen; but God protect you!*'

"The queen mother here interrupted him, 'Ah, sir, do not say that!'—'Yes, madam, I must say it; it is the truth. Believe me, my brother; love me; assist my wife and daughter, and implore God for mercy on me. Adieu, my brother, adieu!' The King of Navarre remained till his Majesty expired."

The following minute particulars are drawn from the journal of Pierre de L'Etoile. In the

simplicity of his narration, so pleasing in the old writers, the *nurse* and the *monarch*—the religious remorse of the one, and the artless consolations of the other—become interesting objects.

"King Charles, two days before his death, having called for Mazzille, his chief physician, and complaining of the pains he suffered, asked him if it was not possible that he, and so many other celebrated physicians that were in his realms, could give some alleviation to his disorder; 'for I am,' said he, 'cruelly and horribly tormented.' To which Mazzille replied, that whatever had depended on them had been tried, but that in truth God only could be the sovereign physician in such complaints. 'I believe,' said the king, 'that what you say is true, and that you know nothing else. Draw from me my *custode* (or large cap), that I may try to rest.' Mazzille withdrew, and left orders that all should leave the king except three, viz. La Tour, St. Pris, and his nurse, whom his majesty greatly loved, *although she was a Huguenot*. As she had just seated herself on a colter, and began to doze, she heard the king groan bitterly, weeping and sighing; she then approached the bed softly, and drawing away his *custode*, the king said to her, giving vent to a heavy sigh, and shedding tears plentifully, inasmuch that they interrupted his discourse—'Ah! my dear nurse! my beloved woman, what blood! what murders! Ah! I have followed wicked advice! O my God! pardon me, and be merciful. I know not where I am, they have made me so perplexed and agitated. How will all this end?—What shall I do? I am lost for ever! I know it.'—Then the nurse thus addressed him:—'Sir, be the murders on those who forced you to order them; your majesty could not help it, and since you never consented, and now regret them, believe God will never impute them to you, and will cover them with the mantle of justice of his Son, to whom alone you should look for aid. Ah! for the honour of God, let your majesty cease from this weeping.' Having said this, she rose for a handkerchief, for his was drenched with tears: Charles having taken it from her, made a sign that she should retire and leave him to repose."

The dreadful narrative of the massacre of St. Bartholomew is detailed in the history of De Thou; and the same scene is painted in glowing, though in faithful colours, by Voltaire in the *Henriade*.—Charles, whose last miserable moments we come from contemplating, when he observed several fugitive Huguenots about his palace in the morning after the massacre of 30,000 of their friends, took a fowling-piece and repeatedly fired at them.

Such was the effect of religion operating, perhaps, not on a malignant, but on a feeble mind!

#### ROYAL PROMOTIONS.

If the golden age of preferment is not usually opened to men of real merit, persons of no worth have entered it in a most extraordinary manner.

Chevreau informs us that the Sultan Osman having observed a gardener planting a cabbage with some peculiar dexterity, the manner so attracted his imperial eye that he raised him to an

office near his person, and shortly afterwards he rewarded the planter of cabbages by creating him *beglerbeg* or viceroys of the Isle of Cyprus!

Marc Antony gave the house of a Roman citizen to a cook, who had prepared for him a good supper! Many have been raised to extraordinary preferment by capricious monarchs for the sake of a jest. Lewis XI. promoted a poor priest whom he found sleeping in the porch of a church, that the proverb might be verified, that to lucky men good fortune will come even when they are asleep! Our Henry VII. made a viceroys of Ireland if not for the sake of, at least with a clench. When the king was told that all Ireland could not rule the Earl of Kildare, he said, then shall this earl rule all Ireland.

It is recorded of Henry VIII. that he raised a servant to a considerable dignity because he had taken care to have a roasted boar prepared for him, when his majesty happened to be in the humour of feasting on one! and the title of *Sugar-loaf-court*, in Leadenhall-street, was probably derived from another piece of munificence of this monarch: the widow of a Mr. Cornwallis was rewarded by the gift of a dissolved priory there situated, for some *fine puddings* with which she had presented his majesty!

When Cardinal de Monte was elected pope, before he left the conclave he bestowed a cardinal's hat upon a servant, whose chief merit consisted in the daily attentions he paid to his holiness's monkey!

Louis Barbier owed all his good fortune to the familiar knowledge he had of Rabelais. He knew his Rabelais by heart. This served to introduce him to the Duke of Orleans, who took great pleasure in reading that author. It was for this he gave him an abbey, and he was gradually promoted till he became a cardinal.

George Villiers was suddenly raised from a private station, and loaded with wealth and honours by James the First, merely for his personal beauty. Almost all the favourites of James became so from their handsomeness.

M. De Chamillart, minister of France, owed his promotion merely to his being the only man who could beat Louis XIV. at billiards. He retired with a pension, after ruining the finances of his country.

The Duke of Luynes was originally a country lad, who insinuated himself into the favour of Louis XIII. then young, by making bird-traps (*pièges-grèches*) to catch sparrows. It was little expected, (says Voltaire), that these puerile amusements were to be terminated by a most sanguinary revolution. De Luynes, after causing his patron the Marshal of Ancre to be assassinated, and the queen mother to be imprisoned, raised himself to a title and the most tyrannical power.

Sir Walter Raleigh owed his promotion to an act of gallantry to Queen Elizabeth, and Sir Christopher Hatton owed his preferment to his dancing: Queen Elizabeth, observes Granger, with all her sagacity could not see the future lord chancellor in the fine dancer. The same writer says, "Nothing could form a more curious collection of memoirs than *anecdotes of preferment*." Could the secret history of great men be traced, it would appear that merit is rarely the first step to

advancement. It would much oftener be found to be owing to superficial qualifications, and even vices.

### NOBILITY.

FRANCIS THE FIRST was accustomed to say, that when the nobles of his kingdom came to court, they were received by the world as so many little *kings*; that the day after they were only beheld as so many *princes*; but on the third day they were merely considered as so many *gentlemen*, and were confounded among the crowd of courtiers.—It was supposed that this was done with a political view of humbling the proud *nobility*; and for this reason Henry IV. frequently said aloud, in the presence of the princes of the blood, *He's all gentlemen*.

It is recorded of Philip the Third of Spain, that while he exacted the most punctilious respect from the *grandees*, he saluted the *peasants*. He would never be addressed but on the knees; for which he gave this artful excuse, that as he was of low stature, every one would have appeared too high for him. He showed himself rarely even to his *grandees*, that he might the better support his haughtiness and repress their pride. He also affected to speak to them by half words; and reprimanded them if they did not guess at the rest. In a word, he omitted nothing that could mortify *his nobility*.

### MODES OF SALUTATION, AND AMICABLE CEREMONIES, OBSERVED IN VARIOUS NATIONS.

WHEN men, writes the philosophical compiler of "*L'Esprit des Usages et des Coutumes*," salute each other in an amicable manner, it signifies little whether they move a particular part of the body, or practise a particular ceremony. In these actions there must exist different customs. Every nation imagines it employs the most reasonable ones; but all are equally simple, and none are to be treated as ridiculous.

This infinite number of ceremonies may be reduced to two kinds; to reverences or salutations; and to the touch of some part of the human body. To bend and prostrate oneself to express sentiments of respect, appears to be a natural motion; for terrified persons throw themselves on the earth when they adore invisible beings; and the affectionate touch of the person they salute is an expression of tenderness.

As nations decline from their ancient simplicity, much farce and grimace are introduced. Superstition, the manners of a people, and their situation, influence the modes of salutation; as may be observed from the instances we collect.

Modes of salutation have sometimes very different characters, and it is no uninteresting speculation to examine their shades. Many display a refinement of delicacy, while others are remarkable for their simplicity, or for their sensibility. In general, however, they are frequently the same in the infancy of nations, and in more polished societies. Respect, humility, fear, and esteem, are expressed much in a similar manner, for these

are the natural consequences of the organization of the body.

These demonstrations become in time only empty civilities which signify nothing; we shall notice what they were originally, without reflecting on what they are.

Primitive nations have no peculiar modes of salutation; they know no reverences or other compliments, or they despise and disdain them. The Greenlanders laugh when they see an European uncover his head, and bend his body before him whom he calls his superior.

The Islanders near the Philippines, take the hand or foot of him they salute, and with it they gently rub their face. The Laplanders apply their nose strongly against that of the person they salute. Dampier says, that at New Guinea they are satisfied to put on their heads the leaves of trees, which have ever passed for symbols of friendship and peace. This is at least a picturesque salute.

Other salutations are very inconvenient and painful; it requires great practice to enable a man to be polite in an island situated in the straits of the Sound. Houtman tells us they saluted him in this grotesque manner: "They raised his left foot, which they passed gently over the right leg, and from thence over his face." The inhabitants of the Philippines use a most complex attitude; they bend their body very low, place their hands on their cheeks, and raise at the same time one foot in the air with their knee bent.

An Ethiopian takes the robe of another, and ties it about his own waist, so that he leaves his friend half naked. This custom of undressing on these occasions takes other forms; sometimes men place themselves naked before the person whom they salute; it is to show their humility, and that they are unworthy of appearing in his presence. This was practised before Sir Joseph Banks, when he received the visit of two female Otaheitanes. Their innocent simplicity, no doubt, did not appear immodest in the eyes of the *virtuoso*.

Sometimes they only undress partially. The Japanese only take off a slipper; the people of Arracan their sandals in the street, and their stockings in the house.

In the progress of time it appears servile to uncover oneself. The *grandees* of Spain claim the right of appearing covered before the king, to show that they are not so much subjected to him as the rest of the nation; and (this writer truly observes) we may remark that the *English* do not uncover their heads so much as the other nations of Europe. Mr. Hobhouse observes, that uncovering the head, with the Turks, is a mark of indecent familiarity; in their mosques the Franks must keep their hats on. The Jewish custom of wearing their hats in their synagogues is, doubtless, the same oriental custom.

In a word, there is not a nation, observes the humorous Montaigne, even to the people who when they salute turn their backs on their friends, but that can be justified in their customs.

The negroes are lovers of ludicrous actions, and hence all their ceremonies seem farcical. The greater part pull the fingers till they crack. Snelgrave gives an odd representation of the embassy which the king of Dahomey sent to him. The ceremonies of salutation consisted in the most ridi-

culous contortions. When two negro monarchs visit, they embrace in snapping three times the middle finger.

Barbarous nations frequently imprint on their salutations the dispositions of their character. When the inhabitants of Carmena (says Athenæus) would show a peculiar mark of esteem, they breathed a vein, and presented for the beverage of their friend the flowing blood. The Franks tore the hair from their head, and presented it to the person they saluted. The slave cut his hair and offered it to his master.

The Chinese are singularly affected in their personal civilities. They even calculate the number of their reverences. These are the most remarkable postures. The men move their hands in an affectionate manner, while they are joined together on the breast, and bow their head a little. If they respect a person, they raise their hands joined, and then lower them to the earth in bending the body. If two persons meet after a long separation, they both fall on their knees and bend the face to the earth, and this ceremony they repeat two or three times. Surely we may differ here with the sentiment of Montaigne, and confess this ceremony to be ridiculous. It arises from their national affection. They substitute artificial ceremonies for natural actions.

Their expressions mean as little as their ceremonies. If a Chinese is asked how he finds himself in health? he answers, *Very well; thanks to your abundant felicity.* If they would tell a man that he looks well, they say, *Prosperity is painted on your face; or, Your air announces your happiness.*

If you render them any service, they say, *My thanks shall be immortal.* If you praise them, they answer, *How shall I dare to persuade myself of what you say of me? If you dine with them, they tell you at parting, We have not treated you with sufficient distinction.* The various titles they invent for each other it would be impossible to translate.

It is to be observed that all these answers are prescribed by the Chinese ritual, or Academy of Compliments. There, are determined the number of bows; the expressions to be employed; the genuflexions, and the inclinations which are to be made to the right or left hand; the salutations of the master before the chair where the stranger is to be seated, for he salutes it most profoundly, and wipes the dust away with the skirts of his robe; all these and other things are noticed, even to the silent gestures by which you are entreated to enter the house. The lower class of people are equally nice in these punctilios; and ambassadors pass forty days in practising them before they are enabled to appear at court. A tribunal of ceremonies has been erected; and every day very odd decrees are issued, to which the Chinese most religiously submit.

The marks of honour are frequently arbitrary; to be seated with us is a mark of repose and familiarity: to stand up, that of respect. There are countries, however, in which princes will only be addressed by persons who are seated, and it is considered as a favour to be permitted to stand in their presence. This custom prevails in despotic countries: a despot cannot suffer without disgust the elevated figure of his subjects; he is pleased

to bend their bodies with their genius; his presence must lay those who behold him prostrate on the earth: he desires no eagerness, no attention; he would only inspire terror.

#### SINGULARITIES OF WAR.

War kindles enthusiasm, and therefore occasions strange laws and customs. We may observe in it whatever is most noble and heroic mixed with what is most strange and wild. We collect facts, and the reader must draw his own conclusions.

They frequently condemned at Carthage their generals to die after an unfortunate campaign, although they were accused of no other fault. We read in Du Halde that Captain Manchou, a Chinese, was convicted of giving battle without obtaining a complete victory, and he was punished.—With such a perspective at the conclusion of a battle generals will become intrepid, and exert themselves as much as possible, and this is all that is wanted.

When the savages of New France take flight, they pile the wounded in baskets, where they are bound and corded down as we do children in swaddling-clothes.—If they should happen to fall into the hands of the conquerors, they would expire in the midst of torments. It is better therefore that the vanquished should carry them away in any manner, though frequently even at the risk of their lives.

The Spartans were not allowed to combat often with the same enemy. They wished not to incur these to battle; and if their enemies revolted frequently, they were accustomed to exterminate them.

The governors of the Scythian provinces gave annually a feast to those who had valiantly, with their own hands, despatched their enemies. The skulls of the vanquished served for their cups; and the quantity of wine they were allowed to drink was proportioned to the number of skulls they possessed. The youth, who could not yet boast of such martial exploits, contemplated distantly the solemn feast, without being admitted to approach it. This institution formed courageous warriors.

War has corrupted the morals of the people, and has occasioned them to form horrible ideas of virtue. When the Portuguese attacked Madrid, in the reign of Philip V., the courtesans of that city were desirous of displaying their patriotic zeal: those who were most convinced of the envenomed state of their body perfumed themselves, and went by night to the camp of the enemy; the consequence was that in less than three weeks there were more than six thousand Portuguese disabled with venereal maladies, and the greater part died.

Men have frequently fallen into unpardonable contradictions, in attempting to make principles and laws meet which could never agree with each other. The Jews suffered themselves to be attacked without defending themselves on the sabbath-day, and the Romans profited by these pious scruples. The council of Trent ordered the body of the constable of Bourbon, who had fought

against the Pope, to be dug up, as if the head of the church was not as much subjected to war as others, since he is a temporal prince.

Pope Nicholas, in his answer to the Bulgarians, forbids them to make war in Lent, unless, he prudently adds, there be an urgent necessity.

#### FIRE, AND THE ORIGIN OF FIREWORKS.

In the Memoirs of the French Academy, a little essay on this subject is sufficiently curious; the following contains the facts:

FIREWORKS were not known to antiquity.—It is certainly a modern invention. If ever the ancients employed fires at their festivals, it was only for religious purposes.

Fire, in primæval ages, was a symbol of respect, or an instrument of terror. In both these ways God manifested himself to man. In the holy writings he compares himself sometimes to an ardent fire, to display his holiness and his purity; sometimes he renders himself visible under the form of a burning bush, to express himself to be as formidable as a devouring fire: again, he rains sulphur; and often, before he speaks, he attracts the attention of the multitude by flashes of lightning.

Fire was worshipped as a divinity by several idolaters: the Platonists confounded it with the heavens, and considered it as the divine intelligence. Sometimes it is a symbol of majesty.—God walked (if we may so express ourselves) with his people, preceded by a pillar of fire; and the monarchs of Asia, according to Herodotus, commanded that such ensigns of their majesty should be carried before them. These fires, according to Quintus Curtius, were considered as holy and eternal, and were carried at the head of their armies on little altars of silver, in the midst of the magi who accompanied them and sang their hymns.

Fire was also a symbol of majesty amongst the Romans: and if it was used by them in their festivals, it was rather employed for the ceremonies of religion than for a peculiar mark of their rejoicings. Fire was always held to be most proper and holy for sacrifices; in this the Pagans imitated the Hebrews. The fire so carefully preserved by the Vestals was probably an imitation of that which fell from heaven on the victim offered by Aaron, and long afterwards religiously kept up by the priests. Servius, one of the seven kings of Rome, commanded a great fire of straw to be kindled in the public place of every town in Italy to consecrate for repose a certain day in seed-time, or sowing.

The Greeks lighted lamps at a certain feast held in honour of Minerva, who gave them oil; of Vulcan, who was the inventor of lamps; and of Prometheus, who had rendered them service by the fire which he had stolen from heaven. Another feast to Bacchus was celebrated by a grand nocturnal illumination, in which wine was poured forth profusely to all passengers. A feast in memory of Ceres, who sought so long in the darkness of hell for her daughter, was kept by burning a number of torches.

Great illuminations were made in various other

meetings; particularly in the Secular Games, which lasted three whole nights; and so carefully were they kept up, that these nights had no darkness.

In all their rejoicings the ancients indeed used fires; but they were intended merely to burn their sacrifices, and which, as the generality of them were performed at night, the illuminations served to give light to the ceremonies.

Artificial fires were indeed frequently used by them, but not in public rejoicings; like us, they employed them for military purposes; but we use them likewise successfully for our decorations and amusement.

From the latest times of paganism to the early ages of Christianity, we can but rarely quote instances of fire lighted up for other purposes, in a public form, than for the ceremonies of religion; illuminations were made at the baptism of princes, as a symbol of that life of light in which they were going to enter by faith; or at the tombs of martyrs, to light them during the watchings of the night. All these were abolished, from the various abuses they introduced.

We only trace the rise of *feux de joie*, or fireworks, given merely for amusing spectacles to delight the eye, to the epocha of the invention of powder and cannon, at the close of the thirteenth century. It was these two inventions, doubtless, whose effects furnished the ideas of all those machines and artifices which form the charms of these fires.

To the Florentines and the Siennese are we indebted not only for the preparation of powder with other ingredients to amuse the eyes, but also for the invention of elevated machines and decorations adapted to augment the pleasure of the spectacle. They began their attempts at the feasts of Saint John the Baptist and the Assumption, on wooden edifices, which they adorned with painted statues, from whose mouth and eyes issued a beautiful fire. Callot has engraven numerous specimens of the pageants, triumphs, and processions, under a great variety of grotesque forms:—dragons, swans, eagles, &c., which were built up large enough to carry many persons, while they vomited forth the most amusing firework.

This use passed from Florence to Rome, where, at the creation of the popes, they displayed illuminations of hand-grenades, thrown from the height of a castle. *Pyrotechnics* from that time have become an art, which, in the degree the inventors have displayed ability in combining the powers of architecture, sculpture, and painting, have produced a number of beautiful effects, which even give pleasure to those who read the descriptions without having beheld them.

A pleasing account of decorated fireworks is given in the Secret Memoirs of France. In August, 1764, Torrè, an Italian artist, obtained permission to exhibit a pyrotechnic operation.—The Parisians admired the variety of the colours, and the ingenious forms of his fire. But this first exhibition was disturbed by the populace, as well as by the apparent danger of the fire, although it was displayed on the Boulevards. In October it was repeated; and proper precautions having been taken, they admired the beauty of the fire, with-

out fearing it. These artificial fires are described as having been rapidly and splendidly executed. The exhibition closed with a transparent triumphal arch, and a curtain illuminated by the same fire, admirably exhibiting the palace of Pluto.—Around the columns, stanzas were inscribed, supported by Cupids, with other fanciful embellishments. Among these little pieces of poetry appeared the following one, which ingeniously announced a more perfect exhibition:

Les vents, les frimats, les orages,  
Eteindront ces FEUX, pour un tems;  
Mais, ainsi que les FLEURS, avec plus d'avantage,  
Ils renaîtront dans le printemps.

#### IMITATED.

The icy gale, the falling snow,  
Extinction to these FIRES shall bring;  
But, like the FLOWERS, with brighter glow,  
They shall renew their charms in spring.

The exhibition was greatly improved, according to this promise of the artist. His subject was chosen with much felicity: it was a representation of the forges of Vulcan under Mount Ætna. The interior of the mount discovered Vulcan and his Cyclops. Venus was seen to descend, and demand of her consort armour for Æneas.—Opposite to this was seen the palace of Vulcan, which presented a deep and brilliant perspective. The labours of the Cyclops produced numberless very happy combinations of artificial fires. The public with pleasing astonishment beheld the effects of the volcano, so admirably adapted to the nature of these fires. At another entertainment he gratified the public with a representation of Orpheus and Eurydice in hell; many striking circumstances occasioned a marvellous illusion. What subjects indeed could be more analogous to this kind of fire? And let me ask, what is the reason we do not see these artificial fires display more brilliant effects in London? What man of taste can be gratified with stars, wheels, and rockets?

#### THE BIBLE PROHIBITED AND IMPROVED.

THE following are the *express words* contained in the regulation of the popes to prohibit the use of the Bible.

"As it is manifest by *experience*, that if the use of the holy writers is permitted in the vulgar tongue more evil than profit will arise, *because* of the temerity of man; it is for this reason all Bibles are prohibited (*prohibentur Biblia*) with all their *partis*, whether they be printed or written, in whatever vulgar language soever; as also are prohibited all summaries or abridgments of Bibles, or any books of the holy writings, although they should only be historical, and that in whatever vulgar tongue they be written."

It is there also said, "That the reading the Bibles of *Catholic editors* may be permitted to those by whose perusal or power the *faith* may be spread, and who will not *criticise* it. But this *permission* is not to be granted without an *express order* of the *bishop*, or the *inquisitor*, with the *advice* of the *curate* and *confessor*; and their permission must first be had in *writing*. And he

who, without permission, presumes to *read* the holy writings, or to have them in his *possession*, shall not be *absolved* of his sins before he first shall have returned the Bible to his bishop."

A Spanish author says, that if a person should come to his bishop to ask for leave to *read the Bible*, with the best intention, the bishop should answer him from Matthew, ch. xx. ver. 20, "*Thou knowest not what thou askst.*" And indeed, he observes, the nature of this demand indicates an *heretical disposition*.

The reading of the Bible was prohibited by Henry VIII. except by those who occupied high offices in the state: a noble lady or gentlewoman might read it in "their garden or orchard," or other retired places; but men and women in the lower ranks were positively forbidden to read it, or to have it read to them.

Dr. Franklin, in his own Life, has preserved a singular anecdote of the Bible being prohibited in England in the time of our true Catholic Mary. His family had then early embraced the reformation: "They had an English Bible, and to conceal it the more securely, they conceived the project of fastening it open with packthreads across the leaves, on the inside of the lid of a close-stool! When my great-grandfather wished to read to his family, he reversed the lid of the close-stool upon his knees, and passed the leaves from one side to the other, which were held down on each by the packthread. One of the children was stationed at the door to give notice if he saw an officer of the Spiritual Court make his appearance; in that case the lid was restored to its place, with the Bible concealed under it as before."

I shall leave the reader to make his own reflections on this extraordinary account. He may meditate on what the *popes did*, and what they probably would *have done*, had not Luther happily been in a humour to abuse the pope, and begin a REFORMATION. It would be curious to sketch an account of the *probable* situation of Europe at the present moment, had the pontiffs preserved the singular power of which they had possessed themselves.

It appears by an act dated in 1516, that in those days the Bible was called *Bibliotheca*, that is *per ephrasim*, the *Library*. The word library was limited in its signification then to the biblical writings; no other books, compared with the holy writings, appear to have been worthy to rank with them, or constitute what we call a library.

We have had several remarkable attempts to recompose the Bible; Dr. Geddes's version is aridly literal, and often ludicrous by its vulgarity; but the following attempts are of a very different kind. Sebastian Castillon, who afterwards changed his name to Castalion, with his accustomed affectation referring to *Castalia*, the fountain of the Muses—took a very extraordinary liberty with the sacred writings. He fancied he could give the world a more classical version of the Bible, and for this purpose introduced phrases and entire sentences from profane writers into the text of holy writ. His whole style is finically quaint, overloaded with prettinesses, and all the ornaments of false taste. Of the noble simplicity of the Scripture he seems not to have had the remotest conception.



But an attempt by P<sup>re</sup> Berruyer is more extraordinary; in his *Histoire du Peuple de Dieu*, he has recomposed the Bible as he would have written a fashionable novel. With absurd refinement he conceives that the great legislator of the Hebrews is too barren in his descriptions, too concise in the events he records, nor is careful to enrich his history by pleasing reflections and interesting conversation-pieces, and hurries on the catastrophes, by which means he omits much entertaining matter: as for instance, in the loves of Joseph and the wife of Potiphar, Moses is very dry and concise, which, however, our P<sup>re</sup> Berruyer is not. His histories of Joseph, and of King David, are relishing morsels, and were devoured eagerly in all the boudoirs of Paris. Take a specimen of the style. "Joseph combined with a regularity of features, and a brilliant complexion, an air of the noblest dignity; all which contributed to render him one of the most amiable men in Egypt." At length "she declares her passion, and pressed him to answer her. He never entered her mind that the advances of a woman of her rank could ever be rejected. Joseph at first only replied to all her wishes by his cold embarrassments. She would not yet give him up. In vain he flies from her; she was too passionate to waste even the moments of his astonishment." This good father, however, does ample justice to the gallantry of the Patriarch Jacob. He offers to serve Laban seven years for Rachel. "Nothing is too much," cries the venerable novelist, "when one really loves;" and this admirable observation he confirms by the facility with which the obliging Rachel allows Leah for one night to her husband! In this manner the patriarchs are made to speak in the tone of the tenderest lovers; Judith is a Parisian coquette, Holofernes is rude as a German baron; and their dialogues are tedious with all the reciprocal politesse of metaphysical French lovers! Moses in the desert, it was observed, is precisely as pedantic as P<sup>re</sup> Berruyer addressing his class at the university. One cannot but smile at the following expressions: "By the easy manner in which God performed miracles, one might easily perceive they cost no effort." When he has narrated an "Adventure of the Patriarchs," he proceeds, "After such an extraordinary, or curious, or interesting adventure," &c. This good father had caught the language of the beau monde, but with such perfect simplicity that, in employing it on sacred history, he was not aware of the ludicrous he was writing.

A Gothic bishop translated the Scriptures into the Goth language, but omitted the *Books of Kings*! lest the wars, of which so much is there recorded, should increase their inclination to fighting, already too prevalent. Jortin notices this castrated copy of the Bible in his *Remarks on Ecclesiastical History*.

As the Bible, in many parts, consists merely of historical transactions, and as too many exhibit a detail of offensive ones, it has often occurred to the fathers of families, as well as to the popes, to prohibit its general reading. Archbishop Tillotson formed a design of purifying the historical parts. Since some have given us a *Family Shakespeare*, it were desirable that the same spirit would present us with a *Family Bible*.

#### ORIGIN OF THE MATERIALS OF WRITING.

FROM the "Literary History of France," by the learned Benedictines, I have collected the chief materials of the present article. It is curious to observe the various substitutes for paper before its discovery.

When men had not yet discovered the art of recording events by writing, they planted trees, erected rude altars, or heaps of stone, as remembrances of past events. Hercules probably could not write when he fixed his famous pillars.

The most ancient mode of writing was on bricks, tiles, and oyster-shells, and on tables of stone; afterwards on plates of various materials, on ivory, on barks of trees, on leaves of trees.\*

Engraving memorable events on hard substances, it has been prettily observed, was giving, as it were, speech to rocks and metals. In the book of Job mention is made of writing on stone, on rocks, and on sheets of lead. It was on tables of stone that Moses received the law written by the finger of God himself. Hesiod's works were written on leaden tables: lead was used for writing, and rolled up like a cylinder, as Pliny states. Montfaucon notices a very ancient book of eight leaden leaves, which on the back had rings fastened by a small leaden rod to keep them together. They afterwards engraved on bronze: the laws of the Cretans were on bronze tables; the Romans etched their public records on brass. The speech of Claudius, engraved on plates of bronze, is yet preserved in the town-hall of Lyons, in France. Several bronze tables, with Etruscan characters, have been dug up in Tuscany. The Treaties between the Romans, Spartans, and the Jews were written on brass; and estates, for better security, were made over on this enduring metal. In many cabinets may be found the discharges of soldiers, written on copper-plates. This custom has been discovered in India: a bill of feoffment on copper has been dug up near Bengal, dated a century before the birth of Christ.

Among these early inventions many were singularly rude, and miserable substitutes for a better material. In the shepherd state they wrote their songs, with thorns and awls on straps of leather, which they wound round their crooks. The Icelanders appear to have scratched their tunes, a kind of hieroglyphics, on walls; and Olof, accord-

\* Specimens of most of these modes of writing may be seen in the British Museum. No. 3478, in the Sloanian library, is a Nabob's letter, on a piece of bark, about two yards long, and richly ornamented with gold. No. 3207 is a book of Mexican hieroglyphics, painted on bark. In the same collection are various species, many from the Malabar coast and the East. The latter writings are chiefly on leaves. There are several copies of Bibles written on palm leaves. The ancients, doubtless, wrote on any leaves they found adapted for the purpose. Hence the leaf of a book, alluding to that of a tree, seems to be derived. At the British Museum we have recently received Babylonian tiles, or broken pots, which the people used, and made their contracts of business on; a custom mentioned in the Scriptures.

ing to one of the Sagas, built a large house, on the bulks and spars of which he had engraved the history of his own and more ancient times; while another northern hero appears to have had nothing better than his own chair and bed to perpetuate his own heroic acts on. At the town-hall, in Hanover, are kept twelve wooden boards, overlaid with bees' wax, on which are written the names of owners of houses, but not the names of streets. These *wooden manuscripts* must have existed before 1423, when Hanover was first divided into streets. Such manuscripts may be found in public collections. This exhibits a very curious, and the rudest state of *society*. The same event occurred among the ancient Arabs, who, according to the history of Mahomet, seem to have taken the shoulder-bones of sheep, on which they carved remarkable events with a knife, and after tying them with a string they hung these chronicles up in their cabinets.

The laws of the twelve tables which the Romans chiefly copied from the Grecian code were, after they had been approved by the people, engraven on brass; they were melted by lightning, which struck the Capitol and consumed other laws; a loss highly regretted by Augustus. This manner of writing we still retain, for the inscriptions, epitaphs, and other memorials designed to reach posterity.

These early inventions led to the discovery of tables of *wood*; and as *cedar* has an antiseptic quality from its bitterness, they chose this wood for cases or chests to preserve their most important writings. The well-known expression of the ancients, when they meant to give the highest eulogium of an excellent work, *et cedro digna locuti*, that it was worthy to be written on *cedar*, alludes to the oil of *cedar*, with which, valuable mss. of parchment were anointed, to preserve them from corruption and moths. Persius illustrates this in the excellent version of Mr. Giffard:

"Who would not leave posterity such rhymes,  
As *cedar oil* might keep to latest times!"

They stained materials for writing upon with purple, and rubbed them with exudations from the cedar. The laws of the emperors were published on *wooden tables*, painted with ceruse; to which custom Horace alludes: *Leges incidere ligno*. Such *tables*, now softened into *tablets*, are still used, but in general are made of other materials than wood. The same reason for which they preferred the *cedar* to other wood induced to write on *wax*, which, from its nature, is incorruptible. Men generally used it to write their testaments on, the better to preserve them; thus Juvenal says, *Ceras implere capaces*. This thin paste of wax was also used on tablets of wood, that it might more easily admit of erasure.

They wrote with an iron bodkin, as they did on the other substances we have noticed. The *stylus* was made sharp at one end to write with, and blunt and broad at the other, to deface and correct easily; hence the phrase *vertere stylum*, to turn the stylus, was used to express blotting out. But the Romans forbade the use of this sharp instrument, from the circumstance of many persons having used them as daggers. A schoolmaster was killed by the Pugillares or table-books, and

the styles of his own scholars. They substituted a *stylus* made of the bone of a bird, or other animal; so that their writings resembled engravings. When they wrote on softer materials, they employed *reeds* and *canes* split like our *pens* at the points, which the orientals still use to lay their colour or ink neater on the paper.

Naudé observes, that when he was in Italy, about 1642, he saw some of those waxen tablets, called *Pugillares*, so called because they were held in one hand; and others composed of the barks of trees, which the ancients employed in lieu of paper.

On these tablets, or table-books, Mr. Astle observes, that the Greeks and Romans continued the use of waxed table-books long after the use of the papyrus, leaves, and skins became common; because they were convenient for correcting extemporaneous compositions; from these table-books they transcribed their performances correctly into parchment books, if for their own private use; but if for sale, or for the library, the *Librarii*, or Scribes, performed the office. The writing on table-books is particularly recommended by Quintilian in the third chapter of the tenth book of his *Institutions*; because the wax is readily effaced for any corrections: he confesses weak eyes do not see so well on paper, and observes that the frequent necessity of dipping the pen in the inkstand retards the hand, and is but ill suited to the celerity of the mind. Some of these table-books are conjectured to have been large, and perhaps heavy, for in Plautus, a schoolboy is represented breaking his master's head with his table-book. According to Cicero, it appears that the critics were accustomed in reading their wax manuscripts to notice obscure or vicious phrases by joining a piece of red wax, as we should underline such by red ink.

Table-books written upon with styles were not entirely laid aside in Chaucer's time, who describes them in his *Sompner's tale*.

"His fellow had a staffe tipp'd with horne,  
A paire of tables all of roerie;  
And a pointell polished fetouslie,  
And wrote alwaies the names, as he stood,  
Of all folke, that gave him any good."

By the word *pen* in the translation of the Bible, we must understand an iron style. Table-books of ivory are still used for memoranda, written with black-lead pencils. The Romans used ivory to write the edicts of the senate on, with a black colour; and the expression of *libras elephantinis*, which some authors imagine alludes to books that for their size were called *elephantine*, were most probably composed of ivory, the tusk of the elephant; among the Romans they were undoubtedly scarce and dear.

The *pumice stone* was a writing material of the ancients; they used it to smooth the roughness of the parchment, or to sharpen their reeds.

In the progress of time the art of writing consisted in *painting* with different kinds of *ink*. This novel mode of writing occasioned them to invent other materials proper to receive their writing; the thin bark of certain *trees* and *plants*, or *linen*; and at length, when this was found apt to become mouldy, they prepared the *skins of animals*. Those of asses are still in use; and on those of serpents,

&c. were once written the *Iliad* and *Odyssey*. The first place where they began to dress these skins was *Pergamus*, in Asia; whence the Latin name is derived of *Pergamena* or *parchment*. These skins are, however, better known amongst the authors of the purest Latin under the name of *membrana*; so called from the membranes of various animals of which they were composed. The ancients had *parchments* of three different colours, white, yellow, and purple. At Rome white parchment was disliked, because it was more subject to be soiled than the others, and dazzled the eye. They generally wrote in letters of gold and silver on purple or violet parchment. This custom continued in the early ages of the church; and copies of the evangelists of this kind are preserved in the British Museum.

When the Egyptians employed for writing the bark of a plant or reed, called *papyrus* or paper-rush, it superseded all former modes, from its convenience. Formerly it grew in great quantities on the sides of the Nile. This plant has given its name to our *paper*, although the latter is now composed of linen or rags, and formerly had been of cotton wool, which was but brittle and yellow; and improved by using cotton-rags, which they glazed. After the eighth century the *papyrus* was superseded by parchment. The Chinese make their *paper* with silk. The use of *paper* is of great antiquity. It is what the ancient Latinists call *charta* or *chartae*. Before the use of parchment and *paper* passed to the Romans, they used the thin peel found between the wood and the bark of trees. This skinny substance they called *liber*, from whence the Latin word *liber*, a book, and *library* and *librarian* in the European languages, and the French *livre* for book; but we of northern origin derive our *book* from the Dani-h *bog*, the beech-tree, because that being the most plentiful in Denmark was used to engrave on. Anciently, instead of folding this bark, this parchment, or paper, as we fold ours, they rolled it according as they wrote on it; and the Latin name which they gave these rolls has passed into our language as well as the others. We say a *volume* or volumes, although our books are composed of pages cut and bound together. The books of the ancients on the shelves of their libraries were rolled up on a pin and placed erect, titled on the outside in red letters, or rubrics, and appeared like a number of small pillars on the shelves.

The ancients were as curious as ourselves in having their books richly conditioned. Propertius describes tablets with gold borders, and Ovid notices their red titles; but in later times, besides the tint of purple with which they tinged their vellum, and the liquid gold which they employed for their ink, they enriched with precious stones the covers of their books. In the early ages of the church they painted on the outside commonly a dying Christ. In the curious library of Mr. Douce is a *Psalter*, supposed once to have appertained to Charlemagne; the vellum is purple, and the letters gold. The Eastern nations likewise tinged their mss. with different colours and decorations. Astle possessed Arabian mss. of which some leaves were of a deep yellow, and others of a lilac colour. Sir William Jones describes an oriental ms. in which the name of Mohammed was fancifully adorned

with a garland of tulips and carnations, painted in the brightest colours. The favourite works of the Persians are written on fine silky paper, the ground of which is often powdered with gold or silver dust; the leaves are frequently illuminated, and the whole book is sometimes perfumed with essence of roses or sandal wood. The Romans had several sorts of paper to which they had given different names; one was the *Charta Augusta*, in compliment to the emperor, another *Liviana*, named after the empress. There was a *Charta blanca*, which obtained its title from its beautiful whiteness, and which we appear to have retained by applying it to a blank sheet of paper which is only signed—*Charte blanche*. They had also a *Charta nigra* painted black, and the letters were in white or other colours.

Our present paper surpasses all other materials for ease and convenience of writing. The first paper-mill in England was erected at Dartford, by a German, in 1588, who was knighted by Elizabeth; but it was not before 1713 that one Thomas Watkins, a stationer, brought the art of paper-making to any perfection, and to the industry of this individual we owe the origin of our numerous paper-mills. France had hitherto supplied England and Holland.

The manufacture of paper was not much encouraged at home, even so late as in 1662; and the following observations by Fuller are curious, respecting the paper of his times. "Paper participates in some sort of the characters of the country which makes it; the *Venetian*, being neat, subtle, and court-like; the *French*, light, slight, and slender; and the *Dutch*, thick, corpulent, and gross, sucking up the ink with the sponginess thereof." He complains that the paper manufacturers were not then sufficiently encouraged, "considering the vast sums expended in our land for paper, out of Italy, France, and Germany, which might be lessened were it made in our nation. To such who object that we can never equal the perfection of *Venice paper*, I return, neither can we match the purity of *Venice glasses*; and yet many *green ones* are blown in Sussex, profitable to the makers, and convenient for the users. Our *homespun paper* might be found beneficial." The present German printing-paper is made so disagreeable both to printers and readers from their paper manufacturers making many more reams of paper from one cwt. of rags than formerly. Rags are scarce, and German writers, as well as the language, are voluminous.

Mr. Astle deeply complains of the inferiority of our *inks* to those of antiquity; an inferiority productive of the most serious consequences, and which appears to originate merely in negligence. From the important benefits arising to society from the use of ink, and the injuries individuals may suffer from the frauds of designing men, he wishes the legislature would frame some new regulations respecting it. The composition of ink is simple, but we possess none equal in beauty and colour to that used by the ancients; the Saxon mss. written in England exceed in colour anything of the kind. The rolls and records from the fifteenth century to the end of the seventeenth, compared with those of the fifth to the twelfth centuries, show the excel-

lence of the earlier ones, which are all in the finest preservation, while the others are so much defaced, that they are scarcely legible. It is a very serious consideration, in respect to the security of property, that the Records of Parliament, the decisions and adjudications of the courts of justice, conveyances, wills, testaments, &c., should be written on ink of such durable quality as may best resist the destructive power of time and the elements.

The ink of the ancients had nothing in common with ours, but the colour and gum. Gall-nuts, copperas, and gum make up the composition of our ink; whereas *soot* or *ivory-black* was the chief ingredient in that of the ancients.

Ink has been made of various colours: we find gold and silver ink, and red, green, yellow, and blue inks; but the black is considered as the best adapted to its purpose.

#### ANECDOTES OF EUROPEAN MANNERS.

THE following circumstances probably gave rise to the tyranny of the feudal power, and are the facts on which the fictions of romance are raised. Castles were erected to repulse the vagrant attacks of the Normans; and in France, from the year 768 to 987, these places disturbed the public repose. The petty despots who raised these castles pillaged whoever passed, and carried off the females who pleased them. Rapine, of every kind, were the *privileges* of the feudal lords! Mezeray observes, that it is from these circumstances romancers have invented their tales of *knights errant*, *monsters*, and *giants*.

De Saint Foix, in his "Historical Essays," informs us that "Women and girls were not in greater security when they passed by abbays. The monks sustained an assault rather than relinquish their prey: if they saw themselves losing ground, they brought to their walls the relics of some saint. Then it generally happened that the assailants, seized with awful veneration, retired, and dared not pursue their vengeance. This is the origin of the *enchanters*, of the *enchantments*, and of the *enchanted castles* described in romances."

To these may be added what the author of "Northern Antiquities," Vol. I. p. 243, writes, that as the walls of the castles ran winding round them, they often called them by a name which signified *serpents* or *dragons*; and in these were commonly secured the women and young maids of distinction, who were seldom safe at a time when so many bold warriors were rambling up and down in search of adventures. It was this custom which gave occasion to ancient romancers, who knew not how to describe anything simple, to invent so many fables concerning princesses of great beauty guarded by *dragons*.

A singular and barbarous custom prevailed during this period; it consisted in punishments by *mutilations*. It became so general that the abbots, instead of bestowing canonical penalties on their monks, obliged them to cut off an ear, an arm, or a leg!

Velly, in his History of France, has described

two festivals, which give a just idea of the manners and devotion of a later period, 1230, which like the ancient mysteries consisted of a mixture of farce and piety; religion, in fact, was their amusement! The following one existed even to the Reformation.

In the church of Paris, and in several other cathedrals of the kingdom, was held the *Fest of Fools* or madmen. The priests and clerks assembled elected a pope, an archbishop, or a bishop, conducted them in great pomp to the church, which they entered dancing, masked, and dressed in the apparel of women, animals, and merry-Andrews; sung infamous songs, and converted the altar into a bazaar, where they ate and drank during the celebration of the holy mysteries; played with dice; burned, instead of incense, the leather of their old sandals; ran about, and leaped from seat to seat, with all the indecent postures with which the merry-Andrews know how to amuse the populace."

The other does not yield in extravagance. "This festival was called the *Fest of Asses*, and was celebrated at Beauvais. They chose a young woman, the handsomest in the town; they made her ride on an ass richly harnessed, and placed in her arms a pretty infant. In this state, followed by the bishop and clergy, she marched in procession from the cathedral to the church of St. Stephen's; entered into the sanctuary; placed herself near the altar, and the mass began; whatever the choir sung was terminated by this charming burthen, *Hihan, hihan!* Their prose, half Latin and half French, explained the fine qualities of the animal. Every strophe finished by this delightful invitation:

Hez, sire Ane, ça chantez  
Belle bouche rechangez,  
Vous aurés du foin assez  
Et de l'avoine à plantez.

They at length exhorted him in making a devout genuflection, to forget his ancient food, for the purpose of repeating without ceasing, *Amen, Amen*. The priest, instead of *Te missa est*, sung three times, *Hihan, hihan, hihan!* and the people three times answered, *Hihan, hihan, hihan!* to imitate the braying of that grave animal."

What shall we think of this imbecile mixture of superstition and farce? This *ass* was perhaps typical of the *ass* which Jesus rode! The children of Israel worshipped a golden ass, and Balaam made another speak. How unfortunate then was James Naylor, who desirous of entering Bristol on an *ass*, Hume informs us—it is indeed but a piece of cold pleasantry—that all Bristol could not afford him one!

At the time when all these follies were practised, they would not suffer men to play at *chess*! Velly says, "A statute of Eudes de Sully prohibits clergymen not only from playing at chess, but even from having a chess-board in their house." Who could believe, that while half the ceremonies of religion consisted in the grossest buffoonery, a prince preferred death rather than cure himself by a remedy which offended his chastity. Louis VIII. being dangerously ill, the physicians consulted, and agreed to place near the monarch while he slept a young and beauti-

ful lady, who, when he awoke, should inform him of the motive which had conducted her to him. Louis answered, "No, my girl, I prefer dying rather than to save my life by a *mortal sin*!" And, in fact, the good king died! He would not be prescribed for, out of the whole *Pharmacopœia of Love*!

An account of our taste in female beauty is given by Mr. Ellis, who observes, in his notes to Wray's *Fabliaux*, "In the times of chivalry the minstrels deal with great complacency on the fair hair and delicate complexion of their damsels. This taste was continued for a long time, and to render the hair light was a great object of education. Even when wigs first came into fashion they were all flaxen. Such was the colour of the Gauls and of their German conquerors. It required some centuries to reconcile their eyes to the swarthy beauties of their Spanish and their Italian neighbours."

The following is an amusing anecdote of the difficulty in which an honest Vicar of Bray found himself in those contentious times.

When the court of Rome, under the pontificates of Gregory IX. and Innocent IV., set no bounds to their ambitious projects, they were opposed by the Emperor Frederick, who was of course anathematised. A curate of Paris, a humorous fellow, got up in his pulpit with the bull of Innocent in his hand. "You know, my brethren (said he) that I am ordered to proclaim an excommunication against Frederick. I am ignorant of the motive. All that I know is, that there exist between this Prince and the Roman Pontiff great differences, and an irreconcilable hatred. God only knows which of the two is wrong. Therefore with all my power I excommunicate him who injures the other; and I absolve him who suffers, to the great scandal of all Christianity."

The following anecdotes relate to a period which is sufficiently remote to excite curiosity, yet not so distant as to weaken the interest we feel in those minutiae of the times.

The present one may serve as a curious specimen of the despotism and simplicity of an age not literary, in discovering the author of a libel. It took place in the reign of Henry VIII. A great jealousy subsisted between the Londoners and those foreigners who traded here. The foreigners probably (observes Mr. Lodge, in his *Illustrations of English History*) worked cheaper and were more industrious.

There was a libel affixed on St. Paul's door, which reflected on Henry VIII. and these foreigners, who were accused of buying up the wool with the king's money, to the undoing of Englishmen. This tended to inflame the minds of the people. The method adopted to discover the writer of the libel must excite a smile in the present day, while it shows the state in which knowledge must have been in this country. The plan adopted was this: In every ward one of the king's council, with an alderman of the same, was commanded to see every man write that could, and further took every man's book and sealed them, and brought them to Guildhall to confront them with the original. So that if of this number many wrote alike, the judges

must have been much puzzled to fix on the criminal.

Our hours of refection are singularly changed in less than two centuries. In the reign of Francis I. (observes the author of *Récréations Historiques*) they were accustomed to say,

Lever à cinq, diner à neuf,  
Souper à cinq, coucher à neuf,  
Fait vivre d'ans nonante et neuf.

Historians observe of Louis XII. that one of the causes which contributed to hasten his death was the entire change of his regimen. The good king, by the persuasion of his wife, says the history of Bayard, changed his manner of living: when he was accustomed to dine at eight o'clock, he agreed to dine at twelve; and when he was used to retire at six o'clock in the evening, he frequently sat up as late as midnight.

Houssaie gives the following authentic notice drawn from the registers of the court, which presents a curious account of domestic life in the fifteenth century. Of the dauphin Louis, son of Charles VI., who died at the age of twenty, we are told, "that he knew the Latin and French languages; that he had many musicians in his chapel; passed the night in vigils; dined at three in the afternoon, supped at midnight, went to bed at the break of day, and thus was *ascertained* (that is, threatened) with a short life." Froissart mentions waiting upon the Duke of Lancaster at five o'clock in the afternoon, when he *had supped*.

The custom of dining at nine in the morning relaxed greatly under Francis I., his successor. However, persons of quality dined then the latest at ten; and supper was at five or six in the evening. We may observe this in the preface to the *Heptameron* of the Queen of Navarre, where the princess delineating the mode of life which the lords and ladies (whom she assemblies at the castle of Madame Oysille, one of her characters) should follow to be agreeably occupied, and to banish languor, thus expresses herself: "As soon as the morning rose, they went to the chamber of Madame Oysille, whom they found already at her prayers; and when they had heard during a good hour her lecture, and then the mass, they went to dine at ten o'clock; and afterwards each retired to his room to do what was wanted, and did not fail at noon to meet in the meadow." Speaking of the end of this first day (which was in September) the same lady Oysille says, "Say where is the sun; and hear the bell of the Abbey, which has for some time called us to vespers; and in saying this they all rose and went to the religionists, who had waited for them above an hour. Vespers heard, they went to supper, and after having played a thousand sports in the meadow, they retired to bed." All this exactly corresponds with the lines above quoted. Charles V. of France, however, who lived near two centuries before Francis, dined at ten, supped at seven, and all the court was in bed by nine o'clock. They sounded the curfew, which bell warned them to cover their fire, at six in the winter, and between eight and nine in the summer. A custom which exists in most religious societies: who did not then distinguish themselves from the ordinary practice. (This was written in 1767.) Under the reign of

Henry IV. the hour of dinner at court was eleven, or at noon the latest; a custom which prevailed even in the early part of the reign of Louis XIV. In the provinces distant from Paris, it is very common to dine at nine; they make a second repast about two o'clock, and sup at five; and their last meal is made just before they retire to bed. The labourers and peasants in France have preserved this custom, and make three meals; one at nine, another at three, and the last at the sitting of the sun.

The Marquis of Mirabeau, in "L'Ami des Hommes," Vol. I. p. 261, gives a striking representation of the singular industry of the French citizens of that age. He had learnt from several ancient citizens of Paris, that if in their youth a workman did not work two hours by candle-light, either in the morning or evening (he even adds in the longest days), he would have been noted as an idler, and would not have found persons to employ him. Mirabeau adds, that it was the 12th of May, 1588, when Henry III. ordered his troops to occupy various posts at Paris. Davila writes, that the inhabitants, warned by the noise of the drums, began to shut their doors and shops, which, according to the custom of that town to work before daybreak, were already opened. This must have been, taking it at the latest, about four in the morning. "In 1750," adds the ingenious writer, "I walked on that day through Paris at full six in the morning; I passed through the most busy and populous part of the city, and I only saw open some stalls of the venders of brandy!"

To the article, "Anecdotes of Fashions," we may add, that in England a taste for splendid dress existed in the reign of Henry VII.; as is observable by the following description of Nicholas Lord Vaux. "In the 17th of that reign, at the marriage of Prince Arthur, the brave young Vaux appeared in a gown of purple velvet, adorned with pieces of gold so thick and massive, that exclusive of the silk and furs, it was valued at a thousand pounds. About his neck he wore a collar of S. S., weighing eight hundred pounds in nobles. In those days it not only required great bodily strength to support the weight of their cumbersome armour; their very luxury of apparel for the drawing-room would oppress a system of modern muscles."

In the following reign, according to the monarch's and Wolsey's magnificent taste, their dress was, perhaps, more generally sumptuous. We then find the following rich ornaments in vogue. Shirts and shifts were embroidered with gold, and bordered with lace. Strutt notices also perfumed gloves lined with white velvet, and splendidly worked with embroidery and gold buttons. Not only gloves, but various other parts of their habits, were perfumed; shoes were made of Spanish perfumed skins.

Carriages were not then used; so that lords would carry princesses on a pillion behind them, and in wet weather the ladies covered their heads with hoods of oil-cloth; a custom that has been generally continued to the middle of the seventeenth century. The use of coaches was introduced into England by Fitzalan Earl of Arundel, in 1580, and at first were only drawn by a pair of

horses. The favourite Buckingham, about 1619, began to have them drawn by six horses; and Wilson, in his life of James I., tells us this "was wondered at as a novelty, and imputed to him as a mastering pride." The same *arbitrèr elegantiarum* introduced sedan-chairs. In France, Catherine of Medicis was the first who used a coach, which had leathern doors, and curtains instead of glass windows. If the carriage of Henry IV. had had glass windows, this circumstance might have saved his life. Carriages were so rare in the reign of this monarch, that in a letter to his minister Sully, he notices that having taken medicine that day, though he had intended to have called on him, he was prevented, because the queen had gone out with the carriage. Even as late as in the reign of Louis XIV. the courtiers rode on horseback to their dinner parties, and wore their light boots and spurs. Count Hamilton describes his boots of white Spanish leather with gold spurs.

Saint Foix observes, that in 1658 there were only 310 coaches in Paris, and in 1758 there were more than 14,000.

Strutt has judiciously observed, that though "luxury and grandeur were so much affected, and appearances of state and splendour carried to such lengths, we may conclude that their household furniture and domestic necessities were also carefully attended to: on passing through their houses, we may expect to be surprised at the neatness, elegance, and superb appearance of each room, and the suitability of every ornament; but herein we may be deceived. The taste of elegance amongst our ancestors was very different from the present, and however we may find them extravagant in their apparel, excessive in their banquets, and expensive in their trains of attendants; yet, follow them home, and within their houses you shall find their furniture is plain and homely; no great choice, but what was useful, rather than any for ornament or show."

Erasmus, as quoted by Jortin, confirms this account, and makes it worse; he gives a curious account of English dirtiness; he ascribes the plague from which England was hardly ever free, and the sweating-sickness, partly to the inconvenient form, and bad exposition of the houses, to the filthiness of the streets, and to the sluttishness within doors. The floors, says he, are commonly of clay, strewn with rushes; under which lies, unmolested, an ancient collection of beer, grease, fragments, bones, spittle, excrements of dogs and cats, and everything that is nasty."

I shall give a sketch of the domestic life of a nobleman in the reign of Charles the First, from the "Life of the Duke of Newcastle," written by his Duchess, whom I have already noticed. It might have been impertinent at the time of its publication; it will now please those who are curious about English manners.

"Of his Habit.

"He accoutres his person according to the fashion, if it be one that is not troublesome and uneasy for men of heroic exercises and actions. He is neat and cleanly; which makes him to be somewhat long in dressing, though not so long

as many effeminate persons are. He shifts ordinarily once a day, and every time when he uses exercise, or his temper is more hot than ordinary.

#### "Of his Diet.

"In his diet he is so sparing and temperate, that he never eats nor drinks beyond his set proportion, so as to satisfy only his natural appetite; he makes but one meal a day, at which he drinks two good glasses of small beer, one about the beginning, the other at the end thereof, and a little glass of sack in the middle of his dinner; which glass of sack he also uses in the morning for his breakfast, with a morsel of bread. His supper consists of an egg and a draught of small beer. And by this temperance he finds himself very healthful, and may yet live many years, he being now of the age of seventy-three.

#### "His Recreation and Exercise.

"His prime pastime and recreation hath always been the exercise of mannage and weapons, which heroic arts he used to practise every day; but I observing that when he had overheated himself he would be apt to take cold, prevailed so far, that at last he left the frequent use of the mannage, using nevertheless still the exercise of weapons; and though he doth not ride himself so frequently as he hath done, yet he taketh delight in seeing his horses of mannage rid by his escuyers, whom he instructs in that art for his own pleasure. But in the art of weapons (in which he has a method beyond all that ever was famous in it, found out by his own ingenuity and practice) he never taught anybody but the now Duke of Buckingham, whose guardian he hath been, and his own two sons. The rest of his time he spends in music, poetry, architecture, and the like."

The value of money, and the increase of our opulence, might form, says Johnson, a curious subject of research. In the reign of Edward the Sixth, Latimer mentions it as a proof of his father's prosperity, that though but a yeoman, he gave his daughters five pounds each for their portion. At the latter end of Elizabeth's reign, seven hundred pounds were such a temptation to courtship, as made all other motives suspected. Congreve makes twelve thousand pounds more than a counterbalance to the affectation of Belinda. No poet will now fly his favourite character at less than fifty thousand. Clarissa Harlowe had but a moderate fortune.

In Sir John Vanbrugh's *Confederacy*, a woman of fashion is presented with a bill of millinery as long as herself.—Yet it only amounts to a poor fifty pounds! At present this sounds oddly on the stage. I have heard of a lady of quality and fashion, who had a bill of her fancy-dress maker, for the expenditure of one year, to the tune of, or rather, which closed in the deep diapason of, six thousand pounds!

#### THE EARLY DRAMA.

It is curious to trace the first rude attempts of the drama, in various nations; to observe at that moment, how crude is the imagination, and

to trace the caprices it indulges; and that the resemblance in these attempts holds in the earliest essays of Greece, of France, of Spain, of England, and, what appears extraordinary, even of China and Mexico.

The rude beginnings of the drama in Greece are sufficiently known, and the old *mysteries* of Europe have been exhibited in the present volume. The progress of the French theatre has been this:—

Etienne Jodelle, in 1552, seems to have been the first who had a tragedy represented of his own invention, entitled *Cleopatra*—it was a servile imitation of the form of the Grecian tragedy; but if this did not require the highest genius, it did the utmost intrepidity; for the people were, through long habit, intoxicated with the wild amusement they amply received from their farces and moralities.

The following curious anecdote, which followed the first attempt at classical imitation, is very observable. Jodelle's success was such, that his rival poets, touched by the spirit of the Grecian muse, showed a singular proof of their enthusiasm for this new poet, in a *classical* festivity which gave room for no little scandal in that day; yet as it was produced by a carnival, it was probably a kind of drunken bout. Fifty poets, during the carnival of 1552, went to Arcueil. Chance, says the writer of the life of the old French bard Ronsard, who was one of the present *profane* party, threw across their road a goat—which having caught, they ornamented the goat with chaplets of flowers, and carried it triumphantly to the hall of their festival, to appear to sacrifice to Bacchus, and to present it to Jodelle; for the goat, among the ancients, was the prize of the tragic bards; the victim of Bacchus, who presided over tragedy.

Carmines, qui tragico, vitem certavit ob hircum.

The goat thus adorned, and his beard painted, was hunted about the long table, at which the fifty poets were seated; and after having served them for a subject of laughter for some time, he was hunted out of the room, and not sacrificed to Bacchus. Each of the guests made verses on the occasion, in imitation of the *Bacchanalia* of the ancients. Ronsard composed some dithyrambs to celebrate the festival of the goat of Etienne Jodelle; and another, entitled "Our Travels to Arcueil." However, this Bacchanalian freak did not finish as it ought, where it had begun, among the poets. Several ecclesiastics sounded the alarm, and one Chandieu accused Ronsard with having performed an idolatrous sacrifice; and it was easy to accuse the moral habits of *fifty poets* assembled together, who were far, doubtless, from being irreproachable. They repented for some time of their classical sacrifice of a goat to Tragedy.

Hardi, the French Lope de Vega, wrote 800 dramatic pieces from 1600 to 1637; his imagination was the most fertile possible; but so wild and unchecked, that though its extravagances are very amusing, they served as so many instructive lessons to his successors. One may form a notion of his violation of the unities by his piece, "La Force du Sang." In the first act

Leocadia is carried off and ravished. In the second she is sent back with an evident sign of pregnancy. In the third she lies in, and at the close of this act, her son is about ten years old. In the fourth, the father of the child acknowledges him; and in the fifth, lamenting his son's unhappy fate, he marries Leocadia. Such are the pieces in the drama of the drama!

Rotrou was the first who ventured to introduce several persons in the same scene; before his time they rarely exceeded two persons; if a third appeared, he was usually a mute actor, who never joined the other two. The state of the theatre was even then very rude; freedoms of the most lascivious embraces were publicly given and taken; and Rotrou even ventured to introduce a naked page in the scene, who in this situation holds a dialogue with one of his heroines. In another piece, "*Scédase, ou l'hospitalité violée*," Hardy makes two young Spartans carry off Scédase's two daughters, ravish them on the theatre, and, violating them in the side scenes, the spectators heard their cries and their complaints. Cardinal Richelieu made the theatre one of his favourite pursuits, and though not successful as a dramatic writer, he gave that encouragement to the drama, which gradually gave birth to genius. Scudéry was the first who introduced the twenty-four hours from Aristotle; and Mairet studied the construction of the fable, and the rules of the drama. They yet groped in the dark, and their beauties were yet only occasional; Corneille, Racine, Molière, Crébillon, and Voltaire perfected the French drama.

In the infancy of the tragic art in our country, the bowl and dagger were considered as the great instruments of a sublime pathos; and the "*Die all*" and "*Die nobly*" of the exquisite and affecting tragedy of Fielding were frequently realized in our popular dramas. Thomas Goff, of the university of Oxford, in the reign of James I., was considered as no contemptible tragic poet: he concludes the first part of his *Courageous Turk*, by promising a second, thus:

If this first part, gentles! do like you well,  
The second part shall greater murders tell.

Specimens of extravagant bombast might be selected from his tragedies. The following speech of Amurath the Turk, who coming on the stage, and seeing "an appearance of the heavens being on fire, comets, and blazing stars, thus addresses the heavens," which seem to have been in as mad a condition as the poet's own mind:

—How now, ye heavens! grow you  
So proud that you must needs put on curled locks,  
And clothe yourselves in periwigs of fire!

In the *Raging Turk*, or *Bajazet the Second*, he is introduced with this most raging speech:  
Am I not emperor? he that breathes a no  
Damns in that negative syllable his soul;  
Durst any god gainsay it, he should feel  
The strength of fiercest giants in my armies;  
Mine anger's at the highest, and I could shake  
The firm foundation of the earthly globe:  
Could I but grasp the poles in these two hands  
I'd pluck the world asunder.

He would scale heaven, and would then, when  
he had

—got beyond the utmost sphere,  
Besiege the concave of this universe,  
And hunger-starve the gods till they confessed  
What furies did oppress his sleeping soul.

These plays went through two editions; the last printed in 1656.

The following passage from a similar bard is as precious. The king in the play exclaims,

By all the ancient gods of Rome and Greece,  
I love my daughter!—better than my niece!  
If any one should ask the reason why,  
I'd tell them—Nature makes the stronger tie!

One of these rude French plays, about 1600, is entitled "*La Rébellion, ou, Mescontentement des Grenouilles contre Jupiter*," in five acts. The subject of this tragi-comic piece is nothing more than the fable of the frogs who asked Jupiter for a king. In this ridiculous effusion of a wild fancy, it must have been pleasant enough to have seen the actors croaking in their fens, and climbing up the steep ascent of Olympus; they were dressed so as to appear gigantic frogs; and in pleading their cause before Jupiter and his court, the dull humour was to croak sublimely, whenever they did not agree with their judge.

Clavigero, in his curious history of Mexico, has given Acosta's account of the Mexican theatre, which appears to resemble the first scenes among the Greeks, and these French frogs, but with more fancy and taste. Acosta writes, "The small theatre was curiously whitened, adorned with boughs, and arches made of flowers and feathers, from which were suspended many birds, rabbits, and other pleasing objects. The actors exhibited burlesque characters, feigning themselves deaf, sick with colds, lame, blind, crippled, and addressing an idol for the return of health. The deaf people answered at cross purposes; those who had colds by coughing; and the lame by halting; all recited their complaints and misfortunes, which produced infinite mirth among the audience. Others appeared under the names of different little animals; some disguised as beetles, some like toads, some like lizards, and upon encountering each other, reciprocally explained their employments, which was highly satisfactory to the people, as they performed their parts with infinite ingenuity. Several little boys also belonging to the temple, appeared in the disguise of butterflies, and birds of various colours, and mounting upon the trees which were fixed there on purpose, little balls of earth were thrown at them with slings, occasioning many humorous incidents to the spectators."

Something very wild and original appears in this singular exhibition; where at times the actors seem to have been spectators, and the spectators were actors.

#### THE MARRIAGE OF THE ARTS.

As a literary curiosity can we deny a niche to that "obliquity of distorted wit," of Baron Holiday, who has composed a strange comedy, in five



acts, performed at Christ Church, Oxford, 1630, not for the entertainment, as an anecdote records, of James the First?

The title of the comedy of this unclassical classic, for Holiday is known as the translator of Juvenal with a very learned commentary, is *TEXNOTAMIA*, or, the Marriage of the Arts, 1630, quarto, extremely dull, excessively rare, and extraordinarily high-priced among collectors.

It may be exhibited as one of the most extravagant inventions of a pedant. Who but a pedant could have conceived the dull fancy of forming a comedy, of five acts, on the subject of *marrying the Arts*! They are the dramatic personæ of this piece, and the bachelor of arts describes their intrigues and characters. His actors are Polites, a magistrate;—Physica;—Astronomia, daughter to Physica; Ethicus, an old man;—Geographus a traveller and courtier, in love with Astronomia;—Arithmetica, in love with Geometry;—Logicus;—Grammaticus, a schoolmaster;—Poeta;—Historia, in love with Poetica;—Rhetorica, in love with Logicus;—Melancholicus, Poeta's man;—Phantastes, servant to Geographus;—Choler, Grammaticus's man.

All these refined and abstract ladies and gentlemen have as bodily feelings, and employ as gross language, as if they had been every-day characters. A specimen of his grotesque dulness may entertain; "fruits of dull heat, and sootierkins of wit."

Geographus opens the play with declaring his passion to Astronomia, and that very rudely indeed! See the pedant wreathing the roses of Love!

"Geog. Come, now you shall, Astronomia.

Asst. What shall I, Geographus?

Geog. Kisse!

Asst. What in spite of my teeth?

Geog. No, not so! I hope you do not use to kisse with your teeth.

Asst. Marry, and I hope I do not use to kisse without them.

Geog. Ay, but my fine wit-catcher, I mean you do not show your teeth when you kisse."

He then kisses her, as he says, in the different manners of a French, Spanish, and Dutch kiss. He wants to take off the zone of Astronomia. She begs he would not fondle her like an elephant as he is; and Geographus says again, "Won't you then?"

Asst. Won't I what?

Geog. Be kinde?

Asst. Be kinde! how?"

Fortunately Geographus is here interrupted by Astronomia's mother, Physica. This dialogue is a specimen of the whole piece: very flat, and very gross. Yet the piece is still curious,—not only for its absurdity, but for that sort of ingenuity, which so whimsically contrived to bring together the different arts; this pedantic writer, however, owes more to the subject, than the subject derived from him; without wit or humour, he has at times an extravagance of invention. As for instance,—Geographus, and his man Phantastes, describe to Poeta the lying wonders they pretend to have witnessed; and this is one:

"Phan. Sir, we met with a traveller that could speak six languages at the same instant.

Poeta. How? at the same instant, that's impossible!

Phan. Nay, sir, the actuality of the performance puts it beyond all contradiction. With his tongue he'd so vowel you out as smooth *Italian* as any man breathing; with his eye he would sparkle forth the proud *Spanish*; with his nose blow out most robustious *Dutch*; the creaking of his high-heeled shoe would articulate exact *Polonian*; the knocking of his shin-bone feminine *French*; and his belly would grumble most pure and scholar-like *Hungary*."

This, though extravagant without fancy, is not the worst part of the absurd humour which runs through this pedantic comedy.

The classical reader may perhaps be amused by the following strange conceits. Poeta, who was in love with Historia, capriciously falls in love with Astronomia, and thus compares his mistress:

Her brow is like a brave heroic line  
That does a sacred majesty inshrine;  
Her nose, *Phaleucake*-like, in comely sort,  
Ends in a *Trochie*, or a long and short.  
Her mouth is like a pretty *Dimeter*;  
Her *eie-brows* like a little-longer *Trimeter*.  
Her chinne is an *adonicke*, and her tongue  
Is an *Hypermeter*, somewhat too long.  
Her *cies* I may compare them unto two  
Quick-turning *dactyles*, for their nimble view.  
Her ribs like staues of *Sapphicks* doe descend  
Thither, which but to name were to offend.  
Her arms like two *lambicks* raised on hie,  
Doe with her brow bear equal majestic;  
Her legs like two straight *spondees* keep apace  
Slow as two *scazons*, but with stately grace.

The piece concludes with a speech by Polites, who settles all the disputes, and loves, of the Arts. Poeta promises for the future to attach himself to Historia. Rhetorica, though she loves Logicus, yet as they do not mutually agree, she is united to Grammaticus. Polites counsels Phlegmatico, who is Logicus's man, to leave off smoking, and to learn better manners; and Choler, Grammaticus's man, to bridle himself;—that Ethicus and Æconoma would vouchsafe to give good advice to Poeta and Historia;—and Physica to her children Geographus and Astronomia! for Grammaticus and Rhetoric, he says, their tongues will always agree and will not fall out; and for Geometres and Arithmetica, they will be very regular. Melancholicus, who is Poeta's man, is left quite alone, and agrees to be married to Musica; and at length Phantastes, by the entreaty of Poeta, becomes the servant of Melancholicus and Musica. Physiconomus and Cheiromantes, who are in the character of gipsies and fortune-tellers, are finally exiled from the island of Fortunata, where lies the whole scene of the action in the residence of the married arts.

The pedant-comic-writer has even attended to he dresses of his characters, which are minutely given. Thus Melancholicus wears a black suit, a black hat, a black cloak, and black worked band, black gloves, and black shoes. Sanguis, the servant of Medicus, is in a red suit; on the breast is a man with his nose bleeding; on the back, one letting blood in his arm; with a red hat and band, red stockings, and red pumps.

It is recorded of this play, that the Oxford scholars, resolving to give James I. a relish of their genius, requested leave to act this notable piece. Honest Anthony Wood tells us, that it being too grave for the king, and too scholastic for the auditory, or, as some have said, the actors had taken too much wine, his majesty offered several times, after two acts, to withdraw. He was prevailed to sit it out, in mere charity to the Oxford scholars. The following humorous epigram was produced on the occasion:

At Christ-church marriage done before the king,  
Lest that those mates should want an offering,  
The king himself did offer;—What, I pray?  
He offered twice or thrice—to go away!

#### A CONTRIVANCE IN DRAMATIC DIALOGUE.

CROWN, in his "City Politiques," 1688, a comedy written to satirise the Whigs of those days, was accused of having copied his character too closely after life, and his enemies turned his comedy into a libel. He has defended himself in his preface from this imputation. It was particularly laid to his charge that in the characters of Bartoline, an old corrupt lawyer, and his wife, Lucinda, a wanton country girl, he intended to ridicule a certain serjeant M— and his young wife. It was even said that the comedian mimicked the odd speech of the aforesaid serjeant, who, having lost all his teeth, uttered his words in a very peculiar manner. On this, Crown tells us, in his defence, that the comedian must not be blamed for this peculiarity, as it was an *invention* of the author himself, who had taught it to the player. He seems to have considered it as no ordinary invention, and was so pleased with it, that he has most painfully printed the speeches of the lawyer in this singular gibberish; and his reasons, as well as his discovery, appear very remarkable.

He says, that "Not any one old man more than another is mimicked, by Mr. Lee's way of speaking, which all comedians can witness was my own *invention*, and Mr. Lee was taught it by me. To prove this farther, I have printed Bartoline's part in that manner of spelling, by which I taught it Mr. Lee. They who have no teeth cannot pronounce many letters plain, but perpetually lisp, and break their words; and some words they cannot bring out all. As for instance, *th* is pronounced by thrusting the tongue hard to the teeth, therefore that sound they cannot make, but something like it. For that reason you will often find in Bartoline's part, instead of *th*, *ay*, as *yaf*, for that; *yish*, for this; *yoth*, for those; sometimes a *t* is left out, as *houzand*, for thousand; *hiry*, for thirty. *S* they pronounce like *sh*, as *sher*, for sir; *musht*, for must; *t* they speak like *ch*; therefore you will find *chrue*, for true; *chreason*, for treason; *cho*, for to; *choo*, for two; *chen*, for ten; *chake*, for take. And this *ch* is not to be pronounced like *k*, as 'tis in Christian, but as in child, church, chest. I desire the reader to observe these things, because otherwise he will hardly understand much of the lawyer's part, which in the opinion of all is the most divertising in the comedy; but when this ridiculous way of

speaking is familiar with him, it will render the part more pleasant."

One hardly expects so curious a piece of orthoepy in the preface to a comedy. It may have required great observation and ingenuity to have discovered the cause of old toothless men mumbling their words. But as a piece of comic humour, on which the author appears to have prided himself, the effect is far from fortunate; humour, arising from a personal defect, is but a miserable substitute for that of a more genuine kind. I shall give a specimen of this strange gibberish as it is so laboriously printed. It may amuse the reader to see his mother's language transformed into so odd a shape that it is with difficulty he can recognise it.

Old Bartoline thus speaks:—"I wrong'd my self, *cho* entcher *incho* bondsh of marriage and could not perform *covenantsh* I might well *hinke* you would *chake* the forfeiture of the bond; and I never found *equichy* in a *bedg* in my life; but I'll trounce you *boh*; I have paved *jaylish* wi' the *bonesh* of honeste people *yen* you are, *yaf* never did me nor any man any wrong, but had law *o'yeir shydsh* and right *o'yeir shydsh*, but because *yey* had not me *o'yeir shydsh*, I ha' *hrown* 'em in *jaylish*, and got *yeir eshchats* for my *clenish*, *yaf* had no more *chytte* to 'em *yen dogsh*."

#### THE COMEDY OF A MADMAN!

DESMARETS, the friend of Richelieu, mentioned in the article Richelieu, was a very extraordinary character, and produced many effusions of genius in early life, till he became a mystical fanatic. It was said of him, that "he was the greatest madman among poets, and the best poet among madmen." His comedy of "The Visionaries" is one of the most extraordinary of dramatic projects, and in respect to its genius and lunacy, may be considered as a literary curiosity.

In this singular comedy all Bedlam seems to be let loose on the stage, and every character has a high claim to an apartment in it. It is indeed suspected that the cardinal had a hand in this anomalous drama, and in spite of its extravagance it was favourably received by the public, who certainly had never seen anything like it.

Every character in this piece acts under some hallucination of the mind, or a fit of madness. Artabaze is a cowardly hero, who believes he has conquered the world. Amidor is a wild poet, who imagines he ranks above Homer. Filidan is a lover who becomes inflammable as gunpowder, for every mistress he reads of in romances. Phalante is a beggarly bankrupt, who thinks himself as rich as Cæsus. Melisse, in reading the "History of Alexander," has become madly in love with this hero, and will have no other husband than "him of Macedon." Hesperie imagines her fatal charms occasion a hundred disappointments in the world, but prides herself on her perfect insensibility. Sestiane, who knows no other happiness than comedies, and whatever she sees or hears, immediately plans a scene for dramatic effect, renounces any other occupation; and finally, Alcidon, the father of these three mad girls, as imbecile as

his daughters are wild. So much for the amiable characters!

The plot is in perfect harmony with the genius of the author, and the characters he has invented—perfectly unconnected, and fancifully wild. Alcidon resolves to marry his three daughters, who, however, have no such project of their own. He offers them to the first who comes. He accepts for his son-in-law the first who offers, and is clearly convinced that he is within a very short period of accomplishing his wishes. As the four ridiculous personages whom we have noticed frequently haunt his house, he becomes embarrassed in finding one lover too many, having only three daughters. The catastrophe relieves the old gentleman from his embarrassments. Melisse, faithful to her Macedonian hero, declares her resolution of dying, before she marries any meaner personage. Hesperie refuses to marry out of pity for mankind; for to make one man happy, she thinks she must plunge a hundred into despair. Sestiane, only passionate for comedy, cannot consent to any marriage, and tells her father, in very lively verses,

Je ne veux point, mon père, épouser un censeur;  
Puisque vous m'ouffrez recevoir la douceur  
Des plaisirs innocens que le théâtre apporte  
Prendrais-je le hazard de vivre d'autre sorte?  
Puis on des enfans, qui vous sont sur les bras,  
Les mener au théâtre, O Dieux! quel embarras!  
Tantôt couche ou grosse, ou quelque maladie  
Pour jamais vous font dire, adieu la comédie!

#### IMITATED.

No, no, my father, I will have no critic,  
(Miscalled a husband) since you still permit  
The innocent sweet pleasures of the Stage;  
And shall I venture to exchange my lot?  
Then we have children folded in our arms  
To bring them to the playhouse; heavens! what  
troubles!  
Then we lie in, are big, or sick, or vex'd:  
These make us bid farewell to Comedy!

At length these imagined sons-in-law appear: Filidan declares that in these three girls he cannot find the mistress he adores. Amidor confesses he only asked for one of his daughters out of pure gallantry, and that he is only a lover—in verse! When Phalante is questioned after the great fortunes he hinted at, the father discovers that he has not a stiver, and out of credit to borrow: while Artabaze declares that he only allowed Alcidon, out of mere benevolence, to flatter himself for a moment with the hope of an honour, that even Jupiter would not dare to pretend to. Thus it is, that the four lovers disperse, and leave the old gentleman more embarrassed than ever, and his daughters perfectly enchanted to enjoy their whimsical reveries, and die old maids.

#### SOLITUDE.

We possess, among our own native treasures, two treatises on this subject, composed with no ordinary talent, and not their least value consists in one being an apology for solitude, while the other combats that prevailing passion of the

studious. Zimmerman's popular work is overloaded with commonplace; the garrulity of eloquence, which has been found very agreeable to the great mass of readers. The two treatises now noticed may be compared to the highly-finished gems, whose figure may be more finely designed, and whose strokes may be more delicate in the smaller space they occupy, than the ponderous block of marble hewed out by the German chiseler.

Sir George Mackenzie, a polite writer and a most eloquent pleader, published in 1664 a moral essay, preferring Solitude to public employment. The eloquence of his style was well suited to the dignity of his subject; the advocates for solitude have always prevailed over those for active life, because there is something sublime in those feelings which would retire from the circle of indolent triflers, or depraved geniuses; who, like a certain species of insects, are born, and can only live, in corruption. The tract of Mackenzie was ingeniously answered by the elegant taste of John Evelyn, in 1667: of this last tract, the editor of "Censura Literaria," in his first volume, has given an analysis; but that ingenious and fervent compiler has not noticed the superior composition of the Scotch writer. Mackenzie, though he wrote in favour of solitude, passed a very active life, first as a pleader, and afterwards as a judge; that he was an eloquent writer, and an excellent critic, and a wit, we have the authority of Dryden, who says, that till he was acquainted with that noble wit of Scotland, Sir George Mackenzie, he had not known the beautiful turn of words and thoughts in poetry, which Sir George had explained and exemplified to him in conversation. As a judge, and king's advocate, will not the barbarous customs of the age defend his name? he is most hideously painted forth by the dark pencil of a poetical Spagnoletti—Mr. Grahame, in his poem on "The Birds of Scotland." Sir George lived in the age of rebellion—and used torture; we must entirely put aside his political, to attend to his literary character. Blair has quoted his pleadings as a model of eloquence, and Mr. Grahame is unjust to the fame of Mackenzie, when he alludes to his "half-forgotten name." In 1680, he retired to Oxford, to indulge the luxuries of study in the Bodleian Library, and to practise that solitude which so delighted him in theory; but three years afterwards he fixed himself in London. Evelyn, who wrote in favour of public employment being preferable to solitude, passed his days in the tranquillity of his studies, and wrote against the habits which he himself most loved. By this it may appear, that that of which we have the least experience ourselves, will ever be what appears most delightful! Alas! everything in life seems to have in it the nature of a bubble of air, and, when touched, we find nothing but emptiness in our hand. It is certain that the most eloquent writers in favour of solitude have left behind them too many memorials of their unhappy feelings, when they indulged this passion to excess; and some ancient has justly said, that none but a God, or a savage, can suffer this exile from human nature.

The following extracts from Sir George Mackenzie's tract on Solitude are eloquent and impressive, and merit to be rescued from that oblivion

which surrounds many writers, whose genius has not been effaced, but concealed, by the transient crowd of their posterity.

"I have admired to see persons of virtue and humour long much to be in the city, where, when they come they found nor sought for no other diversion than to visit one another; and there to do nothing else than to make legs, view others habit, talk of the weather, or some such pitiful subject, and it may be, if they made a farther inroad upon any other affair, they did so pick one another, that it afforded them matter of eternal quarrel; for what was at first but an indifferent subject, is by interest adopted into the number of our quarrels.—What pleasure can be received by talking of new fashions, buying and selling of lands, advancement or ruin of favourites, victories or defeats of strange princes, which is the ordinary subject of ordinary conversation?—Most desire to frequent their superiors, and these men must either suffer their railery, or must not be suffered to continue in their society; if we converse with them who speak with more address than ourselves, then we repine equally at our own dulness, and envy the acuteness that accomplishes the speaker; or, if we converse with duller animals than ourselves, then we are weary to draw the yoke alone, and fret at our being in ill company; but if chance blows us in amongst our equals, then we are so at guard to catch all advantages, and so interested in point d'honneur, that it rather cruciates than recreates us. How many make themselves cheap by these occasions, whom we had valued highly if they had frequented us less! And how many frequent persons who laugh at that simplicity which the addresser admires in himself as wit, and yet both recreate themselves with double laughter!"

In solitude (he addresses his friend), "My dear Celador, enter into your own breast, and there survey the several operations of your own soul, the progress of your passions, the strugglings of your appetite, the wanderings of your fancy, and ye will find, I assure you, more variety in that one piece than there is to be learned in all the courts of Christendom. Represent to yourself the last age, all the actions and interests in it, how much this person was infatuate with zeal, that person with lust; how much one pursued honour, and another riches; and in the next thought draw that scene, and represent them all turned to dust and ashes!"

I cannot close this subject without the addition of some anecdotes, which may be useful. A man of letters finds solitude necessary, and for him solitude has its pleasures and its conveniences; but we shall find that it also has a hundred things to be dreaded.

Solitude is indispensable for literary pursuits. No considerable work has yet been composed, but its author, like an ancient magician, retired first to the grove or the closet, to invoke his spirits. Every production of genius must be the production of enthusiasm. When the youth sighs and languishes, and feels himself among crowds in an irksome solitude,—that is the moment to fly into seclusion and meditation. Where can he indulge but in solitude the fine romances of his soul? where but in solitude can he occupy

himself in useful dreams by night, and, when the morning rises, fly without interruption to his unfinished labours? Retirement to the frivolous is a vast desert, to the man of genius it is the enchanted garden of Armida.

Cicero was uneasy amidst applauding Rome, and he has designated his numerous works by the titles of his various villas, where they were composed. Voltaire had talents, and a taste for society, yet he not only withdrew by intervals, but at one period of his life passed five years in the most secret seclusion and fervent studies. Montesquieu quitted the brilliant circles of Paris for his books, his meditations, and for his immortal work, and was ridiculed by the gay triflers he relinquished. Harrington, to compose his Oceana, severed himself from the society of his friends, and was so wrapt in abstraction, that he was pited as a lunatic. Descartes, inflamed by genius, abruptly breaks all his friendly connexions, hires an obscure house in an unfrequented corner at Paris, and applies himself to study during two years unknown to his acquaintance. Adam Smith, after the publication of his first work, throws himself into a retirement that lasted ten years; even Hume rallied him for separating himself from the world; but the great political inquirer satisfied the world, and his friends, by his great work on the Wealth of Nations.

But this solitude, at first a necessity, and then a pleasure, at length is not borne without repining. I will call for a witness a great genius, and he shall speak himself. Gibbon says, "I feel, and shall continue to feel, that domestic solitude, however it may be alleviated by the world, by study, and even by friendship, is a comfortless state, which will grow more painful as I descend in the vale of years." *Memoirs*, Vol. I. p. 216. And afterwards he writes to a friend, "Your visit has only served to remind me that man, however amused and occupied in his closet, was not made to live alone."

I must therefore now sketch a different picture of literary solitude than some sanguine and youthful minds conceive.

Even the sublimest of men, Milton, who is not apt to vent complaints, appears to have felt this irksome period of life. In the preface to *Smectymnus*, he says, "It is but justice, not to defraud of due esteem the *wearisome labours and studious watchings*, wherein I have spent and tired out almost a whole youth."

Solitude in a later period of life, or rather the neglect which awaits the solitary man, is felt with acuter sensibility. Cowley, that enthusiast for rural seclusion, in his retirement calls himself "The melancholy Cowley." Mason has truly transferred the same epithet to Gray. Read in his letters the history of solitude. We lament the loss of Cowley's correspondence through the mistaken notion of Sprat; he assuredly had painted the sorrows of his heart. But Shenstone has filled his pages with the cries of an amiable being whose soul bleeds in the dead oblivion of solitude. Listen to his melancholy expressions. "Now I am come from a visit, every little uneasiness is sufficient to introduce my whole train of melancholy considerations

and to make me utterly dissatisfied with the life I now lead, and the life I foresee I shall lead. I am angry, and envious, and dejected, and frantic, and disregard all present things, as becomes a madman to do. I am infinitely pleased (though it is a gloomy joy) with the application of Dr. Swift's complaint, that he is forced to die in a rage, like a poisoned rat in a hole." Let the lover of solitude muse on its picture throughout the year, in the following stanza by the same poet:

Tedious again to curse the drizzling day,  
Again to trace the wintry tracks of snow!  
Or, soothed by vernal airs, again survey  
The self-same hawthorns bud, and crowslips  
blow!

Swift's letters paint in terrifying colours a picture of solitude, and at length his despair closed with idiotism. The amiable Gresset could not sport with the brilliant wings of his butterfly-muse, without dropping some querulous expression on the solitude of genius. In his "Epistle to his Muse," he exquisitely paints the situation of men of genius:

"— Je les vois, victimes du génie,  
Au foible prix d'un éclat panager,  
Vivre isolés, sans jouir de la vie!"

And afterwards he adds,

"Vingt ans d'ennuis, pour quelques jours de gloire!"

I conclude with one more anecdote on solitude, which may amuse. When Menage, attacked by some, and abandoned by others, was seized by a fit of the spleen, he retreated into the country, and gave up his famous *Mercuriales*; those Wednesdays when the literati assembled at his house, to praise up or cry down one another, as is usual with the literary populace. Menage expected to find that tranquillity in the country which he had frequently described in his verses; but as he was only a poetical plagiarist, it is not strange that our pastoral writer was greatly disappointed. Some country rogues having killed his pigeons, they gave him more vexation than his critics. He hastened his return to Paris. "It is better," he observed, "since we are born to suffer, to feel only reasonable sorrows."

#### LITERARY FRIENDSHIPS.

THE memorable friendship of Beaumont and Fletcher so closely united their labours, that we cannot discover the productions of either; and biographers cannot, without difficulty, compose the memoirs of the one, without running into the life of the other. They portrayed the same characters, while they mingled sentiment with sentiment, and their days were as closely interwoven as their verses. Metastasio and Farinelli were born about the same time, and early acquainted; They called one another *Gemello*, or twin! Both the delight of Europe, both lived to an advanced age, and died nearly at the same time. Their fortune bore, too, a resemblance; for they were both pensioned, but lived and died

separated in the distant courts of Vienna and Madrid. Montaigne and Charron were rivals, but always friends; such was Montaigne's affection for Charron, that he permitted him by his will to bear the full arms of his family; and Charron evinced his gratitude to the manes of his departed friend, by leaving his fortune to the sister of Montaigne, who had married. Forty years of friendship, uninterrupted by rivalry or envy, crowned the lives of Poggius and Leonard Arétin, two of the illustrious revivers of letters. A singular custom formerly prevailed among our own writers, which was an affectionate tribute to our literary veterans by young writers.—The former adopted the latter by the title of sons. Ben Jonson had twelve of these poetical sons. Walton, the angler, adopted Cotton, the translator of Montaigne.

Among the most fascinating effusions of genius are those little pieces which it consecrates to the cause of friendship. In that poem of Cowley, composed on the death of his friend Harvey, the following stanza presents a pleasing picture of the employments of two young students:—

"Say, for ye saw us, ye immortal lights,  
How oft unwearied have ye spent the nights!  
Till the Lædæan stars, so famed for love,  
Wond'ring at us from above.  
We spent them not in toys, in lust, or wine;  
But search of deep philosophy,  
Wit, eloquence, and poetry,  
Arts which I loved, for they, my friend, were  
thine."

Milton has not only given the exquisite Lycidas to the memory of a young friend, but in his *Epitaphium Damonis*, to that of Deodatus, has poured forth some interesting sentiments. It has been versified by Langhorne. Now, says the poet,

"To whom shall I my hopes and fears impart,  
Or trust the cares and follies of my heart?"  
The elegy of Tickell, maliciously called by Steele "prose in rhyme," is alike inspired by affection and fancy; it has a melodious languor, and a melancholy grace. The sonnet of Gray to the memory of West is a beautiful effusion, and a model for English sonnets. Helvetius was the protector of men of genius, whom he assisted not only with his criticism, but his fortune. At his death, Saurin read in the French Academy an epistle to the manes of his friend. Saurin, wrestling with obscurity and poverty, had been drawn into literary existence by the supporting hand of Helvetius. Our poet thus addresses him in the warm tones of gratitude:

"C'est toi qui me cherchant au sein de l'infortune  
Relevas mon sort abattu,  
Et scus me rendre chère, une vie importune.  
\* \* \* \* \*  
Qu'important ces pleurs—  
O douleur impuissante! O regrets superflus!  
Je vis, hélas! Je vie, et mon ami n'est plus!"

#### IMITATED.

In Misery's haunts, thy friend thy bounties seize,  
And give an urgent life some days of ease;  
Ah! ye vain griefs, superfluous tears I chide!  
I live, alas! I live—and thou hast died!

The literary friendship of a father with his son is one of the rarest alliances in the republic of letters. It was gratifying to the feelings of young Gibbon, in the fervour of literary ambition, to dedicate his first-fruits to his father. The too lively son of Crebillon, though his was a very different genius to the grandeur of his father's, yet dedicated his works to him, and for a moment put aside his wit and railery for the pathetic expressions of filial veneration. We have had a remarkable instance in the two Richardsons; and the father, in his original manner, has, in the most glowing language, expressed his affectionate sentiments. He says, "My time of learning was employed in business; but after all, I have the Greek and Latin tongues, because a part of me possesses them, to whom I can recur at pleasure, just as I have a hand when I would write or paint, feet to walk, and eyes to see. My son is my learning, as I am that to him which he has not.—We make one man, and such a compound man may probably produce what no single man can." And further, "I always think it my peculiar happiness to be as it were enlarged, expanded, made another man, by the acquisition of my son; and he thinks in the same manner concerning my union with him." This is as curious as it is uncommon; however the cynic may call it egotism!

Some for their friend have died penetrated with inconsolable grief; some have sacrificed their character to preserve his own; some have shared their limited fortune; and some have remained attached to their friend in the cold season of adversity.

Jurieu denounced Bayle as an impious writer, and drew his conclusions from the "Avis aux Réfugiés." This work is written against the Calvinists, and therefore becomes impious in Holland. Bayle might have exculpated himself with facility, by declaring the work was composed by La Roque; but he preferred to be persecuted, rather than to ruin his friend; he therefore was silent, and was condemned. When the minister Fouquet was abandoned by all, it was the men of letters he had patronised who never forsook his prison; and many have dedicated their works to great men in their adversity, whom they deemed to notice at the time when they were needed by all. The learned Goguet bequeathed his MSS. and library to his friend Fugere, with whom he had united his affections and his studies. His work on the "Origin of the Arts" was then in the press; he had been much indebted to his aid. Fugere, who knew his friend to be past recovery, preserved a mute despair, during the slow and painful disease, and on the death of Goguet, the victim of sensibility perished amidst the manuscripts which his friend had in vain bequeathed to prepare for publication. The Abbé de Saint Pierre gave an interesting proof of literary friendship. When he was at college, he formed an union with Varignon, the geometrician. They were of congenial dispositions. When he went to Paris, he invited Varignon to accompany him; but Varignon had nothing, and the abbé was far from rich. A certain income was necessary for the tranquil pursuits of geometry. Our abbé had an income of 1800 livres; from this he deducted 300, which he

gave to the geometrician, accompanied by a delicacy which few but a man of genius could conceive. "I do not give it to you," he said, "as a salary, but an annuity, that you may be independent, and quit me when you dislike me." Something nearly similar embellishes our own literary history. When Akenside was in great danger of experiencing famine as well as fame, Mr. Dyson allowed him three hundred pounds a year. Of this gentleman, perhaps, nothing is known; yet whatever his life may be, it merits the tribute of the biographer. To close with these honourable testimonies of literary friendship, we must not omit that of Churchill and Lloyd. It is known that when Lloyd heard of the death of our poet, he acted the part which Fugere did to Goguet. The page is crowded, but my facts are by no means exhausted.

The most illustrious of the ancients prefixed the name of some friend to the head of their works.—We too often place that of some patron. They honourably inserted it in their works. When a man of genius, however, shows that he is not less mindful of his social affection than his fame, he is the more loved by his reader. Plato communicated a ray of his glory to his brothers; for in his Republic he ascribes some parts to Adimantus and Glaucon; and Antiphan the youngest is made to deliver his sentiments in the Parmenides. To perpetuate the fondness of friendship, several authors have entitled their works by the name of some cherished associate. Cicero to his Treatise on Orators gives the title of Brutus; to that of Friendship, Lellius; and to that of Old Age, Cato. They have been imitated by the moderns. The poetical Tasso, to his dialogue on Friendship gave the name of Manso, who was afterwards his affectionate biographer. Sepulveda entitles his treatise on Glory by the name of his friend Gonsalves. Lociel to his dialogues on the Lawyers of Paris prefixes the name of the learned Pasquier. Thus Plato distinguished his Dialogues by the names of certain persons; the one on Lying is entitled Hippius; on Rhetoric, Gorgias; and on Beauty, Phædrus.

Luther has perhaps carried this feeling to an extravagant point. He was so delighted by his favourite "Commentary on the Epistle to the Galatians," that he distinguished it by a title of doting fondness; he named it after his wife, and called it "His Catherine."

#### ANECDOTES OF ABSTRACTION OF MIND.

SOME have exercised this power of abstraction to a degree that appears marvellous to volatile spirits, and puny thinkers.

To this patient habit, Newton is indebted for many of his great discoveries; an apple falls upon him in his orchard,—and the system of attraction succeeds in his mind! he observes boys blowing soap bubbles, and the properties of light display themselves! Of Socrates, it is said, that he would frequently remain an entire day and night in the same attitude, absorbed in meditation; and why shall we doubt this, when we know that La Fontaine and Thomson, Descartes and Newton,

experienced the same abstraction? Mercator, the celebrated geographer, found such delight in the ceaseless progression of his studies, that he would never willingly quit his maps to take the necessary refreshments of life. In Cicero's Treatise on Old Age, Cato applauds Gallus, who, when he sat down to write in the morning, was surprised by the evening; and when he took up his pen in the evening was surprised by the appearance of the morning. Buffon once described these delicious moments with his accustomed eloquence.—"Invention depends on patience; contemplate your subject long; it will gradually unfold, till a sort of electric spark convulses for a moment the brain, and spreads down to the very heart a glow of irritation. Then come the luxuries of genius! the true hours for production and composition; hours so delightful that I have spent twelve and fourteen successively at my writing-desk, and still been in a state of pleasure." It is probable that the anecdote related of Marini, the Italian poet, is true; that he was once so absorbed in revising his Adonis, that he suffered his leg to be burnt for some time, without any sensibility.

Abstraction of this sublime kind is the first step to that noble enthusiasm which accompanies Genius; it produces those raptures and that intense delight, which some curious facts will explain to us.

Poggius relates of Dante, that he indulged his meditations more strongly than any man he knew; whenever he read, he was only alive to what was passing in his mind; to all human concerns, he was as if they had not been! Dante went one day to a great public procession; he entered the shop of a bookseller to be a spectator of the passing show. He found a book which greatly interested him; he devoured it in silence, and plunged into an abyss of thought.—On his return he declared that he had neither seen, nor heard, the slightest occurrence of the public exhibition which passed before him. This enthusiasm renders everything surrounding us as distant as if an immense interval separated us from the scene. A modern astronomer, one summer night, withdrew to his chamber; the brightness of the heaven showed a phenomenon. He passed the whole night in observing it, and when they came to him early in the morning, and found him in the same attitude, he said, like one who had been recollecting his thoughts for a few moments, "It must be thus; but I'll go to bed before 'tis late!" He had gazed the entire night in meditation, and did not know it.

This intense abstraction operates visibly; this perturbation of the faculties, as might be supposed, affects persons of genius physically. What a forcible description the late Madame Roland, who certainly was a woman of the first genius, gives of herself on her first reading of Telemachus and Tasso. "My respiration rose; I felt a rapid fire colouring my face, and my voice changing, had betrayed my agitation; I was Eucharis for Telemachus, and Erminia for Tancred; however, during this perfect transformation, I did not yet think that I myself was anything, for any one. The whole had no connexion with myself; I sought for nothing around me; I was them; I saw only the objects which existed for them; it

was a dream, without being awakened."—Metastasio describes a similar situation. "When I apply with a little attention, the nerves of my sensorium are put into a violent tumult. I grow as red in the face as a drunkard, and am obliged to quit my work." When Malbranche first took up Descartes on Man, the germ and origin of his philosophy, he was obliged frequently to interrupt his reading by a violent palpitation of the heart. When the first idea of the Essay on the Arts and Sciences rushed on the mind of Rousseau, it occasioned such a feverish agitation that it approached to a delirium.

This delicious inebriation of the imagination occasioned the ancients, who sometimes perceived the effects, to believe it was not short of divine inspiration. Fielding says, "I do not doubt but that the most pathetic and affecting scenes have been writ with tears." He perhaps would have been pleased to have confirmed his observation by the following circumstances. The tremors of Dryden, after having written an Ode, a circumstance tradition has accidentally handed down, were not unusual with him; in the preface to his Tales he tells us, that in translating Homer he found greater pleasure than in Virgil; but it was not a pleasure without pain; the continual agitation of the spirits must needs be a weakener to any constitution, especially in age, and many pauses are required for refreshment betwixt the heats. In writing the ninth scene of the second act of the Olympiad, Metastasio found himself in tears; an effect which afterwards, says Dr. Burney, proved very contagious. It was on this occasion that that tender poet commemorated the circumstance in the following interesting sonnet:

## SONNET FROM METASTASIO.

*Scrivendo l'Autore in Vienna l'anno 1733 la sua Olimpiade si senti commossa fino alle lagrime nell'esprimere la divisione di due teneri amici: e meravigliandosi che un falso, e da lui inventato disastro, potesse cagionargli una sì vera passione, si fece a riflettere quanto poco ragionevole e solido fondamento possano aver le altre che soglion frequentemente agitarci, nel corso di nostra vita.*

SOGNI e favole io fingo, e pure in carte  
Mentre favole, e sogni, orno e disegno,  
In lor, (folle ch'io son!) prendo tal parte  
Che del mal che inventai piango, e mi sdegno.  
Ma forse allor che non m'inganna l'arte,  
Più saggio io sono e l'agitato ingegno  
Forse allo più tranquillo? O forse parte  
Da più salda cagion l'amor, lo sdegno?  
Ah che non sol quelle, ch'io canto, o scrivo  
Favole son; ma quanto temo, o spero,  
Tutt'è manzogna, e delirando io vivo!  
Sogno della mia vita è il corso intero.  
Deh tu, Signor, quando a destarmi arrivo  
Fa, ch'io trovi riposo in Sen del VERO.

*In 1733, the Author composing his Olympiad, felt himself suddenly moved, even to tears, in expressing the separation of two tender Lovers. Surprised that a fictitious grief, invented too by himself, could raise so true a passion, he reflected how little reasonable and solid a foundation the others had, which so frequently agitated us in this state of our existence.*

## SONNET—IMITATED.

FABLES and dreams I feign; yet though but verse  
 The dreams and fables that adorn this scroll,  
 Fond fool, I rave, and grieve as I rehearse;  
 While GENUINE TEARS for FANCIED SORROWS roll.  
 Perhaps the dear delusion of my art  
 Is wisdom; and the agitated mind,  
 As still responding to each plaintive part,  
 With love and rage, a tranquil hour can find.  
 Ah! not alone the tender RHYMES I give  
 Are fictions: but my FEARS and HOPES I deem  
 Are FABLES all; deliriously I live,  
 And life's whole course is one protracted dream.  
 Eternal power! when shall I wake to rest  
 This wearied brain on TRUTH's immortal breast?

## RICHARDSON.

THE censure which the Shakespeare of novelists has incurred for the tedious procrastination and the minute details of his fable; his slow unfolding characters, and the slightest gestures of his personages, is extremely unjust; for it is not evident that we could not have his peculiar excellences without these attendant defects? When characters are very fully delineated, the narrative must be suspended. Whenever the narrative is rapid, which so much delights superficial readers, the characters cannot be very minutely featured; and the writer who aims to instruct (as Richardson avowedly did) by the glow and eloquence of his feelings, must often sacrifice to this, his local descriptions. Richardson himself has given us the principle that guided him in composing. He tells us, "If I give speeches and conversations, I ought to give them justly; for the *humours and characters* of persons cannot be known unless I repeat what they say, and their *manner* of saying."

Foreign critics have been more just to Richardson than many of his own countrymen. I shall notice the opinions of three celebrated writers, D'Alembert, Rousseau, and Diderot.

D'Alembert was a great mathematician. His literary taste was extremely cold: he was not worthy of reading Richardson. The volumes, if he ever read them, must have fallen from his hands. The delicate and subtle turnings, those folds of the human heart, which require so nice a touch, was a problem which the mathematician could never solve. There is no other demonstration in the human heart, but an appeal to its feelings; and what are the calculating feelings of an arithmetician of lines and curves? He therefore declared of Richardson that "*La Nature est bonne à imiter, mais non pas jusqu'au l'ennui.*"

But thus it was not with the other two congenial geniuses! The fervent opinion of Rousseau must be familiar to the reader; but Diderot, in his *éloge* on Richardson, exceeds even Rousseau in the enthusiasm of his feelings. I extract some of the most interesting passages.

Of *Clarissa* he says, "I yet remember with delight the first time it came into my hands. I was in the country. How deliciously was I affected!

At every moment I saw my happiness abridged by a page. I then experienced the same sensations those feel who have long lived with one they love, and are on the point of separation. At the close of the work I seemed to remain deserted."

The impassioned Diderot then breaks forth; "O Richardson! thou singular genius, in my eyes! thou shalt form my reading in all times. If forced by sharp necessity, my friend falls into indigence; if the mediocrity of my fortune is not sufficient to bestow on my children the necessary cares for their education, I will sell my books,—but thou shalt remain! yes, thou shalt rest in the *same class* with MOSES, HOMER, EURIPIDES, and SOPHOCLES, to be read alternately."

"O Richardson! I dare pronounce that the most veritable history is full of fictions, and thy romances are full of truths. History paints some individuals; thou paintest the human species.—History attributes to some individuals what they have neither said nor done; all that thou attributest to man he has said and done. History embraces but a portion of duration, a point on the surface of the globe; thou hast embraced all places and all times. The human heart, which has ever been and ever shall be the same, is the model thou copieest. If we were severely to criticise the best historian, would he maintain his ground as thou? In this point of view, I venture to say, that frequently history is a miserable romance; and romance, as thou hast composed it, is a good history. Painter of nature, thou never liest!

"I have never yet met with a person who shared my enthusiasm, that I was not tempted to embrace, and to press him in my arms!

"Richardson is no more! His loss touchés me, as if my brother was no more. I bore him in my heart without having seen him, and knowing him but by his works. He has not had all the reputation he merited. Richardson! if living, thy merit has been disputed; how great wilt thou appear to our children's children, when they shall view thee at the distance we now view Homer. Then who will dare to steal a line from thy sublime works! Thou hast had more admirers amongst us than in thine own country, and at this I rejoice!"

It is probable that to a Frenchman the *style* of Richardson is not so objectionable, when translated, as to ourselves. I think myself, that it is very idiomatic and energetic; others have thought differently. The misfortune of Richardson was, that he was unskilful in the art of writing, and that he could never lay the pen down while his inkhorn supplied it.

He was delighted by his own works. No author enjoyed so much the bliss of excessive fondness. I heard from the late Charlotte Lennox, the anecdote which so severely reprimanded his innocent vanity, which Boswell has recorded. This lady was a regular visitor at Richardson's house, and she could scarcely recollect one visit which was not taxed by our author reading one of his voluminous letters, or two or three, if his auditor was quiet and friendly.

The extreme delight which he felt on a review of his own works the works themselves witness. Each is an evidence of what some will deem a



violent literary vanity. To *Pamela* is prefixed a letter from the editor (whom we know to be the author), consisting of one of the most minutely laboured panegyrics of the work itself, that ever the blindest idolator of some ancient classic paid to the object of his phrenetic imagination. In several places there, he contrives to repeat the striking parts of the narrative, which display the fertility of his imagination to great advantage. To the author's own edition of his *Clarissa* is appended an alphabetical arrangement of the sentiments dispersed throughout the work; and such was the fondness that dictated this voluminous arrangement, that such trivial aphorisms as, "habits are not easily changed;" "men are known by their companions," &c., seem alike to be the object of their author's admiration. This collection of sentiments, said indeed to have been sent to him anonymously, is curious and useful, and shows the value of the work, by the extensive grasp of that mind, which could think so justly on such numerous topics. And in his third and final labour, to each volume of *Sir Charles Grandison* is not only prefixed a complete index, with as much exactness as if it were a History of England, but there is also appended a list of the *similes* and allusions in the volume; some of which do not exceed three or four in nearly as many hundred pages.

Literary history does not record a more singular example of that self-deight which an author has felt on a revision of his works. It was this intense pleasure which produced his voluminous labours. It must be confessed there are readers deficient in that sort of genius which makes the mind of Richardson so fertile and prodigal.

#### THEOLOGICAL STYLE.

IN a previous page some notice has been taken of the attempts to recompose the Bible, in a finical, affected style; but the broad vulgar colloquial diction, which has been used by our theological writers, is less tolerable than the quaintness of Castalian and the floridity of Père Berruyer. I omitted to preserve a specimen in its proper place.

The style now noticed was familiar to, and long disgraced the writings of our divines; and we see it sometimes still employed by some of a certain stamp. Matthew Henry, whose Commentaries are well known, writes in this manner on Judges ix.—"We are here told by what acts Abimelech got into the saddle.—None would have dreamed of making such a fellow as he king.—See how he has wheeled them into the choice. He hired into his service the scum and scoundrels of the country. Jotham was really a fine gentleman.—The Sechemites that set Abimelech up, were the first to kick him off. The Sechemites said all the ill they could of him in their table-talk; they drank healths to his confusion.—Well, Gaal's interest in Sechem is soon at an end. Exit Gaal!"

Lancelot Addison, by the vulgar coarseness of his style, forms an admirable contrast with the amenity and grace of his son's Spectators. He tells us, in his voyage to Barbary, that "A rabbin once

told him, among other heinous stuff, that he did not expect the felicity of the next world on the account of any merits but his own; whoever kept the law would arrive at the bliss, by coming upon his own legs."

It must be confessed that the rabbin, considering he could not conscientiously have the same creed as Addison, did not deliver any very "heinous stuff," in believing that other people's merits have nothing to do with our own; and that "we should stand on our own legs!" But this was not "proper words in proper places!"

#### INFLUENCE OF NAMES.

What's in a NAME? That which we call a rose,  
By any other name would smell as sweet.

NAMES, by an involuntary suggestion, produce an extraordinary illusion. Favour or disappointment has been often conceded as the name of the claimant has affected us; and the accidental affinity or coincidence of a name, connected with ridicule or hatred, with pleasure or disgust, has operated like magic. But the facts connected with this subject will show how this prejudice has branched out.

Sterne has touched on this unreasonable propensity of judging by names, in his humorous account of the elder Mr. Shandy's system of Christian names. And Wilkes has expressed, in Boswell's Life of Johnson, all the influence of baptismal names, even in matters of poetry! He said, "The last city poet was *Elkanah Settle*. There is something in names which one cannot help feeling. Now *Elkanah Settle* sounds so queer, who can expect much from that name? We should have no hesitation to give it for *John Dryden* in preference to *Elkanah Settle*, from the names only, without knowing their different merits."

A lively critic noticing some American poets says, "There is or was a Mr. Dwight who wrote a poem in the shape of an epic; and his baptismal name was *Timothy*;" and involuntarily we infer the sort of epic that a *Timothy* must write. Sterne humorously exhorts all godfathers not "to Nicodemus a man into nothing!"

There is more truth in this observation than some may be inclined to allow; and that it affects mankind strongly, all ages and all climates may be called on to testify. Even in the barbarous age of Louis XI., they felt a delicacy respecting names, which produced an ordinance from his majesty. The king's barber was named *Olivier le Diable*. At first the king allowed him to get rid of the offensive part by changing it to *le Malin*, but the improvement was not happy, and for a third time he was called *Le Mauvais*. Even this did not answer his purpose; and as he was a great racer, he finally had his majesty's ordinance to be called *Le Dain*, under penalty of law if any one should call him *Le Diable*, *Le Malin*, or *Le Mauvais*. According to Platina, Sergius II. was the first pope who changed his name in ascending the papal throne; because his proper name was *Hog's-mouth*, very unsuitable with the pomp of the tiara. The ancients felt the same fastidiousness; and among the Romans, those who were called to the

equestrian order, having low and vulgar names, were new-named on the occasion, lest the former one should disgrace the dignity.

When *Barbier*, a French wit, was chosen for the preceptor of Colbert's son, he felt his name was so uncongential to his new profession, that he assumed the more splendid one of *D'Aucour*, by which he is now known. Madame *Gomez* had married a person named *Bonhomme*, but she would never exchange her nobler Spanish name to prefix her married one to her romances, which indicated too much of meek humility. *Guez* (a beggar) is a French writer of great pomp of style; but he felt such extreme delicacy at so low a name, that to give some authority to the splendour of his diction, he assumed the name of his estate, and is well known as *Balzac*. A French poet of the name of *Theophile Viaut*, finding that his surname pronounced like *veau* (calf) exposed him to the infinite jests of the minor wits, silently dropped it, by retaining the more poetical appellation of *Theophile*. The learned *Baifet* has collected various literary artifices employed by some who, still preserving a natural attachment to the names of their fathers, yet blushing at the same time for their meanness, have in their Latin works attempted to obviate the ridicule which they provoked. One *Gaucher* (left-handed) borrowed the name of *Servola*, because *Scevola*, having burnt his right arm, became consequently left-handed. Thus also one *De la Borogne* (one-eyed) called himself *Strabo*; *De Charpentier* took that of *Fabricius*; *De Valet* translated his *Servilius*; and an unlucky gentleman, who bore the name of *Du bout d'homme*, boldly assumed that of *Virulus*. *Dorat*, a French poet, had for his real name *Disnemandi*, which, in the dialect of the Limousins, signifies one who dines in the morning: that is, who has no other dinner than his breakfast. This degrading name he changed to *Dorat*, or gilded, a nickname which one of his ancestors had borne for his fair tresses. But by changing his name, his feelings were not entirely quieted, for unfortunately his daughter cherished an invincible passion for a learned man, who unluckily was named *Goulu*: that is, a shark, or gluttonous as a shark. Miss *Disnemandi* felt naturally a strong attraction for a *goulu*; and in spite of her father's remonstrances, she once more renewed his sorrows in this alliance!

There are unfortunate names, which are very injurious to the cause in which they are engaged; for instance, the long parliament in Cromwell's time, called by derision the *Rump*, was headed by one *Barebone*, a leatherseller. It was afterwards called by his unlucky name, which served to heighten the ridicule cast over it by the nation.

Formerly a custom prevailed with learned men to change their names. They showed at once their contempt for vulgar denominations and their ingenious erudition. They christened themselves with Latin and Greek. This disguising of names came, at length, to be considered to have a political tendency, and so much alarmed Pope Paul II., that he imprisoned several persons for their using certain affected names, and some, indeed, which they could not give a reason why they assumed. *Desiderius Erasmus* was a name formed out of his family name *Gerard*, which in Dutch signifies amiable; or *GAR all*, *AERD nature*. He first

changed it to a Latin word of much the same signification, *desiderius*, which afterwards he refined into the Greek *Erasmus*, by which names he is now known. The celebrated *Reuchlin*, which in German signifies *smoke*, considered it more dignified to smoke in Greek by the name of *Cagnio*. An Italian physician of the name of *Senna Malixia* prided himself as much on his translating it into the Greek *Akakia*, as on the works which he published under that name. One of the most amiable of the reformers was originally named *Hertz Schwartz* (black earth), which he elegantly turned into the Greek name of *Melanchthon*. The vulgar name of a great Italian poet was *Trapasso*, but when the learned *Gravina* resolved to devote the youth to the muses, he gave him a mellifluous name, which they have long known and cherished — *Metastasio*.

Harsh names will have, in spite of all our philosophy, a painful and ludicrous effect on our ears and our associations: it is vexatious that the softness of delicious vowels, or the ruggedness of in-exorable consonants, should at all be connected with a man's happiness, or even have an influence on his fortune.

The actor *Macklin* was softened down by taking in the first and last syllables of the name of *Macklaughlin*, as *Malloch* was polished to *Mallet*, and even our sublime Milton, in a moment of humour and hatred to the Scots, condescends to innuinate that their barbarous names are symbolical of their natures,—and from a man of the name of *Mac Collettok* he expects no mercy. Virgil, when young, formed a design of a national poem, but was soon discouraged from proceeding, merely by the roughness and asperity of the old Roman names, such as *Decius Mus*; *Lucumo*; *Pibius Caudex*. The same thing has happened to a friend who began an Epic on the subject of *Drake's* discoveries; the name of the hero often will produce a ludicrous effect, but one of the most unlucky of his chief heroes must be *Thomas Doughty*! One of Blackmore's chief heroes in his *Alfred* is named *Gunter*; a printer's erratum might have been fatal to all his heroism; as it is, he makes a sorry appearance. *Metastasio* found himself in the same situation. In one of his letters he writes, "The title of my new opera is *Il Re Pastor*. The chief incident is the restitution of the kingdom of Sidon to the lawful heir; a prince with such a *hypochondriac* name, that he would have disgraced the title-page of any piece: who would have been able to bear an opera entitled *L'Abdolo-nimo*? I have contrived to name him as seldom as possible." So true is it, as the caustic Boileau exclaims of an epic poet of his days, who had shown some dexterity in cacophony, when he chose his hero—

O le plaisant projet d'un Poète ignorant  
Qui de tant de héros va choisir *Childebrand*;  
D'un seul nom quelquefois le son dur et bizarre  
Rend un poème entier, ou burlesque au barbare.  
*Art Poétique*, CIII. v. 241.

"In such a crowd the Poet were to blame  
To choose *King Chilperic* for his hero's name."  
Sir W. SOAMES.

This epic poet perceiving the town joined in the severe raillery of the poet, published a long

defence of his hero's name; but the town was inexorable, and the epic poet afterwards changed *Childebrand's* name to *Charles Martel*, which probably was discovered to have something more humane. Corneille's *Pertharite* was an unsuccessful tragedy, and Voltaire deduces its ill fortune partly from its barbarous names, such as *Garibald* and *Edwige*. Voltaire, in giving the names of the founders of Helvetic freedom, says the difficulty of pronouncing these respectable names is injurious to their celebrity; they are *Melchitad*, *Stauffacher*, and *Valtherfurst*.

We almost hesitate to credit what we know to be true, that the length or the shortness of a name can seriously influence the mind. But history records many facts of this nature. Some nations have long cherished a feeling that there is a certain elevation or abasement in proper names. Montaigne on this subject says, "A gentleman, one of my neighbours, in over-valuing the excellencies of old times, never omitted noticing the pride and magnificence of the names of the nobility of those days! Don Grumedan, Quadragan, Argesilan, when fully sounded, were evidently men of another stamp than *Peter*, *Giles*, and *Michel*." What could be hoped for from the names of *Ebenezer*, *Malachi*, and *Methusalem*? The Spaniards have long been known for cherishing a passion for dignified names, and are marvellously affected by long and voluminous ones; to enlarge them they often add the places of their residence. We ourselves seem affected by triple names; and the authors of certain periodical publications always assume for their *nom de guerre* a triple name, which doubtless raises them much higher in their reader's esteem than a mere Christian and surname. Many Spaniards have given themselves names from some remarkable incident in their lives. One took the name of the Royal Transport for having conducted the Infanta in Italy. Orendayes added *de la Paz*, for having signed the peace in 1725. Navarro, after a naval battle off Toulon, added *la Vittoria*, though he had remained in safety at Cadiz while the French admiral Le Court had fought the battle, which was entirely in favour of the English. A favourite of the King of Spain, a great genius, and the friend of Farinelli, who had sprung from a very obscure origin, to express his contempt of these empty and haughty names, assumed, when called to the administration, that of the Marquis of *La Ensenada* (nothing in himself).

But the influence of long names is of very ancient standing. Lucian notices one *Simon*, who coming to a great fortune aggrandised his name to *Simonides*. *Dioclesian* had once been plain *Diocles* before he was emperor. When *Bruna* became queen of France, it was thought proper to convey some of the regal pomp in her name by calling her *Brunehault*.

The Spaniards then must feel a most singular contempt for a very short name, and on this subject Fuller has recorded a pleasant fact. An opulent citizen of the name of *John Cuts* (what name can be more unluckily short?) was ordered by Elizabeth to receive the Spanish ambassador; but the latter complained grievously, and thought he was disparaged by the shortness of his name. He imagined that a man bearing a monosyllabic name could never, in the great alphabet of civil

life, have performed anything great or honourable; but when he found that honest *John Cuts* displayed a hospitality which had nothing monosyllabic in it, he groaned only at the utterance of the name of his host.

There are names indeed, which in the social circle will in spite of all due gravity awaken a harmless smile, and Shenstone solemnly thanked God that his name was not liable to a pun. There are some names which excite horror, such as *Mr. Stab-back*: others contempt, as *Mr. Twopenny*; and others of vulgar or absurd signification, subject too often to the insolence of domestic wittings, which occasions irritation even in the minds of worthy, but suffering, men.

There is an association of pleasing ideas with certain names; and in the literary world they produce a fine effect. *Bloomfield* is a name apt and fortunate for that rustic bard; as *Florian* seems to describe his sweet and flowery style. Dr. Parr derived his first acquaintance with the late Mr. Homer from the aptness of his name, associating with his pursuits. Our writers of Romances and Novels are initiated into all the arcana of names, which costs them many painful inventions. It is recorded of one of the old Spanish writers of romance, that he was for many days at a loss to coin a fit name for one of his giants; he wished to hammer out one equal in magnitude to the person he conceived in imagination; and in the haughty and lofty name of *Triquitantes*, he thought he had succeeded. Richardson, the great father of our novelists, appears to have considered the name of Sir *Charles Grandison*, as perfect as his character, for his heroine writes, "You know his noble name, my Lucy." He felt the same for the *Clementina*, for Miss Byron writes, "Ah, Lucy, what a pretty name is *Clementina*!" We experience a certain tenderness for names, and persons of refined imaginations are fond to give affectionate or lively epithets to things and persons they love. Petrarch would call one friend *Lelius*, and another *Socrates*, as descriptive of their character. In more ancient times, in our own country, the ladies appear to have been equally sensible to poetical or elegant names, such as *Alicia*, *Celicia*, *Diana*, *Helena*, &c., a curious point amply proved by Mr. Chalmers, in his Apology for the Believers in the Shakespeare Papers, p. 178. Spenser, the poet, gave to his two sons two names of this kind; he called one *Silvanus*, from the woody Kilcolman, his estate; and the other *Peregrine*, from his having been born in a strange place, and his mother then travelling. The fair *Eloisa* gave the whimsical name of *Astrolabus* to her boy; it bore some reference to the stars, as her own to the sun.

Whether this name of *Astrolabus* had any scientific influence over the son, I know not; but I have no doubt that whimsical names may have a great influence over our characters. The practice of romantic names among persons, even of the lowest orders of society, has become a very general evil, and doubtless many unfortunate beauties, of the names of *Clarissa* and *Eloisa*, might have escaped under the less dangerous appellatives of *Elizabeth* or *Deborah*. I know a person who has not passed his life without some inconvenience from his name, mean talents and

violent passions not according with *Antoninus*; and a certain writer of verses, seldom sober, might have been no versifier, and less a lover of the true *Falernian*, had it not been for his namesake *Horace*. The Americans, by assuming *Roman* names, produce some ludicrous associations. *Romulus* Riggs is the name of a performer, and *Junius Brutus* Booth of a stroller! There was, however, more sense when the Foundling Hospital was first instituted, in baptizing the most robust boys, designed for the sea-service, by the names of *Drake*, *Norris*, or *Blake*, after our famous admirals.

It is no trifling misfortune in life to bear an illustrious name; and in an author it is peculiarly severe. A History now by a Mr. Hume, or a poem by a Mr. Pope, would be examined with different eyes than had they borne any other name. The relative of a great author should endeavour not to be an author. Thomas Corneille had the unfortunate honour of being brother to a great poet, and his own merits have been considerably injured by the involuntary comparison. The son of Racine has written with an amenity not unworthy of his celebrated father; amiable and candid, he had his portrait painted, with the works of his father in his hand, and his eye fixed on this verse from *Phædra*,

"Et moi, fils inconnu d'un si glorieux Père!"

But even his modesty only served to whet the dart of Epigram. It was once bitterly said of the son of an eminent literary character:

"He tries to write because his father writ,  
And shows himself a bastard by his wit."

Amongst some of the disagreeable consequences attending some names, is, when they are unfortunately adapted to an uncommon rhyme; but, indeed, how can any man defend himself from this malicious ingenuity of wit? *Freret*, one of those unfortunate victims to *Boileau's* verse, is said not to have been deficient in the decorum of his manners, and he complained that he was represented as a drunkard, merely because his name rhymed to *Cabaret*. *Murphy*, no doubt, studied hard, and felicitated himself in his literary quarrel with *Dr. Franklin*, the poet and critical reviewer, by adopting the singular rhyme of "Envy ranking" to his rival's and critic's name.

Superstition has interfered even in the choice of names, and this solemn folly has received the name of a science, called *Onomantia*; of which the superstitious ancients discovered a hundred foolish mysteries. They cast up the numeral letters of names, and *Achilles* was therefore fated to vanquish *Hector*, from the numeral letters in his name amounting to a higher number than his rival's. They made many whimsical divisions and subdivisions of names, to prove them lucky or unlucky. But these follies are not those that I am now treating on. Some names have been considered as more auspicious than others. *Cicero* informs us that when the Romans raised troops, they were anxious that the name of the first soldier who enlisted should be one of good augury. When the censors numbered the citizens, they always began by a fortunate name, such as *Salvius Valerius*. A person of the name of *Regillianus* was chosen emperor, merely from

the royal sound of his name, and *Jovian* was elected because his name approached nearest to the beloved one of the philosophic *Julian*. This fanciful superstition was even carried so far that some were considered as auspicious, and others as unfortunate. The superstitious belief in auspicious names was so strong, that *Cæsar*, in his African expedition, gave a command to an obscure and distant relative of the *Scipios*, to please the popular prejudice that the *Scipios* were invincible in Africa. *Suetonius* observes that all those of the family of *Cæsar* who bore the surname of *Caius* perished by the sword. The Emperor *Severus* consoled himself for the licentious life of his Empress *Julia*, from the fatality attending those of her name. This strange prejudice of lucky and unlucky names prevailed in modern Europe; the successor of *Adrian VI.* (as *Guicciardini* tells us) wished to preserve his own name on the papal throne; but he gave up the wish when the conclave of cardinals used the powerful argument that all the popes who had preserved their own names had died in the first year of their pontificates. Cardinal *Marcel Cervin*, who preserved his name when elected pope, died on the twentieth day of his pontificate, and this confirmed this superstitious opinion. *La Motte le Vayer* gravely asserts that all the Queens of Naples of the name of *Joan*, and the Kings of Scotland of the name of *James*, have been unfortunate, and we have formal treatises of the fatality of Christian names.

It is a vulgar notion that every female of the name of *Agnes* is fated to become mad. Every nation has some names labouring with this popular prejudice. *Herrera*, the Spanish historian, records an anecdote in which the choice of a queen entirely arose from her name. When two French ambassadors negotiated a marriage between one of the Spanish princesses and *Louis VIII.*, the names of the royal females were *Urraca* and *Blanche*. The former was the elder and the more beautiful, and intended by the Spanish court for the French monarch; but they resolutely preferred *Blanche*, observing that the name of *Urraca* would never do! and for the sake of a more mellifluous sound, they carried off, exulting in their own discerning ears, the happier named, but less beautiful princess.

There are names indeed which are painful to the feelings, from the associations of our passions. I have seen the Christian name of a gentleman, the victim to the caprice of his godfather, who is called *Blast us Godly*,—which, were he designed for a bishop, must irritate religious feelings. I am not surprised that one of the Spanish monarchs refused to employ a sound Catholic for his secretary, because his name (*Martin Lutero*) had an affinity to the name of the reformer. *Mr. Rose* has recently informed us that an architect called *Malacarne*, who, I believe, had nothing against him but his name, was lately deprived of his place as principal architect by the Austrian government. Let us hope not for his unlucky name! though that government, according to *Mr. Rose*, acts on capricious principles! The fondness which some have felt to perpetuate their names, when their race has fallen extinct, is well known; and a fortune has then been bestowed for a change of name; but the affection for names has gone even

further. A *similitude of names*, Camden observes, "doth the kindly sparkes of love and liking among meere strangers." I have observed the great pleasure of persons with uncommon names, meeting with another of the same name; an instant relationship appears to take place, and frequently fortunes have been bequeathed for *namesakes*. An ornamental manufacturer who bears a name which he supposes to be very uncommon, having executed an order of a gentleman of the *same name*, refused to send his bill, never having met with the like, preferring the honour of serving him for *namesake*.

Among the Greeks and the Romans, beautiful and significant names were studied. The sublime Plato himself has noticed the present topic,—his visionary ear was sensible to the delicacy of a name, and his exalted fancy was delighted with *beautiful names*, as well as every other species of beauty. In his Cratylus he is solicitous that persons should have happy, harmonious, and attractive names. According to Aulus Gellius, the Athenians enacted by a public decree, that no slave should ever bear the consecrated names of their two youthful patriots, Harmodius and Aristogiton; names which had been devoted to the liberties of their country, they considered would be contaminated by servitude. The ancient Romans decreed that the surnames of infamous patricians should not be borne by any other patrician of that family, that their very names might be degraded and expire with them. Eutropius gives a pleasing proof of national friendships being cemented by a name; by a treaty of peace between the Romans and the Sabines, they agreed to melt the two nations into one mass, that they should bear their names conjointly; the Roman should add his to the Sabine, and the Sabine take a Roman name.

The ancients named both persons and things from some event or other circumstance, connected with the object they were to name. Chance, fancy, superstition, fondness, and piety have invented names. It was a common and whimsical custom among the ancients (observes Larcher) to give as *nicknames* the letters of the alphabet. Thus a lame girl was called *Lambda*, on account of the resemblance which her lameness made her bear to the letter *λ*, or *lambda*! *Æsop* was called *Theta* by his master, from his superior acuteness. Another was called *Beta*, from his love of beet. It was thus Scarron, with infinite good temper, alluded to his zig-zag body, by comparing himself to the letters *s* or *z*.

The learned Calmet also notices among the Hebrews, *nicknames*, and names of railery taken from defects of body, or mind, &c. One is called *Nabal* or *fool*; another *Hamor* the *Ass*; *Hagab* the *Grasshopper*, &c. Women had frequently the names of animals; as *Deborah* the *Bee*; *Rachel* the *Sheep*. Others from their nature or other qualifications; as *Tamar* the *Palm-tree*; *Hadassa* the *Myrtle*; *Sarah* the *Princess*; *Hannah* the *Gracious*. The Indians of North America employ sublime and picturesque names; such are the *Great Eagle*—the *Partridge*—*Dawn of the Day*!—*Great Swift Arrow*!—*Path-opener*!—*Sun-bright*!

## THE JEWS OF YORK.

AMONG the most interesting passages of history are those in which we contemplate an oppressed, yet sublime spirit, agitated by the conflict of two terrific passions: implacable hatred attempting a resolute vengeance, while that vengeance, though impotent, with dignified and silent horror, sinks into the last expression of despair. In a degenerate nation, we may, on such rare occasions, discover among them a spirit superior to its companions and its fortune.

In the ancient and modern history of the Jews, we may find two kindred examples. I refer the reader for the more ancient narrative to the second book of the *Maccabees*, chap. xiv. v. 37. No feeble and unaffected painting is presented in the simplicity of the original: I proceed to relate the narrative of the Jews of York.

When Richard I. ascended the throne, the Jews, to conciliate the royal protection, brought their tributes. Many had hastened from remote parts of England, and appearing at Westminster, the court and the mob imagined that they had leagued to bewitch his majesty. An edict was issued to forbid their presence at the coronation; but several, whose curiosity was greater than their prudence, conceived that they might pass unobserved among the crowd, and ventured to insinuate themselves into the abbey. Probably their voice and their visage alike betrayed them, for they were soon discovered; they flew diversely in great consternation, while many were dragged out with little remains of life.

A rumour spread rapidly through the city, that in honour of the festival, the Jews were to be massacred. The populace, at once eager of royalty and riot, pillaged and burnt their houses, and murdered the devoted Jews. *Benedict*, a Jew of York, to save his life, received baptism; and returning to that city, with his friend *Jocenus*, the most opulent of the Jews, died of his wounds. *Jocenus* and his servants narrated the late tragic circumstances to their neighbours, but where they hoped to move sympathy, they excited rage. The people at York soon gathered to imitate the people at London; and their first assault was on the house of the late *Benedict*, which having some strength and magnitude, contained his family and friends, who found their graves in its ruins. The alarmed Jews hastened to *Jocenus*, who conducted them to the governor of York Castle, and prevailed on him to afford them an asylum for their persons and effects. In the meanwhile their habitations were levelled, and the owners murdered; except a few unresisting beings, who unmanly in sustaining honour, were adapted to receive baptism.

The castle had sufficient strength for their defence: but a suspicion arising that the governor, who often went out, intended to betray them, they one day refused him entrance. He complained to the sheriff of the county, and the chiefs of the violent party, who stood deeply indebted to the Jews, uniting with him, orders were issued to attack the castle. The cruel multitude united with the soldiery felt such a desire of slaughtering those they intended to despoil, that the sheriff, repenting of the order, revoked it, but in vain;

fanaticism and robbery once set loose will satiate their appetency for blood and plunder. They solicited the aid of the superior citizens, who, perhaps not owing quite so much money to the Jews, humanely refused it; but having addressed the clergy (the barbarous clergy of those days) were by them animated, conducted, and blest.

The leader of this rabble was a canon regular, whose zeal was so fervent, that he stood by them in his surplice, which he considered as a coat of mail, and reiteratedly exclaimed, "Destroy the enemies of Jesus." This spiritual laconism invigorated the arm of men, who perhaps wanted no other stimulative than the hope of obtaining the immense property of the besieged. It is related of this canon, that every morning before he went to assist in battering the walls, he swallowed a consecrated wafer. One day having approached too near, defended as he conceived by his surplice, this church militant was crushed by a heavy fragment of the wall, rolled from the battlement.

But the avidity of certain plunder prevailed over any reflection, which, on another occasion, the loss of so pious a leader might have raised. Their attacks continued; till at length the Jews perceived they could hold out no longer, and a council was called, to consider what remained to be done in the extremity of danger.

Among the Jews, their elder Rabbim was most respected. It has been customary with this people to invite for this place some foreigner, renowned among them for the depth of his learning, and the sanctity of his manners. At this time the *Haham*, or elder Rabbim, was a foreigner who had been sent over to instruct them in their laws, and was a person, as we shall observe, of no ordinary qualifications. When the Jewish council was assembled, the *Haham* rose, and addressed them in this manner—"Men of Israel! the God of our ancestors is omniscient, and there is no one who can say why doest thou this? This day he commands us to die for his law; for that law which we have cherished from the first hour it was given, which we have preserved pure throughout our captivity in all nations, and which for the many consolations it has given us, and the eternal hope it communicates, can we do less than die? Posterity shall behold this book of truth, sealed with our blood; and our death, while it displays our sincerity, shall impart confidence to the wanderer of Israel. Death is before our eyes, and we have only to choose an honourable and easy one. If we fall into the hands of our enemies, which you know we cannot escape, our death will be ignominious and cruel; for these Christians, who picture the spirit of God in a dove, and confide in the meek Jesus, are athirst for our blood, and prowl around the castle like wolves. It is, therefore, my advice that we elude their tortures; that we ourselves should be our own executioners; and that we voluntarily surrender our lives to our Creator. We trace the invisible Jehovah in his acts; God seems to call for us, but let us not be unworthy of that call. Suicide, on occasions like the present, is both rational and lawful; many examples are not wanting among our forefathers: as I advise, men of Israel! they have acted on similar occasions." Having said this, the old man sat down and wept.

The assembly was divided in their opinions. Men

of fortitude applauded its wisdom, but the pusillanimous murmured that it was a dreadful council.

Again the Rabbim rose, and spoke these few words in a firm and decisive tone: "My children! since we are not unanimous in our opinions, let those who do not approve of my advice depart from this assembly!"—Some departed, but the greater number attached themselves to their venerable priest. They now employed themselves in consuming their valuables by fire; and every man, fearful of trusting to the timid and irresolute hand of the women, first destroyed his wife and children, and then himself. Jocenus and the Rabbim alone remained. Their life was protracted to the last, that they might see everything performed, according to their orders. Jocenus, being the chief Jew, was distinguished by the last mark of human respect, in receiving his death from the consecrated hand of the aged Rabbim, who immediately after performed the melancholy duty on himself.

All this was transacted in the depth of the night. In the morning the walls of the castle were seen wrapt in flames, and only a few miserable and pusillanimous beings, unworthy of the sword, were viewed on the battlements, pointing to their extinct brethren. When they opened the gates of the castle, these men verified the prediction of their late Rabbim; for the multitude, bursting through the solitary courts, found themselves defrauded of their hopes, and in a moment avenged themselves on the feeble wretches, who knew not how to die with honour.

Such is the narrative of the Jews of York, of whom the historian can only cursorily observe, that five hundred destroyed themselves; but it is the philosopher who inquires into the causes, and the manner of these glorious suicides. These are histories which meet only the eye of few, yet they are of infinitely more advantage than those which are read by every one. We instruct ourselves in meditating on these scenes of heroic exertion; and if by such histories we make but a slow progress in chronology, our heart is, however, expanded with sentiment.

I admire not the stoicism of Cato more than the fortitude of the Rabbim; or rather we should applaud that of the Rabbim much more; for Cato was familiar with the animating visions of Plato, and was the associate of Cicero and of Cæsar. The Rabbim had probably read only the Pentateuch, and mingled with companions of mean occupations, and meaner minds. Cato was accustomed to the grandeur of the mistress of the universe, and the Rabbim to the littleness of a provincial town. Men, like pictures, may be placed in an obscure and unfavourable light; but the finest picture, in the unilluminated corner, still retains the design and colouring of the master. My Rabbim is a companion for Cato. His history is a tale

"Which Cato's self had not disdain'd to hear."  
POPE.

#### THE SOVEREIGNTY OF THE SEAS.

THE sovereignty of the seas, which foreigners dispute with us, is as much a conquest as any one obtained on land; it is gained and preserved by

our cannon, and the French, who, for ages past, exclaim against what they call our tyranny, are only hindered from becoming themselves universal tyrants over land and sea, by that sovereignty of the seas without which Great Britain would cease to exist.

In a late memoir of the French Institute, I read a bitter philippic against this sovereignty, and a notice adapted to the writer's purpose of two great works: the one by Selden, and the other by Grotius, on this subject. The following is the historical anecdote useful to revive.

In 1634 a dispute arose between the English and Dutch concerning the herring-fishery upon the British coast. The French and Dutch had always persevered in declaring that the seas were perfectly free; and grounded their reasons on a work of Hugo Grotius.

So early as in 1609 the great Grotius had published his treatise of *Mare Liberum* in favour of the freedom of the seas. And it is a curious fact, that in 1618, Selden had composed another treatise in defence of the king's dominion over the seas; but which, from accidents which are known, was not published till the dispute revived the controversy. Selden, in 1636, gave the world his *Mare Clausum*, in answer to the treatise of Grotius.

Both these great men felt a mutual respect for each other. They only knew the rivalry of genius.

As a matter of curious discussion, and legal investigation, the philosopher must incline to the arguments of Selden, who has proved by records the first occupancy of the English; and the English dominion over the four seas, to the utter exclusion of the French and Dutch from fishing, without our licence. He proves that our kings have always levied great sums, without even the concurrence of their parliaments, for the express purpose of defending this sovereignty at sea. A copy of Selden's work was placed in the council-chest of the Exchequer, and in the court of admiralty, as one of our most precious records.

The historical anecdote is finally closed by the Dutch themselves, who now agreed to acknowledge the English sovereignty in the seas, and pay a tribute of thirty thousand pounds to the King of England, for liberty to fish in the seas, and consented to annual tributes.

That the Dutch yielded to Selden's arguments is a triumph we cannot venture to boast. The *ultima ratio regum* prevailed; and when we had destroyed their whole fishing fleet, the affair appeared much clearer than in the ingenious volumes of Grotius or Selden. Another Dutchman presented the States-General with a ponderous reply to Selden's *Mare Clausum*, but the wise Sommelsdyke advised the states to suppress the idle discussion; observing that this affair must be decided by the *sword*, and not by the *pen*.

It may be curious to add, that as no prevailing or fashionable subject can be agitated, but some idler must interfere to make it extravagant and very new, so this grave subject did not want for something of this nature. A learned Italian, I believe, agreed with our author Selden in general, that the *sea*, as well as the *earth*, is subject to some states; but he maintained, that the dominion of the sea belonged to the *Genoese*!

### ON THE CUSTOM OF KISSING HANDS.

MR. MORIN, a French academician, has amused himself with collecting several historical notices of this custom. I give a summary, for the benefit of those who have had the honour of kissing his majesty's hand. It is not those who kiss the royal hand who could write best on the custom.

This custom is not only very ancient, and nearly universal, but has been alike participated by religion and society.

To begin with religion. From the remotest times men saluted the sun, moon, and stars, by kissing the hand. Job assures us that he was never given to this superstition, xxxi. 26. The same honour was rendered to Baal, Kings i. 18. Other instances might be adduced.

We now pass to Greece. There all foreign superstitions were received. Lucian, after having mentioned various sorts of sacrifices which the rich offered the gods, adds, that the poor adored them by the simpler compliment of kissing their hands. That author gives an anecdote of Demosthenes, which shows this custom. When a prisoner to the soldiers of Antipater, he asked to enter a temple.—When he entered, he touched his mouth with his hands, which the guards took for an act of religion. He did it, however, more securely to swallow the poison he had prepared for such an occasion. He mentions other instances.

From the Greeks it passed to the Romans. Pliny places it amongst those ancient customs of which they were ignorant of the origin or the reason. Persons were treated as atheists, who would not kiss their hands when they entered a temple. When Apuleius mentions Psyche, he says, she was so beautiful that they adored her as Venus, in kissing the right hand.

This ceremonial action rendered respectable the earliest institutions of Christianity. It was a custom with the primæval bishops to give their hands to be kissed by the ministers who served at the altar.

This custom, however, as a religious rite, declined with Paganism.

In society our ingenious academicians consider the custom of kissing hands as essential to its welfare. It is a mute form, which expresses reconciliation, which treats favours, or which thanks for those received. It is an universal language, intelligible without an interpreter; which doubtless preceded writing, and perhaps speech itself.

Solomon says of the flatterers and suppliants of his time, that they ceased not to kiss the hands of their patrons, till they had obtained the favours which they solicited. In Homer we see Priam kissing the hands and embracing the knees of Achilles, while he supplicates for the body of Hector.

This custom prevailed in ancient Rome, but it varied. In the first ages of the republic, it seems to have been only practised by inferiors to their superiors:—equals gave their hands and embraced. In the progress of time even the soldiers refused to show this mark of respect to their generals; and their kissing the hand of Cato when he was obliged to quit them was regarded as an extraor-

dinary circumstance, at a period of such refinement. The great respect paid to the tribunes, consuls, and dictators, obliged individuals to live with them in a more distant and respectful manner; and instead of embracing them as they did formerly, they considered themselves as fortunate if allowed to kiss their hands. Under the emperors, kissing hands became an essential duty, even for the great themselves; inferior courtiers were obliged to be content to adore the purple, by kneeling, touching the robe of the emperor by the right hand, and carrying it to the mouth. Even this was thought too free; and at length they saluted the emperor at a distance, by kissing their hands, in the same manner as when they adored their gods.

It is superfluous to trace this custom in every country where it exists. It is practised in every known country, in respect to sovereigns and superiors, even amongst the negroes, and the inhabitants of the New World. Cortez found it established at Mexico, where more than a thousand lords saluted him, in touching the earth with their hands, which they afterwards carried to their mouths.

Thus whether the custom of salutation is practised by kissing the hands of others from respect, or in bringing one's own to the mouth, it is of all other customs the most universal. Mr. Morin concludes, that this practice is now become too gross a familiarity, and it is considered as a meanness to kiss the hand of those with whom we are in habits of intercourse; and he prettily observes that this custom would be entirely lost, if *lovers* were not solicitous to preserve it in all its full power.

#### POPES.

VALOIS observes that the Popes scrupulously followed, in the early ages of the church, the custom of placing their names after that of the person whom they addressed in their letters. This mark of their humility he proves by letters written by various Popes. Thus when the great projects of politics were yet unknown to them, did they adhere to Christian meekness. There came at length the day when one of the Popes, whose name does not occur to me, said that "it was safer to quarrel with a prince than with a friar." Henry VI. being at the feet of Pope Celestine, his holiness thought proper to kick the crown off his head; which ludicrous and disgraceful action Baronius has highly praised. Jortin observes on this great cardinal, and advocate of the Roman see, that he breathes nothing but fire and brimstone; and accounts kings and emperors to be mere catch-poles and constables, bound to execute with implicit faith all the commands of insolent ecclesiastics. Bellarmine was made a cardinal for his efforts and devotion to the papal cause, and maintaining this monstrous paradox,—that if the pope forbid the exercise of virtue, and command that of vice, the Roman church, under pain of a sin, was obliged to abandon virtue for vice, if it would not sin against *conscience*!

It was Nicholas I., a bold and enterprising Pope, who, in 858, forgetting the pious modesty of his

predecessors, took advantage of the divisions in the royal families of France, and did not hesitate to place his name before that of the kings and emperors of the house of France, to whom he wrote. Since that time he has been imitated by all his successors, and this encroachment on the honours of monarchy has passed into a custom from having been tolerated in its commencement.

Concerning the acknowledged *infallibility* of the Popes, it appears that Gregory VII., in council, decreed that the church of Rome neither had *erred*, and *never should err*. It was thus this prerogative of his holiness became received, till 1313, when John XXII. abrogated decrees made by three popes his predecessors, and declared that what was done *amiss* by one pope or council might be *corrected* by another; and Gregory XI., 1370, in his will deprecates, *si quid in catholica fide errasset*. The university of Vienna protested against it, calling it a contempt of God, and an idolatry, if any one in matters of faith should appeal from a *council* to the *Pope*; that is, from God who presides in *councils*, to *man*. But the *infallibility* was at length established by Leo X., especially after Luther's opposition, because they despaired of defending their indulgences, bulls, &c. by any other method.

Imagination cannot form a scene more terrific than when these men were in the height of power, and to serve their political purposes hurled the thunders of their *excommunications* over a kingdom. It was a national distress not inferior to a plague or famine.

Philip Augustus, desirous of divorcing Ingelburg, to unite himself to Agnes de Meranie, the Pope put his kingdom under an interdict. The churches were shut during the space of eight months; they said neither mass nor vespers; they did not marry; and even the offspring of the married, born at this unhappy period, *were considered as illicit*: and because the king would not sleep with his wife, it was not permitted to any of his subjects to sleep with theirs! In that year France was threatened with an extinction of the ordinary generation. A man under this curse of public penance was divested of all his functions, civil, military, and matrimonial; he was not allowed to dress his hair, to shave, to bathe, nor even change his linen; so that, says Saint Foix, upon the whole this made a filthy penitent. The good King Robert incurred the censures of the church for having married his cousin. He was immediately abandoned. Two faithful domestics alone remained with him, and these always passed through the fire whatever he touched. In a word, the horror which an excommunication occasioned was such that a courtesan, with whom one Peletier had passed some moments, having learnt soon afterwards that he had been above six months an excommunicated person, fell into a panic, and with great difficulty recovered from her convulsions.

#### LITERARY COMPOSITION.

To literary composition we may apply the saying of an ancient philosopher:—"A little thing gives perfection, although perfection is not a little thing."



The great legislator of the Hebrews orders us to pull off the fruit for the first three years, and not to taste them. Levit. xix. ver. 23. He was not ignorant how it weakens a young tree to bring to maturity its first fruits. Thus, on literary compositions, our green essays ought to be picked away. The word *Zamar*, by a beautiful metaphor from *pruning trees*, means in Hebrew to *compose verses*. Blotting and correcting was so much Churchill's abhorrence, that I have heard from his publisher, he once energetically expressed himself, that *it was like cutting away one's own flesh*. This strong figure sufficiently shows his repugnance to an author's duty. Churchill now lies neglected, for posterity only will respect those, who

"—— File off the mortal part  
Of glowing thought with Attic art."

YOUNG.

I have heard that this careless bard, after a successful work, usually precipitated the publication of another, relying on its crudeness being passed over on the public curiosity excited by its better brother. He called this getting double pay; for thus he secured the sale of a hurried work. But Churchill was a spendthrift of fame, and enjoyed all his revenue while he lived; posterity owes him little, and pays him nothing!

Bayle, an experienced observer in literary matters, tells us, that *correction* is by no means practicable by some authors; as in the case of Ovid. In exile, his compositions were nothing more than spiritless repetitions of what he had formerly written. He confesses both negligence and idleness in the corrections of his works. The vivacity which animated his first productions failing him when he revised his poems, he found correction too laborious, and he abandoned it. This, however, was only an excuse. "It is certain, that *some authors cannot correct*. They compose with pleasure, and with ardour; but they exhaust all their force: they fly but with one wing when they review their works; the first fire does not return; there is in their imagination a certain calm which hinders their pen from making any progress. Their mind is like a boat, which only advances by the strength of oars."

Dr. More, the Platonist, had such an exuberance of fancy, that *correction* was a much greater labour than *composition*. He used to say, that in writing his works, he was forced to cut his way through a crowd of thoughts as through a wood, and that he threw off in his compositions as much as would make an ordinary philosopher. More was a great enthusiast, and, of course, an egotist, so that *criticism* ruffled his temper, notwithstanding all his Platonism. When accused of obscurities and extravagancies, he said, that, like the ostrich, he laid his eggs in the sands, which would prove vital and prolific in time; however, these ostrich eggs have proved to be addled.

A habit of correctness in the lesser parts of composition will assist the higher. It is worth recording that the great Milton was anxious for correct punctuation, and that Addison was solicitous after the minutiae of the press. Savage, Armstrong, and others, felt tortures on similar objects. It is said of Julius Scaliger, that he had this peculiarity in his manner of composition; he

wrote with such accuracy that his mss. and the printed copy corresponded page for page, and line for line.

Malherbe, the father of French poetry, tormented himself by a prodigious slowness; and was employed rather in perfecting than in forming works. His muse is compared to a fine woman in the pangs of delivery. He exulted in his tardiness, and, after finishing a poem of one hundred verses, or a discourse of ten pages, he used to say he ought to repose for ten years. Balzac, the first writer in French prose who gave majesty and harmony to a period, it is said, did not grudge to bestow a week on a page, and was never satisfied with his first thoughts. Our "costive" Gray entertained the same notion: and it is hard to say if it arose from the sterility of their genius, or their sensibility of taste.

It is curious to observe that the mss. of Tasso, which are still preserved, are illegible from the vast number of their corrections. I have given a fac-simile, as correct as it is possible to conceive, of one page of Pope's ms. Homer, as a specimen of his continual corrections and critical rasures. The celebrated Madame Dacier never could satisfy herself in translating Homer: continually retouching the version, even in its happiest passages. There were several parts which she translated in six or seven manners; and she frequently noted in the margin—I have not yet done it.

When Paschal became warm in his celebrated controversy, he applied himself with incredible labour to the composition of his "Provincial Letters." He was frequently twenty days occupied on a single letter. He recommended some above seven and eight times, and by this means obtained that perfection which has made his work, as Voltaire says, "one of the best books ever published in France."

The Quintus Curtius of Vaugelas occupied him thirty years; generally every period was translated in the margin five or six several ways. Chapelain and Conrart, who took the pains to review this work critically, were many times perplexed in their choice of passages; they generally liked best that which had been first composed. Hume was never done with corrections; every edition varies with the preceding ones. But there are more fortunate and fluent minds than these. Voltaire tells us of Fénelon's Telemachus, that the amiable author composed it in his retirement in the short period of three months. Fenelon had, before this, formed his style, and his mind overflowed with all the spirit of the ancients. He opened a copious fountain, and there were not ten erasures in the original ms. The same facility accompanied Gibbon after the experience of his first volume; and the same copious readiness attended Adam Smith, who dictated to his amanuensis, while he walked about his study.

The ancients were as pertinacious in their corrections. Isocrates, it is said, was employed for ten years on one of his works, and to appear natural studied with the most refined art. After a labour of eleven years, Virgil pronounced his *Æneid* imperfect. Dio Cassius devoted twelve years to the composition of his history, and Diodorus Siculus, thirty.

There is a middle between velocity and tor-

pidity; the Italians say, it is not necessary to be a stag, but we ought not to be a tortoise.

Many ingenious expedients are not to be contemned in literary labours. The critical advice,

"To choose an author as we would a friend,"

is very useful to young writers. The finest geniuses have always affectionately attached themselves to some particular author of congenial disposition. Pope, in his version of Homer, kept a constant eye on his master Dryden; Corneille's favourite authors were the brilliant Tacitus, the heroic Livy, and the lofty Lucan: the influence of their characters may be traced in his best tragedies. The great Clarendon, when employed in writing his history, read over very carefully Tacitus and Livy, to give dignity to his style, as he writes in a letter. Tacitus did not surpass him in his portraits, though Clarendon never equalled Livy in his narrative.

The mode of literary composition adopted by that admirable student Sir William Jones is well deserving our attention. After having fixed on his subjects, he always added the *model* of the composition; and thus boldly wrestled with the great authors of antiquity. On board the frigate which was carrying him to India, he projected the following works, and noted them in this manner:

1. Elements of the Laws of England.  
*Model*—The Essay on Bailments. ARISTOTLE.
2. The History of the American War.  
*Model*—THUCYDIDES and POLYBIUS.
3. Britain Discovered, an Epic Poem. Machinery—Hindu Gods. *Model*—HOMER.
4. Speeches, Political and Forensic.  
*Model*—DEMOSTHENES.
5. Dialogues, Philosophical and Historical.  
*Model*—PLATO.

And of favourite authors there are also favourite works, which we love to be familiarized with. Bartholinus has a dissertation on reading books, in which he points out the superior performances of different writers. Of St. Augustine, his *City of God*; of Hippocrates, *Coacæ Prænotiones*; of Cicero, *De Officiis*; of Aristotle, *De Animalibus*; of Catullus, *Coma Berenices*; of Virgil, the sixth book of the *Æneid*, &c. Such judgments are indeed not to be our guides; but such a mode of reading is useful to contract our studies within due limits.

Evelyn, who has written treatises on several subjects, was occupied for years on them. His manner of arranging his materials and his mode of composition appear excellent. Having chosen a subject, he analyzed it into its various parts, under certain heads, or titles, to be filled up at leisure. Under these heads he set down his own thoughts as they occurred, occasionally inserting whatever was useful from his reading. When his collections were thus formed, he digested his own thoughts regularly, and strengthened them by authorities from ancient and modern authors, or alleged his reasons for dissenting from them. His collections in time became voluminous, but he then exercised that judgment which the formers of such collections are usually deficient in. With Hesiod he knew that "Half is better than the whole," and it was his aim to express the quintessence of his reading, but not to give it in a crude state to the

world, and when his *treatises* were sent to the press, they were not half the size of his collections.

Thus also Winkelman, in his "History of Art," an extensive work, was long lost in settling on a plan; like artists, who make random sketches of their first conceptions, he threw on paper ideas, hints, and observations which occurred in his readings—many of them, indeed, were not connected with his history, but were afterwards inserted in some of his other works.

Even Gibbon tells us of his Roman History, "At the outset all was dark and doubtful; even the title of the work, the true æra of the decline and fall of the empire, the limits of the introduction, the division of the chapters, and the order of the narration; and I was often tempted to cast away the labour of seven years." Akenside has exquisitely described the progress and the pains of genius in its delightful reveries, Pleasures of Imagination, B. iii. v. 373. The pleasures of composition in an ardent genius were never so finely described as by Buffon. Speaking of the hours of composition he said, "These are the most luxurious and delightful moments of life: moments which have often enticed me to pass fourteen hours at my desk in a state of transport; this gratification more than glory is my reward!"

The publication of Gibbon's Memoirs conveyed to the world a faithful picture of the most fervid industry; it is in youth, the foundations of such a sublime edifice as his history must be laid. The world can now trace how this Colossus of erudition, day by day, and year by year, prepared himself for some vast work.

Gibbon has furnished a new idea in the art of reading! We ought, says he, not to attend to the order of our books, so much as of our thoughts. "The perusal of a particular work gives birth perhaps to ideas unconnected with the subject it treats; I pursue these ideas, and quit my proposed plan of reading." Thus in the midst of Homer he read Longinus; a chapter of Longinus led to an epistle of Pliny; and having finished Longinus, he followed the train of his ideas of the sublime and beautiful in the Inquiry of Burke, and concluded with comparing the ancient with the modern Longinus. Of all our popular writers the most experienced reader was Gibbon, and he offers an important advice to an author engaged on a particular subject. "I suspended my perusal of any new book on the subject till I had reviewed all that I knew, or believed, or had thought on it, that I might be qualified to discern how much the authors added to my original stock."

These are valuable hints to students, and such have been practised by others. Ancillon was a very ingenious student; he seldom read a book throughout without reading in his progress many others; his library-table was always covered with a number of books for the most part open; this variety of authors bred no confusion; they all assisted to throw light on the same topic; he was not disgusted by frequently seeing the same thing in different writers; their opinions were so many new strokes, which completed the ideas which he had conceived. The celebrated Father Paul studied in the same manner. He never passed over an interesting subject till he had confronted a variety of authors. In historical researches he never

would advance, till he had fixed, once for all, the places, time, and opinions—a mode of study which appears very dilatory, but in the end will make a great saving of time, and labour of mind; those who have not pursued this method are all their lives at a loss to settle their opinions and their belief, from the want of having once brought them to such a test.

I shall now offer a plan of Historical Study, and a calculation of the necessary time it will occupy without specifying the authors; as I only propose to animate a young student, who feels he has not to number the days of a patriarch, that he should not be alarmed at the vast labyrinth historical researches present to his eye. If we look into public libraries, more than thirty thousand volumes of history may be found.

Lenglet du Fresnoy, one of the greatest readers, calculated that he could not read, with satisfaction, more than ten hours a day, and ten pages in folio an hour; which makes 100 pages every day. Supposing each volume to contain 500 pages, every month would amount to one volume and a half, which makes 18 volumes in folio in the year. In fifty years, a student could only read 900 volumes in folio. All this, too, supposing uninterrupted health, and an intelligence as rapid as the eyes of the laborious researcher. A man can hardly study to advantage till past twenty, and at fifty his eyes will be dimmed, and his head stuffed with much reading that should never be read. His fifty years for 900 volumes are reduced to thirty years, and 500 volumes! And, after all, the universal historian must resolutely face thirty thousand volumes!

But to cheer the historiographer, he shows, that a public library is only necessary to be consulted; it is in our private closet where should be found those few writers who direct us to their rivals, without jealousy, and mark, in the vast career of time, those who are worthy to instruct posterity. His calculation proceeds on this plan.—that *six hours* a day, and the term of *ten years*, are sufficient to pass over, with utility, the immense field of history.

He calculates this alarming extent of historical ground.

For a knowledge of Sacred History	
he gives . . . . .	3 months.
Ancient Egypt, Babylon, and Assyria,	
modern Assyria or Persia . . . . .	1 "
Greek History . . . . .	6 "
Roman History by the moderns . . . . .	7 "
Roman History by the original writers . . . . .	6 "
Ecclesiastical History, general and	
particular . . . . .	30 "
Modern History . . . . .	24 "
To this may be added for recurrences	
and reperusals . . . . .	48 "

The total will amount to 104 years.

Thus, in *ten years and a half*, a student in history has obtained an universal knowledge, and this on a plan which permits as much leisure as every student would choose to indulge.

As a specimen of Du Fresnoy's calculations, take that of Sacred History.

For reading Père Calmet's learned dissertations in the order he points out . . . . .	12 days.
For Père Calmet's History, in 2 vols. 4to. (now in 4) . . . . .	12 "
For Prideaux' History . . . . .	10 "
For Josephus . . . . .	12 "
For Basnage's History of the Jews . . . . .	20 "

In all, 66 days.

He allows, however, 90 days for obtaining a sufficient knowledge of Sacred History.

In reading this sketch, we are scarcely surprised at the erudition of a Gibbon; but having admired that erudition, we perceive the necessity of such a plan, if we would not learn what we have afterwards to unlearn.

A plan like the present, even in a mind which should feel itself incapable of the exertion, will not be regarded without that reverence we feel for genius animating such industry. This scheme of study, though it may never be rigidly pursued, will be found excellent. Ten years' labour of happy diligence may render a student capable of consigning to posterity a history as universal in its topics, as that of the historian who led to this investigation.

#### POETICAL IMITATIONS AND SIMILARITIES.

"Tantum amor florum, et generandi gloria mellis."  
GEORG. LIB. IV. v. 204.

"Such rage of honey in our bosom beats,  
And such a zeal we have for flowery sweets!"  
DRYDEN.

THIS article was commenced by me many years ago in the early volumes of the Monthly Magazine, and continued by various correspondents, with various success. I have collected only those of my own contribution, because I do not feel authorised to make use of those of other persons, however some may be desirable. One of the most elegant of literary recreations is that of tracing poetical or prose imitations and similarities; for assuredly, similarity is not always imitation. Bishop Hurd's pleasing essay on "The Marks of Imitation" will assist the critic in deciding on what may only be an accidental similarity, rather than a studied imitation. Those critics have indulged an intemperate abuse in these entertaining researches, who from a *single word* derive the imitation of an *entire passage*. Wakefield, in his edition of Gray, is very liable to this censure.

This kind of literary amusement is not despicable: there are few men of letters who have not been in the habit of marking parallel passages, or tracing imitation, in the thousand shapes it assumes; it forms, it cultivates, it delights taste to observe by what dexterity and variation genius conceals, or modifies, an original thought or image, and to view the same sentiment, or expression, borrowed with art, or heightened by embellishment. The ingenious writer of "A Criticism on Gray's Elegy, in continuation of Dr. Johnson's," has given some observations on this subject, which will please. "It is often entertaining to trace imitation. To detect the adopted

image; the copied design; the transferred sentiment; the appropriated phrase; and even the acquired manner and frame, under all the disguises that imitation, combination, and accommodation may have thrown around them, must require both parts and diligence; but it will bring with it no ordinary gratification. A book professedly on the 'History and Progress of Imitation in Poetry,' written by a man of perspicuity, and an adept in the art of discerning likenesses, even when minute, with examples properly selected, and gradations duly marked, would make an impartial accession to the store of human literature, and furnish rational curiosity with a high regale." Let me premise that these notices (the wrecks of a large collection of passages I had once formed merely as exercises to form my taste) are not given with the petty malignant delight of detecting the unacknowledged imitations of our best writers, but merely to habituate the young student to an instructive amusement, and to exhibit that beautiful variety which the same image is capable of exhibiting when retouched with all the art of genius.

Gray in his "Ode to Spring" has

"The Attic warbler POURS HER THROAT."

Wakefield in his "Commentary" has a copious passage on this poetical diction. He conceives it to be "an admirable improvement of the Greek and Roman classics:

— *κεν αυδη*: HES. Scut. Her. 396.

— *Suaves ex ore loquelas*

*Funde*.—LUCRET. i. 40.

This learned editor was little conversant with modern literature, notwithstanding his memorable editions of Gray and Pope. The expression is evidently borrowed not from Hesiod, nor from Lucretius, but from a brother at home.

"Is it for thee, the linnet POURS HER THROAT?"

Essay on Man, Ep. III. v. 33.

Gray in the "Ode to Adversity" addresses the power thus,

"Thou tamer of the human breast,  
Whose IRON SCOURGE and TORTURING HOUR  
The bad affright, afflict the best."

Wakefield censures the expression "*torturing hour*," by discovering an impropriety and incongruity. He says, "Consistency of figure rather required some material image, like *iron scourge* and *adamantine chain*." It is curious to observe a verbal critic lecture such a poet as Gray! The poet probably would never have replied, or, in a moment of excessive urbanity, he might have condescended to point out to this minutest of critics the following passage in Milton,

—"When the SCOURGE  
Inexorably, and the TORTURING HOUR  
Calls us to penance."

Par. Lost, B. II. v. 90.

Gray in his "Ode to Adversity" has,

"Light THEY DISPERSE, and with them go,  
The SUMMER FRIEND."

Fond of this image, he has it again in his "Bard,"

"The SWARM, that in thy NOONTIDE BEAM are born,  
Gone!"

Perhaps the germ of this beautiful image may be found in Shakspeare,

—"for men, like BUTTERFLIES,  
Show not their mealy wings but to the SUMMER."  
Troilus and Cressida, A. III. s. 7.

and two similar passages in Timon of Athens,

"The swallow follows not summer more willingly than we your lordship.

Tim. Nor more willingly leaves winter; such summer birds are men."—Act. III.

Again in the same,

—"one cloud of winter showers  
These flies are couch'd."—Act II.

Gray in his "Progress of Poetry" has

"In climes beyond the SOLAR ROAD."

Wakefield has traced this imitation to Dryden; Gray himself refers to Virgil and Petrarch. Wakefield gives the line from Dryden, thus,

"Beyond the year, and out of heaven's highway;"

which he calls extremely bold and poetical. I confess a critic might be allowed to be somewhat fastidious in this unpoetical diction on the *highway*, which I believe Dryden never used. I think his line was thus,

"Beyond the year, out of the SOLAR WALK."

Pope has expressed the image more elegantly, though copied from Dryden,

"Far as the SOLAR WALK, or milky way."

Gray has in his "Bard,"

"Dear as the light that visits these sad eyes,  
Dear as the ruddy drops that warm my heart."

Gray himself points out the imitation in Shakspeare, of the latter image; but it is curious to observe that Otway, in his "Venice Preserved," makes Priuli most pathetically exclaim to his daughter, that she is

"Dear as the vital warmth that feeds my life,  
Dear as these eyes that weep in fondness o'er thee."

Gray tells us that the image of his "Bard,"

"Loose his beard and hoary hair,  
Streamed like a METEOR to the troubled air,"

was taken from a picture of the Supreme Being by Raphael. It is, however, remarkable, and somewhat ludicrous, that the beard of Hudibras is also compared to a meteor; and the accompanying observation of Butler almost induces one to think that Gray derived from it the whole plan of that sublime Ode—since his *Bard* precisely performs what the beard of Hudibras denounced. These are the verses:

"This HAIRY METEOR did denounce  
The fall of sceptres and of crowns."  
Hud. c. I.

I have been asked if I am serious in my conjecture that "the meteor beard" of Hudibras

might have given birth to the "*Bard*" of Gray. I reply that the *burlesque* and the *sublime* are extremes, and extremes meet. How often does it merely depend on our own state of mind, and on our own taste, to consider the sublime as burlesque! A very vulgar, but acute genius, Thomas Paine, whom we may suppose destitute of all delicacy and refinement, has conveyed to us a notion of the *sublime*, as it is probably experienced by ordinary and uncultivated minds, and even by acute and judicious ones, who are destitute of imagination. He tells us that "the *sublime* and the *ridiculous* are often so nearly related, that it is difficult to class them separately. One step above the sublime makes the ridiculous, and one step above the ridiculous makes the sublime again." May I venture to illustrate this opinion? Would it not appear the ridiculous or burlesque to describe the sublime revolution of the *Earth* on her axle, round the *Sun*, by comparing it with the action of a *top* flogged by a boy? And yet some of the most exquisite lines in Milton do this; the poet only alluding in his mind to the *top*. The earth he describes, whether

— "She from west her silent course advance  
With *inoffensive* pace that *spinning* sleeps  
On her *soft axle*, while she *paces even*"—

Be this as it may! it has never I believe been remarked (to return to Gray) that when he conceived the idea of the beard of his *Bard*, he had in his mind the *language* of Milton, who describes Azazel, sublimely unfurling

"The imperial ensign, which full high advanced,  
Shone like a *meteor* streaming to the wind."

Par. Lost, B. I. v. 535.

very similar to Gray's

"*Streamed like a meteor to the troubled air*!"

Gray has been severely censured by Johnson, for the expression,

"Give *ample room* and *verge enough*  
The characters of hell to trace;"—The *BARD*.

On the authority of the most unpoetical of critics we must still hear that the poet has *no line so bad*.

— "*ample room*" is feeble, but would have passed unobserved in any other poem but in the poetry of Gray, who has taught us to admit nothing but what is exquisite. "*Verge enough*!" is poetical, since it conveys a material image to the imagination. No one appears to have detected the source from whence, probably, the *whole line* was derived. I am inclined to think it was from the following passage in Dryden:

"Let fortune empty her whole quiver on me,  
I have a soul that, like an *AMPLE SHIELD*,  
Can take in all, and *VERGE ENOUGH* for more!"  
DRYDEN'S *Don Sebastian*.

Gray in his *Elegy* has,

"Even in our ashes live their wonted fires."

This line is so obscure that it is difficult to apply it to what precedes it. Mason in his edition in vain attempts to derive it from a thought of Petrarch, and still more vainly attempts to amend it; Wakefield expends an octavo page to paraphrase this single verse! From the following lines of Chaucer, one would imagine Gray caught

the recollected idea. The old Reve, in his prologue, says of himself, and of old men,  
"For when we may not don than wol be spoken;  
Yet in our *ASHEN* cold is *FIRE* yreken."

TYRWHIT'S CHAUCER, vol. I. p. 153, v. 3879.

Gray has a very expressive word, highly poetical, but I think not common;

"For who to DUMB FORGETFULNESS a prey"—  
and Daniel has, as quoted in Cooper's *Muses' Library*,

"And in himself with sorrow does complain  
The misery of DARK FORGETFULNESS."

A line of Pope's in his *Dunciad*, "High-born Howard," echoed in the ear of Gray, when he gave with all the artifice of alliteration,

"High-born Hoel's Harp."

Johnson bitterly censures Gray for giving to adjectives the termination of participles, such as the *cultured* plain; the *daisied* bank; but he solemnly adds, I was sorry to see in the line of a scholar like Gray, "the *homed* spring." I confess I was not sorry; had Johnson received but the faintest tincture of the rich Italian school of English poetry, he would never have formed so tasteless a criticism. *Homed* is employed by Milton in more places than one, but one is sufficient for my purpose:

"Hide me from day's garish eye  
While the bee with *HOMED* thigh—"

Penseroso, v. 142.

The celebrated stanza in Gray's *Elegy* seems partly to be borrowed.

"Full many a gem of purest ray serene

The dark unathom'd caves of ocean bear:

Full many a flower is born to blush unseen,

And waste its sweetness in the desert air."

Pope had said:

"There kept by charms conceal'd from mortal eye,  
Like roses that in deserts bloom and die."

Rape of the Lock.

Young says of nature:

"In distant wilds by human eye unseen

She rears her flowers and spreads her velvet green;

Pure gurgling rills the lonely desert trace,

And waste their music on the savage race."

And Shenstone has—

"And like the deserts' lily bloom to fade!"  
*Elegy* IV.

Gray was so fond of this pleasing imagery, that he repeats it in his *Ode to the Installation*; and Mason echoes it in his *Ode to Memory*.

Milton thus paints the evening sun:

"If chance the EVENING SUN with FAREWELL  
SWEET  
Extends his evening beam, the fields revive,  
The birds their notes renew," &c.

Par. Lost, B. II. v. 492.

Can there be a doubt that he borrowed this beautiful *farewell* from an obscure poet, quoted by Poole, in his "English Parnassus," 1657?

The date of Milton's great work, I find since, admits the conjecture; the first edition being that of 1669. The homely lines in Poole are these,

"To Thetis' watery bowers the sun doth hie,  
BIDDING FAREWELL unto the gloomy sky."

Young, in his "Love of Fame," very adroitly improves on a witty conceit of Butler. It is curious to observe, that while Butler had made a remote allusion of a *window* to a *pillory*, a conceit is grafted on this conceit, with even more exquisite wit.

"Each WINDOW like the PILLORY appears,  
With HEADS thrust through; NAILED BY THE  
EARS!"—Hudibras, part II. c. 3. v. 391.

"An opera, like a PILLORY, may be said  
To NAIL OUR EARS down, and EXPOSE OUR  
HEAD."—YOUNG'S Satires.

In the Duenna we find this thought differently illustrated; by no means imitative, though the satire is congenial. Don Jerome, alluding to the *serenaders*, says, "These amorous orgies that steal the senses in the hearing; as they say Egyptian embalmers serve mummies, extracting the brain through the ears." The wit is original, but the subject is the same in the three passages; the whole turning on the allusion to the head and to the ears.

When Pope composed the following lines on Fame,

"How vain that second life in other's breath,  
THE ESTATE which wits INHERIT after death;  
Ease, health, and life, for this they must resign  
(Unsure the tenure, but how vast the fine!)"  
Temple of Fame.

he seems to have had present in his mind a single idea of Butler, by which he has very richly amplified the entire imagery. Butler says,

"Honour's a LEASE for LIVES to COME,  
And cannot be extended from  
THE LEGAL TENANT."

Hud. Part I. c. 3. v. 1043.

The same thought may be found in Sir George Mackenzie's "Essay on Preferring Solitude to Public Employment," first published in 1665; Hudibras preceded it by two years. The thought is strongly expressed by the eloquent Mackenzie. He writes, "*Fame is a revenue payable only to our ghosts*; and to deny ourselves all present satisfaction, or to expose ourselves to so much hazard for this, were as great madness as to starve ourselves, or fight desperately for food, to be laid on our tombs after our death."

Dryden, in his "Absalom and Achitophel," says of the Earl of Shaftesbury,

"David for him his tuneful harp had strung,  
And Heaven had wanted one immortal song."

This verse was ringing in the ear of Pope, when with equal modesty and felicity he adopted it, in addressing his friend Dr. Arbuthnot,

"Friend of my life! which did not you prolong,  
The world had wanted many an idle song!"

Howell has prefixed to his Letters a tedious

poem, written in the taste of the times, and he there says of letters, that they are

"The heralds and sweet harbingers that move  
From East to West on embassies of love;  
They can the tropic cut, and cross the line."

It is probable that Pope had noted this thought, for the following lines seem a beautiful heightening of the idea:

"Heaven first taught letters, for some wretch's aid,  
Some banish'd lover, or some captive maid."

Then he adds, they

"Speed the soft intercourse from soul to soul,  
And wait a sigh from Indus to the Pole."

Eloisa.

There is another passage in "Howell's Letters," which has a great affinity with a thought of Pope, who, in "the Rape of the Lock," says,

"Fair tresses man's imperial race ensnare,  
And beauty draws us with a single hair."

Howell writes, p. 290, "'Tis a powerful sex—they were too strong for the first, the strongest and wisest man that was; they must needs be strong, when one hair of a woman can draw more than an hundred pair of oxen."

Pope's description of the death of the lamb, in his "Essay on Man," is finished with the nicest touches, and is one of the finest pictures our poetry exhibits. Even familiar as it is to our ear, we never examine it but with undiminished admiration.

"The lamb, thy riot dooms to bleed to-day,  
Had he thy reason, would he skip and play?  
Pleased to the last he crops the flowery food,  
And licks the hand just raised to shed his blood."

After pausing on the last two fine verses, will not the reader smile that I should conjecture the image might originally have been discovered in the following humble verses in a poem once considered not as contemptible:

"A gentle lamb has rhetoric to plead,  
And when she sees the butcher's knife decreed,  
Her voice entreats him not to make her bleed."  
DR. KING'S "Mully of Mountown."

This natural and affecting image might certainly have been observed by Pope, without his having perceived it through the less polished lens of the telescope of Dr. King. It is, however, a similarity, though it may not be an imitation; and is given as an example of that art in composition, which can ornament the humblest conception, like the graceful vest thrown over naked and sordid beggary.

I consider the following lines as strictly copied by Thomas Warton:

"The daring artist  
Explored the pangs that rend the royal breast,  
Those wounds that lurk beneath the tissued vest."  
T. WARTON on Shakespeare.

Sir Philip Sidney, in his "Defence of Poesie," has the same image. He writes, "Tragedy openeth the greatest wounds, and sheweth forth the ulcers that are covered with tissue."

The same appropriation of thought will attach to the following lines of Tickell :

"While the charm'd reader with thy thought  
complies,  
And views thy *Rosamond* with *Henry's* eyes."

TICKELL TO ADDISON.

Evidently from the French Horace :

"En vain contre le Cid, un ministre se ligue ;  
Tout Paris, pour *Chimène*, a les yeux de  
*Rodrigue*."—BOILEAU.

Oldham, the satirist, says in his satires upon the Jesuits, that had Cain been of this black fraternity, he had not been content with a quarter of mankind.

"Had he been Jesuit, had he but put on  
Their savage cruelty, the rest had gone !"

Satyr II.

Doubtless at that moment echoed in his poetical ear the energetic and caustic epigram of Andrew Marvel, against Blood stealing the crown dressed in a parson's cassock, and sparing the life of the keeper :

"With the Priest's vestment had he but put on  
The Prelate's cruelty,—the Crown had gone !"

The following passages seem echoes to each other, and it is but justice due to Oldham, the satirist, to acknowledge him as the parent of this antithesis :—

"On Butler who can think without just rage,  
The glory and the scandal of the age ?"

Satire against Poetry.

It seems evidently borrowed by Pope, when he applies the thought to Erasmus :—

"At length Erasmus, that great injured name,  
The glory of the priesthood and the shame !"

Young remembered the antithesis when he said,

"Of some for glory such the boundless rage,  
That they're the blackest scandal of the age."

Voltaire, a great reader of Pope, seems to have borrowed part of the expression :—

"Scandale d'Eglise, et des rois le modèle."

De Caux, an old French poet, in one of his moral poems on an hour-glass, inserted in modern collections, has many ingenious thoughts. That this poem was read and admired by Goldsmith, the following beautiful image seems to indicate. De Caux, comparing the world to his hour-glass, says beautifully,

—"*C'est un verre qui luit  
Qu'un souffle peut détruire, et qu'un souffle a  
produit.*"

Goldsmith applies the thought very happily :—

"Princes and lords may flourish or may fade ;  
A breath can make them, as a breath has made."

I do not know whether we might not read, for modern copies are sometimes incorrect,

"A breath unmakes them, as a breath has made."

Thomson, in his pastoral story of Palemon and Lavinia, appears to have copied a passage from Otway. Palemon thus addresses Lavinia :—

"Oh, let me now into a richer soil  
Transplant thee safe, where vernal suns and  
showers

Diffuse their warmest, largest influence ;  
And of my garden be the guide and joy !"  
Chamont employs the same image when, speaking of Monimia, he says :

"You took her up a little tender flower,"  
—and with a careful loving hand  
Transplanted her into your own fair garden,  
Where the sun always shines."

The origin of the following imagery is undoubtedly Grecian ; but it is still embellished and modified by our best poets :

—"While universal Pan  
Knit with the *graces* and the *hours* in dance  
Led on th' eternal spring."—Paradise Lost.

Thomson probably caught this strain of imagery :

—"Sudden to heaven  
Thence weary vision turns, where *leading soft*  
The silent hours of love, with purest ray  
Sweet *Venus* shines."—Summer, v. 1692.

Gray, in repeating this imagery, has borrowed remarkable epithet from Milton :

"Lo, where the *rosy-bosom'd hours*  
Fair *Venus'* train appear !"

Ode to Spring

"Along the crisped shades and bowers  
Reveals the spruce and jocund spring ;  
The *graces* and the *rosy-bosom'd hours*  
Thither all their bounties bring."

Comus, v. 984.

Collins, in his Ode to Fear, whom he associates with *Danger*, there grandly personified, was, I think, considerably indebted to the following stanza of Spenser :

"Next him was *Fear*, all arm'd from top to toe,  
Yet thought himself not safe enough thereby :  
But fear'd each sudden moving to and fro ;  
And his own arms when glittering he did spy,  
Or *clashing heard*, he fast away did fly,  
As ashes pale of hue and wingy heel'd ;  
And evermore on *Danger* fix'd his eye,  
'Gainst whom he always bent a brazen shield,  
Which his right hand unarmed fearfully did  
wield."

Faery Queen, B. iii. c. 12. s. 12.

Warm from its perusal, he seems to have seized it as a hint to the Ode to Fear, and in his "Passions" to have very finely copied an idea here :

"First *Fear*, his hand, its skill to try,  
Amid the chords bewildered laid,  
And back recoi'd, he knew not why,  
E'en at the sound himself had made."  
Ode to the Passions.

The stanza in Beattie's "Minstrel," first book, in which his "visionary boy," after "the storm of summer rain," views "the rainbow brighten to the setting sun," and runs to reach it :

"Fond fool, that deem'd at the streaming glory nigh,  
How vain the chase thine ardour has begun !  
'Tis fled afar, ere half thy purposed race be run  
Thus it fares with age," &c.

The same train of thought and imagery applied to the same subject, though the image itself be somewhat different, may be found in the poem of the platonic John Norris; a writer who has great originality of thought, and a highly poetical spirit. His stanza runs thus,

"So to the unthinking boy the distant sky  
Seems on some mountain's surface to reclie;  
He with ambitious haste climbs the ascent,  
*Curious to touch the firmament;*  
But when with an unwearied pace,  
He is arrived at the long-wish'd-for place,  
With sighs the sad defeat he does deplore;  
His heaven is still as distant as before!"

The Infidel, by John Norris.

In the modern tragedy of "The Castle Spectre" is this fine description of the ghost of Evelina:—"Suddenly a female form glided along the vault. I flew towards her. My arms were already unclosed to clasp her,—when suddenly her figure changed! Her face grew pale, a stream of blood gushed from her bosom. While speaking, her form withdrew away; the flesh fell from her bones; a skeleton loathsome and meagre clasped me in her mouldering arms. Her infected breath was mingled with mine; her rotting fingers pressed my hand, and my face was covered with her kisses. Oh! then how I trembled with disgust!"

There is undoubtedly singular merit in this description. I shall contrast it with one which the French Virgil has written in an age, whose faith was stronger in ghosts than ours, yet which perhaps had less skill in describing them. There are some circumstances which seem to indicate that the author of "The Castle Spectre" lighted his torch at the altar of the French muse. Athalia thus narrates her dream, in which the spectre of Jezabel her mother appears:

"C'étoit pendant l'horreur d'une profonde nuit,  
Ma mère Jezabel devant moi s'est montrée,  
Comme au jour de sa morte pompeusement parée."

—En achevant les mots épouvantables,  
Son ombre vers mon lit a paru se baisser,  
Et moi, je lui tendois les mains pour l'embrasser,  
Mais je n'ai plus trouvé qu'un horrible mélange  
D'os et de chair meurtris, et traînée dans la fange,  
Des lambeaux pleins de sang et des membres affreux."  
Racine's Athalie, Act ii. S. 8.

Goldsmith, when, in his pedestrian tour, he sat amid the Alps, as he paints himself in his "Traveller," and felt himself the solitary neglected genius he was, desolate amidst the surrounding scenery, probably at that moment applied to himself the following beautiful imagery of Thomson:

"As in the hollow breast of Apennine  
Beneath the centre of encircling hills,  
A myrtle rises, far from human eyes,  
And breathes its balmy fragrance o'er the wild."  
Autumn, v. 303.

Goldsmith very pathetically applies a similar image:

"E'en now where Alpine solitudes ascend,  
I sit me down a pensive hour to spend,

Like yon neglected shrub at random cast,  
That shades the steep, and sighs at every blast."  
Traveller.

Akenside illustrates the native impulse of genius by a simile of Memnon's marble statue, sounding its lyre at the touch of the sun:

"For as old Memnon's image, long renown'd  
By fabled Nilus, to the quivering touch  
Of Titan's ray, with each repulsive string  
Consenting, sounded through the warbling air  
Unbidden strains; even so did nature's hand," &c.

It is remarkable that the same image, which does not appear obvious enough to have been the common inheritance of poets, is precisely used by old Regnier, the first French satirist, in the dedication of his satires to the French king. Louis XIV. supplies the place of nature to the courtly satirist. These are his words:—"On lit qu'en Ethiopie il y avoit une statue qui rendoit un son harmonieux, toutes les fois que le soleil levant la regardoit. Ce même miracle, Sire, avez vous fait en moy qui touché de l'astre de Votre Majesté ay reçu la voix et la parole."

In that sublime passage in Pope's "Essay on Man," Epist. I. v. 237, beginning,

"Vast chain of Being! which from God began,"  
and proceeds to

"From nature's chain whatever link you strike,  
Tenth, or ten thousandth, breaks the chain  
alike,"

Pope seems to have caught the idea and image from Waller, whose last verse is as fine as any in the "Essay on Man."

"The chain that's fix'd to the throne of Jove,  
On which the fabric of our world depends,  
One link dissolved, the whole creation ends."

Of the danger his Majesty escaped, &c. v. 168.

It has been observed by Thyer, that Milton borrowed the expression *Imbrovned* and *Brown*, which he applies to the evening shade, from the Italian. See Thyer's elegant note in B. IV. v. 246:

—"And where the unpierced shade  
*Imbrovned* the noontide bowers."

And B. IX. v. 106.

—"Where highest woods impenetrable  
To sun or star-light, spread their umbrage broad  
And *brovwn* as evening."

*Fa l'imbruno* is an expression used by the Italians to denote the approach of the evening. Boiardo, Ariosto, and Tasso have made a very picturesque use of this term, noticed by Thyer. I doubt if it be applicable to our colder climate; but Thomson appears to have been struck by the fine effect it produces in poetical landscape; for he has

—"With quickened step  
*Brown night retires."*

Summer, v. 51.

If the epithet be true, it cannot be more appropriately applied than in the season he describes, which most resembles the genial climate with the deep serenity of an Italian heaven. Milton in Italy had experienced the *brown even-*



ing, but it may be suspected that Thomson only recollected the language of the poet.

The same observation may be made on two other poetical epithets. I shall notice the epithet "LAUGHING," applied to inanimate objects; and "PURPLE" to beautiful objects.

The natives of Italy and the softer climates receive emotions from the view of their WATERS in the SPRING not equally experienced in the British roughness of our skies. The fluency and softness of the water are thus described by Lucretius:

— "Tibi suavis Dædala tellus  
Submittit flores; tibi ridet æquora ponti."

Inelegantly rendered by Creech,

"The roughest sea puts on smooth looks, and SMILES."

Dryden more happily,

"The ocean SMILES, and smooths her wavy breast."

But Metastasio has copied Lucretius:

"A te fioriscono  
Gli erbori prati:  
E i flutti ridono  
Nel mar placati."

It merits observation, that the Northern Poets could not exalt their imagination higher than that the water SMILED, while the modern Italian, having before his eyes a different Spring, found no difficulty in agreeing with the ancients, that the waves LAUGHED. Modern poetry has made a very free use of the animating epithet LAUGHING. Gray has the LAUGHING FLOWERS; and Langhorne in two beautiful lines exquisitely personifies Flora:—

"Where Tweed's soft banks in liberal beauty lie,  
And Flora LAUGHS beneath an azure sky."

Sir William Jones, with all the spirit of Oriental poetry, has "the LAUGHING AIR." It is but justice, however, to Dryden, to acknowledge that he has employed this epithet very boldly in the following delightful lines, which are almost entirely borrowed from his original, Chaucer:

"The morning lark, the messenger of day,  
Saluted in her song the morning gray;  
And soon the sun arose, with beams so bright,  
That all the HORIZON LAUGHED to see the joyous sight."—Palamon and Arcite, B. ii.

It is extremely difficult to conceive what the ancients precisely meant by the word *purpureus*. They seem to have designed by it anything BRIGHT and BEAUTIFUL. A classical friend has furnished me with numerous significations of this word which are very contradictory. Albinovanus, in his elegy on Livia, mentions *Nivem purpureum*. Catullus, *Quercus ramos purpureos*. Horace, *Purpureo bibet nectar*, and somewhere mentions *Olores purpureos*. Virgil has *Purpuream vomit ille animam*; and Homer calls the sea *purple*, and gives it in some other book the same epithet, when in a storm.

The general idea, however, has been fondly adopted by the finest writers in Europe. The PURPLE of the ancients is not known to us. What idea, therefore, have the moderns affixed

to it? Addison in his vision of the Temple of Fame describes the country as "being covered with a kind of PURPLE LIGHT." Gray's beautiful line is well known:

"The bloom of young desire and purple light of love."

And Tasso, in describing his hero Godfrey, says, Heaven

"Gli empie d'onor la faccia, e vi riduce  
Di Giovinezza, il bell purpureo lume."

Both Gray and Tasso copied Virgil, where Venus gives to her son Æneas—

—"Lumenque Juvēntæ.  
*Purpureum*."

Dryden has omitted the purple light in his version, nor is it given by Pitt; but Dryden expresses the general idea by

—"With hands divine,  
Had formed his curling locks and made his temples shine,  
And given his rolling eyes a sparkling grace."

It is probable that Milton has given us his idea of what was meant by this purple light, when applied to the human countenance, in the felicitous expression of

"CELESTIAL ROSE-RED."

Gray appears to me to be indebted to Milton for a hint for the opening of his elegy: as in the first line he had Dante and Milton in his mind, he perhaps might also in the following passage have recollected a congenial one in Comus, which he altered. Milton, describing the evening, marks it out by

—"What time the laboured ox  
In his loose traces from the furrow came,  
And the swink'd hedger at his supper sat."

Gray has,

"The lowing herd wind slowly o'er the lea,  
The ploughman homeward plods his weary way."

Warton has made an observation on this passage in Comus; and observes further that it is a classical circumstance, but not a natural one, in an English landscape, for our ploughmen quit their work at noon. I think therefore the imitation is still more evident; and as Warton observes, both Gray and Milton copied here from books, and not from life.

There are three great poets who have given us a similar incident.

Dryden introduces the highly-finished picture of the hare in his *Annus Mirabilis*:

Stanza 131.

"So have I seen some fearful hare maintain  
A course, till tired before the dog she lay;  
Who stretched behind her, pants upon the plain,  
Past power to kill, as she to get away."

132.

With his loll'd tongue he faintly licks his prey,  
His warm breath blows her flix up as she lies;  
She trembling creeps upon the ground away,  
And looks back to him with beseeching eyes."





Thomson paints the *stag* in a similar situation :

—"Fainting breathless toil

Sick seizes on his heart—he stands at bay :  
The *big round tears* run down his *dappled* face,  
He groans in anguish."

Autumn, v. 451.

Shakespeare exhibits the same object :

"The wretched animal heaved forth such *groans*,  
That their discharge did stretch his leathern coat  
Almost to bursting ; and the *big round tears*  
Coursed one another down his *innocent nose*  
In piteous chase."

Of these three pictures the *beseeching eyes* of Dryden perhaps is more pathetic than the *big round tears*, certainly borrowed by Thomson from Shakespeare, because the former expression has more passion, and is therefore more poetical. The sixth line in Dryden is perhaps exquisite for its imitative harmony, and with peculiar felicity paints the action itself. Thomson adroitly drops the *innocent nose*, of which one word seems to have lost its original signification, and the other offends now by its familiarity. The *dappled face* is a term more picturesque, more appropriate, and more poetically expressed.

#### EXPLANATION OF THE FAC-SIMILE.

THE manuscripts of Pope's version of the *Iliad* and *Odyssey* are preserved in the British Museum in three volumes, the gift of David Mallet. They are written chiefly on the backs of letters, amongst which are several from Addison, Steele, Jervaise, Rowe, Young, Caryl, Walsh, Sir Godfrey Kneller, Fenton, Craggs, Congreve, Hughes, his mother Editha, and Lintot and Tonson the booksellers.

From these letters no information can be gathered, which merits public communication ; they relate generally to the common civilities and common affairs of life. What little could be done has already been given in the additions to Pope's works.

It has been observed, that Pope taught himself to write by copying printed books : of this singularity we have in this collection a remarkable instance ; several parts are written in Roman and Italic characters, which for some time I mistook for print ; no imitation can be more correct.

What appears on this Fac-simile I have printed, to assist its deciphering ; and I have also subjoined the passage as it was given to the public, for immediate reference. The manuscript from whence this page is taken consists of the first rude sketches ; an intermediate copy having been employed for the press ; so that the corrected verses of this Fac-simile occasionally vary from those published.

This passage has been selected, because the parting of Hector and Andromache is perhaps the most pleasing episode in the *Iliad*, while it is confessedly one of the most finished passages.

The lover of poetry will not be a little gratified, when he contemplates the variety of epithets, the imperfect idea, the gradual embellishment, and

the critical rasures which are here discovered.\* The action of Hector, in lifting his infant in his arms, occasioned Pope much trouble ; and at length the printed copy has a different reading.

I must not omit noticing, that the whole is on the back of a letter franked by Addison ; which cover I have given at one corner of the plate.

The parts distinguished by Italics were rejected.

Thus having spoke, the illustrious chief of Troy  
Extends his eager arms to embrace his boy,  
Stretched his fond arms to seize the <sup>lovely</sup> *beauteous* boy ;  
babe

The boy clung crying to his nurse's breast,  
Scar'd at the dazzling helm and nodding crest.

With silent pleasure the fond parent smil'd.  
And Hector hasten'd to relieve his child.  
The glittering terrors unbound,  
His radiant helmet from his brows unbrac'd,  
And on the ground the glittering terror plac'd,  
beamy

And plac'd the radiant helmet on the ground,  
Then seiz'd the boy and raising him in air,  
lifting

Then fondling in his arms his infant heir,  
dancing

Thus to the gods address a father's prayer.  
glory fills

O thou, whose thunder shakes th' ethereal throne,  
deathless

And all ye other powers protect my son !  
Like mine, this war, blooming youth with every  
virtue bless,  
grace

The shield and glory of the Trojan race ;  
Like mine his valour, and his just renown,  
Like mine his labours, to defend the crown.  
Grant him, like me to purchase just renown,  
the Trojans

To guard my country, to defend the crown :  
In arms like me, his country's war to wage,  
And rise the Hector of the future age ;  
Against his country's foes the war to wage  
And rise the Hector of the future age.

So when triumphant from the glorious toils  
Of heroes slain, he bears the reeking spoils,  
Whole hosts may  
All Troy shall hail him, with deserv'd acclaim,  
own the son

And cry, this chief transcends his father's fame.  
While pleas'd, amidst the general shouts of Troy,  
His mother's conscious heart o'erflows with joy.  
fondly on her

He said, and gazing o'er his consort's charms,  
Restor'd his infant to her longing arms.

on  
Soft in her fragrant breast the babe she laid,

\* Dr. Johnson, in noticing the mss. of Milton, preserved at Cambridge, has made, with his usual force of language, the following observation :  
"Such reliques show how excellence is acquired ; what we hope ever to do with ease, we may learn first to do with diligence."

*Prest to her heart, and with a smile survey'd ;  
to repose  
Hush'd him to rest, and with a smile survey'd.*

But soon the troubled pleasure <sup>passion</sup> *mixt with rising  
fears,* dash'd with fear,  
The tender pleasure soon, chastised by fear,  
She mingled with the smile a tender tear.

The passage appears thus in the printed work. I have marked in Italics the variations.

Thus having spoke, the illustrious chief of Troy  
Stretch'd his fond arms to clasp the lovely boy.  
The babe clung crying to his nurse's breast,  
Scar'd at the dazzling helm and nodding crest.  
With *secret* \* pleasure each fond parent smil'd,  
And Hector hasted to relieve his child,  
The glittering terrors from his brows unbound,  
And placed the beaming helmet on the ground ;  
Then *kiss'd* the child, and lifting high in air,  
Thus to the gods *preferr'd* a father's prayer :

O thou, whose glory fills th' ethereal throne,  
All ye deathless powers, protect my son !  
Grant him like me to purchase just renown,  
To guard the Trojans, to defend the crown ;  
Against his country's foes the war to wage,  
And rise the Hector of the future age !  
So when, triumphant from successful toils  
Of heroes slain, he bears the reeking spoils,  
Whole hosts may hail him, with deserv'd acclaim,  
And say, *this chief* transcends his father's fame :  
While pleas'd amidst the general shouts of Troy  
His mother's conscious heart o'erflows with joy.

He spoke ; and fondly gazing on her charms,  
Restor'd the *pleasing burden* to her arms :  
Soft on her fragrant breast the babe she laid,  
Hush'd to repose, and with a smile survey'd.  
The *troubled pleasure* soon chas'd by fear,  
She mingled with the smile a tender tear.

#### LITERARY FASHIONS.

THERE is such a thing as Literary Fashion, and prose and verse have been regulated by the same caprice that cuts our coats, and cocks our hats. Dr. Kippis, who had a taste for literary history, has observed that "Dodsley's Economy of Human Life" long received the most extravagant applause, from the supposition that it was written by a celebrated nobleman ; an instance of the power of *Literary Fashion* ; the history of which, as it hath appeared in various ages and countries, and as it hath operated with respect to the different objects of science, learning, art, and taste, would form a work that might be highly instructive and entertaining."

The favourable reception of Dodsley's "Economy of Human Life" produced a whole family of economies ; it was soon followed by a *second part*, the gratuitous ingenuity of one of those officious imitators, whom an original author never cares to thank. Other economies trod on the heels of each other.

For some memoranda towards a history of literary fashions, the following may be arranged :

At the restoration of letters in Europe, com-

\* *Silent* in the *ms.* (observes a critical friend) is greatly superior to *secret*, as it appears in the printed work.

mentators and compilers were at the head of the literati ; translators followed, who enriched themselves with their spoils on the commentators. When in the progress of modern literature, writers aimed to rival the great authors of antiquity, the different styles, in their servile imitations, clashed together ; and parties were formed who fought desperately for the style they chose to adopt. The public were long harassed by a fantastic race, who called themselves Ciceronian, of whom are recorded many ridiculous practices, to strain out the words of Cicero into their hollow verbiages. They were routed by the facetious Erasmus. Then followed the brilliant æra of epigrammatic points ; and good sense, and good taste, were nothing without the spurious ornaments of false wit. Another age was deluged by a million of sonnets ; and volumes were for a long time read, without their readers being aware that their patience was exhausted. There was an age of epics, which probably can never return again ; for after two or three, the rest can be but repetitions with a few variations.

In Italy, from 1530 to 1580, a vast multitude of books were written on Love ; the fashion of writing on that subject (for certainly it was not always a passion with the indefatigable writer) was an epidemical distemper. They wrote like pedants, and pagans ; those who could not write their love in verse, diffused themselves in prose. When the Poliphilus of Colonna appeared, which is given in the form of a dream, this dream made a great many dreamers, as it happens in company (says the sarcastic Zeno) when one yawner makes many yawn. When Bishop Hall first published his satires, he called them "Toothless Satires," but his latter ones he distinguished as "Biting Satires ;" many good-natured men, who could only write good-natured verse, crowded in his footsteps, and the abundance of their labours only showed that even the "toothless" satires of Hall could bite more sharply than those of servile imitators. After Spenser's "Faerie Queen" was published, the press overflowed with many mistaken imitations, in which fairies were the chief actors,—this circumstance is humorously animadverted on by Marston, in his satires, as quoted by Warton : Every scribe now falls asleep, and in his

—dreams, straight tenne pound to one  
Out steps some *faery*—  
Awakes, strait rubs his eyes, and PRINTS HIS TALE.

The great personage who gave a fashion to this class of literature was the courtly and romantic Elizabeth herself ; her obsequious wits and courtiers would not fail to feed and flatter her taste. Whether they all felt the beauties, or languished over the tediousness of "the Faerie Queen," and the "Arcadia" of Sidney, at least her majesty gave a vogue to such sentimental and refined romance. The classical Elizabeth introduced another literary fashion ; having translated the *Hercules Cæteus*, she made it fashionable to translate Greek tragedies. There was a time, in the age of fanaticism, and the long parliament, that books were considered the more valuable for their length. The seventeenth century was the age of folios. Caryl wrote a "Commentary on Job" in two volumes folio, o above one thousand two hundred sheets ! as it

was intended to inculcate the virtue of patience, these volumes gave at once the theory and the practice. One is astonished at the multitude of the divines of this age; whose works now lie buried under the brick and mortar tombs of four or five folios, which, on a moderate calculation, might now be "wre woven" into thirty or forty modern octavos.

In Charles I.'s time love and honour were heightened by the wits into florid romance; but Lord Goring turned all into ridicule; and he was followed by the Duke of Buckingham, whose happy vein of ridicule was favoured by Charles II., who gave it the vogue it obtained.

Sir William Temple justly observes, that changes in veins of wit are like those of habits, or other modes. On the return of Charles II. none were more out of fashion among the new courtiers than the old Earl of Norwich, who was esteemed the greatest wit, in his father's time, among the old.

Modern times have abounded with what may be called fashionable literature. Tragedies were some years ago as fashionable as comedies are at this day; Thomson, Mallet, Francis, Hill, applied their genius to a department in which they lost it all. Declamation and rant, and over-refined language, were preferred to the fable, the manners, and to Nature,—and these now sleep on our shelves! Then too we had a family of paupers in the parish of poetry, in "Imitations of Spenser." Not many years ago, Churchill was the occasion of deluging the town with *political poems in quarto*.—These again were succeeded by *narrative poems*, in the ballad measure, from all sizes of poets.—The Castle of Otranto was the father of that marvellous, which overstocks the circulating library.—Lord Byron has been the father of hundreds of graceless sons.—Travels and voyages have long been a class of literature so fashionable, that we begin to dread the arrival of certain persons from the Continent!

Different times, then, are regulated by different tastes. What makes a strong impression on the public at one time, ceases to interest it at another; an author who sacrifices to the prevailing humours of his day has but little chance of being esteemed by posterity; and every age of modern literature might, perhaps, admit of a new classification, by dividing it into its periods of *fashionable literature*.

#### \* THE PANTOMIMICAL CHARACTERS.

IL est des gens de qui l'esprit guindé  
 Sous un front jamais déridé  
 Ne souffre, n'approuve, et n'estime,  
 Que le pompeux, et le sublime;  
 Pour moi j'ose poser en fait  
 Qu'en de certains momens l'esprit le plus parfait  
 Peut aimer sans rougir jusqu'aux marionnettes;  
 Et qu'il est des tems et des lieux,  
 Ou le grave, et le sérieux,  
 Ne valent pas d'agréables sornettes.

PEAU D'ÂNE.

People there are who never smile;  
 Their foreheads still unsmooth'd, the while  
 Some lambent flame of mirth will play,  
 That wins the easy heart away;

Such only choose in prose or rhyme  
 A bristling pomp,—they call sublime!  
 I blush not to like Harlequin,  
 Would he but talk,—and all his kin!  
 Yes, there are times, and there are places,  
 When flams and old wives' tales are worth the  
 Graces.

CERVANTES, in the person of his hero, has confessed the delight he received from amusements which disturb the gravity of some, who are apt, however, to be more entertained by them than they choose to acknowledge. Don Quixote thus dismisses a troop of merry strollers—"Andad con Dios, buena gente, y hazad vuestra fiesta, porque desde muchacho fui aficionado a la Carátula, y en mi mocedad se me van los ojos tras la Farándula." In a literal version the passage may run thus:—"Go, good people, God be with you, and keep your merry-making! for from childhood I was in love with the Carátula, and in my youth my eyes would lose themselves amidst the Farándula." According to Pineda *La Carátula* is an actor masked, and *La Farándula* is a kind of farce.\*

Even the studious Bayle, wrapping himself in his cloak, and hurrying to the market-place to Punchinello, would laugh when the fellow had humour in him, as was usually the case; and I believe the pleasure some still find in pantomimes, to the annoyance of their gravity, is a very natural one, and only wants a little more understanding in the actors and the spectators.

The truth is, that here our Harlequin and all his lifeless family are condemned to perpetual silence. They came to us from the genial hilarity of the Italian theatre, and were all the grotesque children of wit, and whim, and satire. Why is this burlesque race here privileged to cost so much, to do so little, and to repeat that little so often? Our own pantomime may, indeed, boast of two inventions of its own growth: we have turned Harlequin into a magician, and this produces the surprise of sudden changes of scenery, whose splendour and curious correctness have rarely been equalled; while in the metamorphosis of the scene, a certain sort of wit to the eye, "mechanic wit," as it has been termed, has originated; as when a surgeon's shop is turned into a laundry, with the inscription "Mangling done here;" or counsellors at the bar changed into fishwomen.

\* Motteux, whose translation Lord Woodhouse-lee distinguishes as the most curious, turns the passage thus: "I wish you well, good people: drive on to act your play, for in my very childhood I loved *shows*, and have been a great admirer of *dramatic representations*." Part II. c. xi. The other translators have nearly the same words. But in employing the generic term they lose the species, that is, the thing itself; but what is less tolerable, in the flatness of the style, they lose that delightfulness with which Cervantes conveys to us the recollected pleasures then busying the warm brain of his hero. An English reader, who often grows weary over his Quixote, appears not always sensible that one of the secret charms of Cervantes, like all great national authors, lies concealed in his idiom and style.

Every one of this grotesque family were the creatures of national genius, chosen by the people for themselves. Italy, both ancient and modern, exhibits a gesticulating people of comedians, and the same comic genius characterized the nation through all its revolutions, as well as the individual through all his fortunes. The lower classes still betray their aptitude in that vivid humour, where the action is suited to the word—silent gestures sometimes expressing whole sentences. They can tell a story, and even raise the passions, without opening their lips. No nation in modern Europe possesses so keen a relish for the *burlesque*, inasmuch as to show a class of unrivalled poems, which are distinguished by the very title; and perhaps there never was an Italian in a foreign country, however deep in trouble, but would drop all remembrance of his sorrows should one of his countrymen present himself with the paraphernalia of Punch at the corner of a street. I was acquainted with an Italian, a philosopher and a man of fortune, residing in this country, who found so lively a pleasure in performing Punchinello's little comedy, that, for this purpose, with considerable expense and curiosity, he had his wooden company, in all their costume, sent over from his native place. The shrill squeak of the tin whistle had the same comic effect on him as the notes of the *Rans des Vaches* have in awakening the tenderness of domestic emotions in the wandering Swiss—the national genius is dramatic. Lady Wortley Montagu, when she resided at a villa near Brescia, was applied to by the villagers for leave to erect a theatre in her saloon: they had been accustomed to turn the stables into a play-house every carnival. She complied, and, as she tells us, was "surprised at the beauty of their scenes, though painted by a country painter. The performance was yet more surprising, the actors being all peasants; but the Italians have so natural a genius for comedy, they acted as well as if they had been brought up to nothing else, particularly the *Arluquo*, who far surpassed any of our English, though only the tailor of our village, and I am assured never saw a play in any other place." Italy is the mother and the nurse of the whole Harlequin race.

Hence it is that no scholars in Europe, but the most learned Italians, smit by the national genius, could have devoted their vigils to narrate the revolutions of pantomime, to compile the annals of Harlequin, to unroll the genealogy of Punch, and to discover even the most secret anecdotes of the obscure branches of that grotesque family amidst their changeful fortunes during a period of two thousand years! Nor is this all; princes have ranked them among the Rosciuses; and Harlequins and Scaramouches have been ennobled. Even Harlequins themselves have written elaborate treatises on the almost insurmountable difficulties of their art. I despair to convey the sympathy they have inspired me with to my reader; but every *Tramontane* genius must be informed, that of what he has never seen he must rest content to be told.

Of the ancient Italian troop we have retained three or four of the characters, while their origin has nearly escaped our recollection; but of the *burlesque* comedy, the extempore dialogue, the

humorous fable, and its peculiar species of comic acting, all has vanished.

Many of the popular pastimes of the Romans unquestionably survived their dominion, for the people will amuse themselves, though their masters may be conquered; and tradition has never proved more faithful than in preserving popular sports. Many of the games of our children were played by Roman boys; the mountebanks, with the dancers and tumblers on their movable stages, still in our fairs, are Roman; the disorders of the *Bacchanalia* Italy appears to imitate in her carnivals. Among these Roman diversions certain comic characters have been transmitted to us, along with some of their characteristics and their dresses. The speaking pantomimes and extempore comedies, which have delighted the Italians for many centuries, are from this ancient source.

Of the *Mimi* and the *Pantomimi* of the Romans the following notices enter into our present researches:—

The *Mimi* were an impudent race of buffoons, who excelled in mimicry, and, like our domestic fools, admitted into convivial parties to entertain the guests; from them we derive the term *mimetic* art. Their powers enabled them to perform a more extraordinary office, for they appear to have been introduced into funerals, to mimic the person, and even the language of the deceased. Suetonius describes an *Archmimus*, accompanying the funeral of Vespasian. This Arch-mime performed his part admirably, not only representing the person, but imitating, according to custom, *ut est mos*, the manners and language of the living emperor. He contrived a happy stroke at the prevailing foible of Vespasian, when he inquired the cost of all this funeral pomp. "Ten millions of sesterces!" On this he observed, that if they would give him but a hundred thousand, they might throw his body into the Tiber.

The *Pantomimi* were quite of a different class. They were tragic actors, usually mute; they combined with the arts of gesture, music and dances of the most impressive character. Their silent language often drew tears by the pathetic emotions which they excited: "Their very nod speaks, their hands talk, and their fingers have a voice," says one of their admirers. Seneca, the father, grave as was his profession, confessed his taste for pantomimes had become a passion,\* and by the decree of the senate, that "the Roman knights should not attend the pantomimic players in the streets," it is evident that the performers were greatly honoured. Lucian has composed a curious treatise on pantomimes. We may have some notion of their deep conception of character, and their invention, by an anecdote, recorded by Macrobius, of two rival pantomimes. When Hylas, dancing a hymn, which closed with the words "The great Agamemnon," to express that idea took it in its literal meaning, and stood erect, as if measuring his size—Pylades, his rival, exclaimed, "You make him tall, but not great!" The audience obliged Pylades to dance the same hymn; when he came to the words, he collected himself in a posture of deep meditation. This

\* Tacitus, *Annals*, Lib. I. Sect. 77, in Murphy's translation.

silent pantomimic language we ourselves have witnessed carried to singular perfection, when the actor Palmer, after building a theatre, was prohibited the use of his voice by the magistrates. It was then he powerfully affected the audience by the eloquence of his action in the tragic pantomime of Don Juan!

These Pantomimi seem to have been held in great honour; many were children of the Graces and the Virtues! The tragic and the comic masks were among the ornaments of the sepulchral monuments of an Arch-mime and a Panto-mime. Montfaucon conjectures that they formed a select fraternity.\* They had such an influence over the Roman people, that when two of them quarrelled, Augustus interfered to renew their friendship. Pylades was one of them, and he observed to the emperor, that nothing could be more useful to him than that the people should be perpetually occupied with the squabbles between him and Bathylus! The advice was accepted, and the emperor was silenced.

The parti-coloured hero, with every part of his dress, has been drawn out of the great wardrobe of antiquity; he was a Roman Mime. HARLEQUIN is described with his shaven head, *rasis capitis*; his sooty face, *fuligine faciem obducti*; his flat, unshod feet, *planipedes*; and his patched coat of many colours, *Mimi centunculo*.† Even *Pullicinella*,

\* L'Antiq. Exp. V. 63.

† Louis Riccoboni, in his curious little treatise, "Du Théâtre Italien," illustrated by seventeen prints of the Italian pantomimic characters, has duly collected the authorities. I give them, in the order quoted above, for the satisfaction of more grave inquirers. Vossius Instit. Poet. Lib. II. cap. 34, § 4. The Mimi blackened their faces. Diomedes de Orat. Lib. III. Apuleius in Apolog. And further, the patched dress was used by the ancient peasants of Italy, as appears by a passage in Celsus, *De Re Rust.* Lib. I. c. 8; and Juvenal employs the term *centunculus* as a diminutive of *cento*, for a coat made up of patches. This was afterwards applied metaphorically to those well-known poems called *centos*, composed of shreds and patches of poetry, collected from all quarters. Goldoni considered Harlequin as a poor devil and dolt, whose coat is made up of rags patched together; his hat shows mendicity; and the hare's tail is still the dress of the peasantry of Bergamo. Quadrio, in his learned *Storia d'ogni Poesia*, has diffused his erudition on the ancient *Mimi* and their successors. Dr. Clarke has discovered the light lathe sword of Harlequin, which had hitherto baffled my most painful researches, amidst the dark mysteries of the ancient mythology! We read with equal astonishment and novelty, that the prototypes of the modern Pantomime are in the Pagan mysteries; that *Harlequin* is *Mercury*, with his short sword called *herpe*, or his rod the *caduceus*, to render himself invisible, and to transport himself from one end of the earth to the other; that the covering on his head was his *petasus*, or winged cap; that *Columbine* is *Psyche*, or the *Soul*; the *Old Man* in our Pantomimes is *Charon*; the *Clown* is *Momus*, the buffoon of heaven, whose large gaping mouth is an imitation of the ancient masks. The subject of an ancient

whom we familiarly call PUNCH, may receive, like other personages of not greater importance, all his dignity from antiquity; one of his Roman ancestors having appeared to an antiquary's visionary eye in a bronze statue: more than one erudite dissertation authenticates the family likeness; the nose long, prominent, and hooked; the staring goggle eyes; the hump at his back and at his breast; in a word, all the character which so strongly marks the Punch-race, as distinctly as whole dynasties have been featured by the Austrian lip and the Bourbon nose.\*

The genealogy of the whole family is confirmed by the general term, which includes them all; for our *Zany*, in Italian *Zanni*, comes direct from *Sannio*, a buffoon; and a passage in Cicero, *de Oratore*, paints Harlequin and his brother gesticulators after the life; the perpetual trembling motion of their limbs, their ludicrous and flexible gestures, and all the mimicry of their faces. "Quid enim potest tam ridiculum quam SANNIO esse? Qui ore, vultu, imitandis motibus, voce, denique corpore ridetur ipso." Lib. II. Sect. §1. For what has more of the ludicrous than SANNIO? who, with his mouth, his face, imitating every motion, with

vase engraven in the volume represents Harlequin, Columbine, and the Clown, as we see them on the English stage. The dreams of the learned are amusing when we are not put to sleep. Dr. Clarke's Travels, vol. IV. p. 459. The Italian antiquaries never entertained any doubt of this remote origin. See the fourth edition of this volume, Appendix. A letter from the Marquis Di Spineto.

\* This statue, which is imagined to have thrown so much light on the genealogy of Punch, was discovered in 1727, and is engraved in Ficoroni's amusing work on *Le Maschere sceniche e le figure comiche d'antichi Romani*, p. 48. It is that of a Mime called *Maccus* by the Romans; the name indicates a simpleton. But the origin of the more modern name has occasioned a little difference, whether it be derived from the *nose* or its *squeak*. The learned Quadrio would draw the name *Pullicinello* from *Pullicino*, which Spartianus uses for *il pullo gallinaceo* (I suppose this to be the turkey-cock) because Punch's hooked nose resembles its beak. But Baretti, in that strange book the "Tolondron," gives a derivation admirably descriptive of the peculiar squeaking nasal sound. He says, "Punchinello, or Punch, as you well know, speaks with a squeaking voice that seems to come out at his nose, because the fellow who in a puppet-show manages the puppet called Punchinello, or Punch, as the English folks abbreviate it, speaks with a tin whistle in his mouth, which makes him emit that comical kind of voice. But the English word *Punchinello* is in Italian *Pulcinella*, which means a *hen-chicken*. Chickens' voices are *squeaking* and *nasal*; and they are *timid*, and *powerless*, and for this reason my whimsical countrymen have given the name of *Pulcinella*, or *hen-chicken*, to that comic character, to convey the idea of a man that speaks with a squeaking voice through his nose, to express a timid and weak fellow, who is always thrashed by the other actors, and always boasts of victory after they are gone." *Tolondron*, p. 324.



his voice, and, indeed, with all his body, provokes laughter.\*

These are the two ancient heroes of Pantomime. The other characters are the laughing children of mere modern humour. Each of these chimerical personages, like so many County-Members, come from different provinces in the gesticulating land of Pantomime; in little principalities the rival inhabitants present a contrast in manners and characters which opens a wider field for ridicule and satire, than in a kingdom where an uniformity of government will produce an uniformity of manners. An inventor appeared in Ruzzante, an author and actor who flourished about 1530. Till his time they had servilely copied the duped fathers, the wild sons, and the tricking valets, of Plautus and Terence; and, perhaps, not being writers of sufficient skill, but of some invention, were satisfied to sketch the plots of dramas, but boldly trusted to extempore acting and dialogue. Ruzzante peopled the Italian stage with a fresh enlivening crowd of pantomimic characters; the insipid dotards of the ancient comedy were transformed into the Venetian Pantaloon and the Bolognese Doctor; while the hare-brained fellow, the arch knave, and the booby, were furnished from Milan, Bergamo, and Calabria. He gave his newly-created beings new language and a new dress. From Plautus he appears to have taken the hint of introducing all the Italian dialects into one comedy, by making each character use his own; and even the modern Greek, which, it seems, afforded many an unexpected play on words for the Italian.† This new kind of pleasure, like the language of Babel, charmed the national ear; every province would have its dialect introduced on the scene, which often served the purpose both of recreation and a little innocent malice. Their masks and dresses were furnished by the grotesque masqueraders of the carnival, which, doubtless, often contributed many scenes and humours to the quick and fanciful genius of Ruzzante. I possess a little book of Scaramouches, &c., by Callot. Their masks and their costume must have been copied from these carnival scenes. We see their strongly-featured masks; their attitudes, pliant as those of a posture-master; the drollery

\* How the Latin *Sannio* became the Italian *Zanni*, was a whirl in the roundabout of etymology, which put Riccoboni very ill at his ease; for he, having discovered this classical origin of his favourite character, was alarmed at Menage giving it up with obsequious tameness to a Cruscan correspondent. The learned Quadrio, however, gives his vote for the Greek *Sannio*, from whence the Latins borrowed their *Sannio*. Riccoboni's derivation, therefore, now stands secure from all verbal disturbers of human quiet.

*Sanna* is in Latin, as Ainsworth elaborately explains, "a mocking by grimaces, mows, a flout, a framp, a gibe, a scoff, a banter;" and *Sannio* is "a fool in a play." The Italians change the S into Z, for they say *Zmyrna* and *Zambuco*, for *Smyrna* and *Sambuco*; and thus they turned *Sannio* into *Zanno*, and then into *Zanni*, and we caught the echo in our *Zany*.

† Riccoboni, *Histoire du Théâtre Italien*, p. 53; Gimma, *Italia Letterata*, 196.

of their figures; while the grotesque creatures seem to leap, and dance, and gesticulate, and move about so fantastically under his sharp graver, that they form as individualized a race as our fairies and witches; mortals, yet like nothing mortal!

The first Italian actors wore masks—objections have been raised against their use. Signorelli shows the inferiority of the modern in deviating from the moveable or rather double masks of antiquity by which the actor could vary the artificial face at pleasure. The mask has had its advocates, for some advantages it possesses over the naked face; a mask aggravates the features, and gives a more determined expression to the comic character; an important effect among this fantastic group.\*

The HARLEQUIN in the Italian theatre has passed through all the vicissitudes of fortune. At first he was a true representative of the ancient Mime, but afterwards degenerated into a booby and a gourmand, the perpetual butt for a sharp-witted fellow, his companion, called *Brighella*; the knife and the whetstone. Harlequin, under the reforming hand of Goldoni, became a child of nature, the delight of his country; and he has commemorated the historical character of the great Harlequin Sacchi. It may serve the reader to correct his notions of one, from the absurd pretender with us who has usurped the title. "Sacchi possessed a lively and brilliant imagination. While other Harlequins merely repeated themselves, Sacchi, who always adhered to the essence of the play, contrived to give an air of freshness to the piece by his new sallies and unexpected repartees. His comic traits and his jests were neither taken from the language of the lower orders, nor that of the comedians. He levied contributions on comic authors, on poets, orators, and philosophers; and in his impromptus they often discovered the thoughts of Seneca, Cicero, or Montaigne. He possessed the art of appropriating the remains of these great men to himself, and allying them to the simplicity of the blockhead; so that the same proposition which was admired in a serious author, became highly ridiculous in the mouth of this excellent actor."† In France Harlequin was improved into a wit, and even converted into a moralist; he is the graceful hero of Florian's charming compositions, which please, even in the closet. "This imaginary being, invented by the Italians, and adopted by the French," says the ingenious Goldoni, "has the exclusive right of uniting *naïveté* with  *finesse*, and no one ever surpassed Florian in the delineation of this amphibious character. He has even contrived to impart sentiment, passion, and morality to his pieces."‡ Harlequin must be modelled as a national character, the creature of manners; and thus the history of such a Harlequin might be that of the age and of the people, whose genius he ought to represent.

The history of a people is often detected in their popular amusements; one of these Italian pantomimic characters shows this. They had a *Capitan*, who probably originated in the *Miles gloriosus* of Plautus; a brother, at least, of our ancient Fiestol and Bobadil. The ludicrous names of this military

\* Signorelli, *Storia Critica de Teatri*, tom. III. 263.

† Mem. of Goldoni, I. 281. ‡ Ibid. II. 284.

poltroon were, *Spavento* (Horrid fright), *Spensazzer* (Shiver-spear), and a tremendous recreant was *Capitan Spavento de Val Inferno*. When Charles V. entered Italy, a Spanish Captain was introduced; a dreadful man he was too, if we are to be frightened by names: *Sangre e Fuego!* and *Matamoros!* His business was to deal in Spanish rhodomontades, to kick out the native Italian *Capitan*, in compliment to the Spaniards, and then to take a quiet caning from Harlequin, in compliment to themselves. When the Spaniards lost their influence in Italy, the Spanish Captain was turned into Scaramouch, who still wore the Spanish dress, and was perpetually in a panic. The Italians could only avenge themselves on the Spaniards in Pantomime! On the same principle the gown of Pantaloon over his red waistcoat and breeches, commemorates a circumstance in Venetian history, expressive of the popular feeling; the dress is that of a Venetian citizen, and his speech the dialect; but when the Venetians lost Negropont, they changed their upper dress to black, which before had been red, as a national demonstration of their grief.

The characters of the Italian Pantomime became so numerous, that every dramatic subject was easily furnished with the necessary personages of comedy. That loquacious pedant the *Dottore* was taken from the Lawyers and the Physicians, babbling false Latin in the dialect of learned Bologna. *Scapin* was a livery servant who spoke the dialect of Bergamo, a province proverbially abounding with rank intriguing knaves, who, like the slaves in Plautus and Terence, were always on the watch to further any wickedness; while Calabria furnished the booby Giangurgello with his grotesque nose. Molière, it has been ascertained, discovered in the Italian theatre at Paris his "Médecin malgré lui," his "Etourdi," his "L'Avare," and his "Scapin." Milan offered a pimp in the *Brighella*; Florence an ape of fashion in *Gelsomino*. These and other pantomimic characters, and some ludicrous ones, as the *Tartaglia*, a spectacled dotard, a stammerer, and usually in a passion, had been gradually introduced by the inventive powers of an actor of genius, to call forth his own peculiar talents.

The Pantomimes, or, as they have been described, the continual Masquerades, of Ruzzante, with all these diversified personages, talking and acting, formed, in truth, a burlesque comedy. Some of the finest geniuses of Italy became the votaries of Harlequin; and the Italian Pantomime may be said to form a school of its own. The invention of Ruzzante was one capable of perpetual novelty. Many of these actors have been chronicled either for the invention of some comic character, or for their true imitation of nature in performing some favourite one. One, already immortalized by having lost his real name in that of *Captain Matamoros*, by whose inimitable humours he became the most popular man in Italy, invented the Neapolitan Pulcinello; while another, by deeper study, added new graces to another burlesque rival.\* One Constantini invented the cha-

acter of *Mezetin*, as the *Narcissus* of Pantomime. He acted without a mask, to charm by the beautiful play of his countenance, and display the graces of his figure; the floating drapery of his fanciful dress could be arranged by the changeable humour of the wearer. Crowds followed him in the streets, and a King of Poland ennobled him. The Wit and Harlequin Dominic sometimes dined at the table of Louis XIV.—Tiberio Fiorilli, who invented the character of Scaramouch, had been the amusing companion of the boyhood of Louis XIV.; and from him Molière learnt much, as appears by the verses under his portrait:

Cet illustre Comédien  
De son art traça la carrière :  
Il fut le maître de Molière,  
Et la Nature fut le sien.

The last lines of an epitaph on one of these pantomimic actors may be applied to many of them during their flourishing period:

"Toute sa vie il a fait rire ;  
Il a fait pleurer à sa mort."

Several of these admirable actors were literary men, who have written on their art, and shown that it was one. The Harlequin Cecchini composed the most ancient treatise on this subject, and was ennobled by the Emperor Matthias; and Nicholas Barbieri, for his excellent acting called the *Beltrame*, a Milanese simpleton, in his treatise on Comedy, tells us that he was honoured by the conversation of Louis XIII., and rewarded with fortune.

What was the nature of that perfection to which the Italian Pantomime reached; and that prodigality of genius, which excited such enthusiasm, not only among the populace, but the studious, and the noble, and the men of genius?

The Italian Pantomime had two peculiar features; a species of buffoonery technically termed *Lazzi*, and one of a more extraordinary nature, the *extempore dialogue* of its comedy.

These *Lazzi* were certain pleasantries of gesticulation, quite national, yet so closely allied to our notions of buffoonery, that a Northern critic will not readily detect the separating shade; yet Riccoboni asserts that they formed a critical, and not a trivial art. That these arts of gesticulation had something in them peculiar to Italian humour, we infer from Gherardi, who could not explain the term but by describing it as "*Un Tour; JEU ITALIEN!*" It was so peculiar to them, that he could only call it by their own name. It is difficult to describe that of which the whole magic consists in being seen; and what is more evanescent than the humour which consists in gestures?

"*Lazzi*" (says Riccoboni) is a term corrupted from the old Tuscan *Lacci*, which signifies a knot, or something which connects. These pleasantries called *Lazzi* are certain actions by which the performer breaks into the scene, to paint to the eye

curious accuracy in this genealogy of character: "*Silvio Fiorillo, che appellar si faceva il Capitano Matamoros, inventò il Pulcinella Napoletano, e colto studio e granza molto aggiunse Andrea Calcese detto Ciuccio per soprannome.*"—Gimma, *Italia Letterata*, p. 196.

\* I am here but the translator of a grave historian. The Italian writes with all the feeling of one aware of the important narrative, and with a most

his emotions of panic or jocularity; but as such gestures are foreign to the business going on, the nicety of the art consists in not interrupting the scene, and connecting the *Lazzi* with it; thus to tie the whole together." *Lazzi*, then, seems a kind of mimicry and gesture, corresponding with the passing scene; and we may translate the term by one in our green-room dialect, *side-play*. Riccoboni has ventured to describe some *Lazzi*. When Harlequin and Scapin represent two famished servants of a poor young mistress, among the arts by which they express their state of starvation, Harlequin having murmured, Scapin exhorts him to groan, a music which brings out their young mistress. Scapin explains Harlequin's impatience, and begins a proposal to her which might extricate them all from their misery. While Scapin is talking, Harlequin performs his *Lazzi*—imagining he holds a hatful of cherries, he seems eating them, and gaily flinging the stones at Scapin; or with a rueful countenance he is trying to catch a fly, and with his hand, in comical despair, would chop off the wings before he swallowed the chameleon game. These, with similar *Lazzi*, harmonize with the remonstrance of Scapin, and reanimate it; and thus these "*Lazzi*, although they seem to interrupt the progress of the action, yet in cutting it they slide back into it, and connect or tie the whole." These *Lazzi* are in great danger of degenerating into puerile mimicry or gross buffoonery, unless fancifully conceived and vividly gesticulated. But the Italians seem to possess the arts of gesture before that of speech; and this national characteristic is also Roman. Such, indeed, was the powerful expression of their mimetic art, that when the select troop under Riccoboni, on their first introduction into France, only spoke in Italian, the audience, who did not understand the words, were made completely masters of the action by their pure and energetic imitations of nature. The Italian theatre has, indeed, recorded some miracles of this sort. A celebrated Scaramouch, without uttering a syllable, kept the audience for a considerable time in a state of suspense by a scene of successive terrors; and exhibited a living picture of a panicstricken man. Gherardi, in his "*Théâtre Italien*," conveys some idea of the scene. Scaramouch, a character usually represented in a fright, is waiting for his master Harlequin in his apartment; having put everything in order, according to his confused notions, he takes the guitar, seats himself in an arm-chair, and taps time on his shoulders—this throws Scaramouch into a panic. "It was then that incomparable model of our most eminent actors," says Gherardi, "displayed the miracles of his art; that art which paints the passions in the face, throws them into every gesture, and through a whole scene of frights upon frights, conveys the most powerful expression of ludicrous terror. This man moved all hearts by the simplicity of nature, more than skilled orators can with all the charms of persuasive rhetoric." On this memorable scene a great prince observed that "*Scaramuccia non parla, e dice gran cose*;" "He speaks not, but he says many great things."

In gesticulation and humour our Rich appears

to have been a complete Mime: his genius was entirely confined to Pantomime; and he had the glory of introducing Harlequin on the English stage, which he played under the feigned name of *Lun*. He could describe to the audience by his signs and gestures as intelligibly as others could express by words. There is a large caricature print of the triumph which Rich had obtained over the severe Muses of Tragedy and Comedy, which lasted too long not to excite jealousy and opposition from the *corps dramatique*.

Garrick, who once introduced a speaking Harlequin, has celebrated the silent but powerful language of Rich:

"When *LUN* appear'd, with matchless art and whim

He gave the power of speech to every limb,  
Tho' mask'd and mute, convey'd his quick intent,

And told in frolic gestures what he meant:  
But now the motley coat and sword of wood  
Require a tongue to make them understood!"

The Italian EXTEMPORE COMEDY is a literary curiosity which claims our attention.

#### EXTEMPORE COMEDIES.

It is a curiosity in the history of national genius to discover a people with such a native fund of comic humour, combined with such passionate gesticulation, that they could deeply interest in acting a Comedy carried on by dialogue, intrigue, and character, *all improvvisata* or *improvisata*; the actors undergoing no rehearsal, and, in fact, composing while they were acting. The plot, called *Scenario*, consisting merely of the scenes enumerated, with the characters indicated, was first written out; it was then suspended at the back of the stage, and from the mere inspection, the actors came forward to perform, the dialogue entirely depending on their own genius.\*

"These pieces must have been detestable, and the actors mere buffoons," exclaims the Northern critics, whose imaginations have a coldness in them, like a frost in spring. But when the art of Extempore Comedy flourished among these children of fancy, the universal pleasure these representations afforded to a whole vivacious people, and the recorded celebrity of their great actors, open a new field for the speculation of genius. It may seem more extraordinary that some of its votaries have maintained that it possessed some peculiar advantages over written compositions. When Goldoni reformed the Italian theatre by

\* Some of the ancient *Scenarii* were printed in 1661, by Flaminio Scala, one of their great actors. These, according to Riccoboni, consist of nothing more than the skeletons of Comedies; the *Canovas*, as the French technically term a plot and its scenes. He says, "They are not so short as those we now use to fix at the back of the scenes, nor so full as to furnish aid to the dialogue; they only explain what the actor did on the stage, and the action which forms the subject; nothing more."

regular Comedies, he found an invincible opposition from the enthusiasts of their old Comedy: for two centuries it had been the amusement of Italy, and was a species of comic entertainment which it had created. Inventive minds were fond of sketching out these outlines of pieces, and other men of genius of representing them.

The inspiration of national genius alone could produce this phenomenon; and these Extempore Comedies were, indeed, indigenous to the soil. Italy, a land of *Improvisatori*, kept up from the time of their old masters, the Romans, the same fervid fancy. The ancient *Atellana Fabula*, or Atellan Farces, originated at Atella, a town in the neighbourhood of ancient Naples; and these, too, were extempore Interludes, or, as Livy terms them, *Exodia*. We find in that historian a little interesting narrative of the theatrical history of the Romans: when the dramatic performances at Rome were becoming too sentimental and declamatory, banishing the playfulness and the mirth of Comedy, the Roman youth left these graver performances to the professed actors, and revived, perhaps in imitation of the licentious *Satyræ* of the Greeks, the ancient custom of versifying pleasantries, and throwing out jests and railery among themselves, for their own diversion.\* These Atellan Farces were probably not so low in humour as they have been represented;† or at least the Roman youth, on their revival, exercised a chaster taste, for they are noticed by Cicero in a letter to his literary friend Papyrus Pætus, which may be read in Melmoth's version. "But to turn from the serious to the jocose part of your letter—the strain of pleasantry you break into, immediately after having quoted the tragedy of *Œnomachus*, puts me in mind of the modern method of introducing at the end of these graver dramatic pieces the buffoon humour of our low Mimes, instead of the more delicate burlesque of the old Atellan Farces."‡ This very curious passage distinctly marks out the two classes, which so many centuries after Cicero, were revived in the *Pantomime* of Italy, and in its *Extempore Comedy*.§

\* The passage in Livy is, "Juventus, histrionibus fabellarum actu relicto, ipsa inter se, more antiquo, ridicula intexta versibus jactitare cæpit." Lib. vii. cap. 2.

† As these *Atellana Fabula* were never written, they have not descended to us in any shape. It has, indeed, been conjectured that Horace, in the fifth Satire of his first Book, v. §1, has preserved a scene of this nature between two practised buffoons in the "Pugnam Sarmentis Scurræ," who challenges his brother Cicerrus; equally ludicrous and scurrilous. But surely these were rather the low humour of the Mimes, than of the Atellan Farces.

‡ Melmoth's Letters of Cicero, B. viii. lett. 20; in Grævius's edition, Lib. ix. ep. 16.

§ This passage also shows that our own custom of annexing a Farce, or *petite pièce*, or Pantomime, to a tragic Drama, existed among the Romans: the introduction of the practice here seems not to be ascertained; and it is conjectured not to have existed before the Restoration. Shakspeare and his contemporaries probably were spectators of only a single drama at one performance.

The critics on our side of the Alps reproached the Italians for the Extempore Comedies; and Marmontel, in the *Encyclopédie*, rashly declared that the nation did not possess a single Comedy which could endure a perusal. But he drew his notions from the low Farces of the Italian theatre at Paris, and he censured what he had never read.\* The Comedies of Bibbiena, Del Lasca, Del Secchi, and others, are models of classical Comedy, but not the popular favourites of Italy. Signorelli distinguishes two species of Italian Comedy, those which he calls *Commedie Antiche ed Erudite*, ancient and learned Comedies, and those of *Commedie dell'Arte*, or a *sogetto*, Comedies suggested.—The first were moulded on classical models, recited in their academies to a select audience, and performed by amateurs; but the *Commedie a sogetto*, the Extempore Comedies, were invented by professional actors of genius. More delightful to the fancy of the Italians, and more congenial to their talents, in spite of the graver critics, who even in their amusements cannot cast off the manacles of precedence, the Italians resolved to be pleased for themselves, with their own natural vein, and with one feeling preferred a freedom of original humour and invention incompatible with regular productions, but which inspired admirable actors, and secured full audiences.

Men of great genius had a passion for performing in these Extempore Comedies. Salvator Rosa was famous for his character of a Calabrian Clown, whose original he had probably often studied amidst that mountainous scenery in which his pencil delighted. Of their manner of acting I find an interesting anecdote in Passeri's life of this great painter; he shall tell his own story.

"One summer Salvator Rosa joined a company of young persons who were curiously addicted to the making of *Commedie all'improvviso*. In the midst of a vineyard they raised a rustic stage, under the direction of one Mussi, who enjoyed some literary reputation, particularly for his sermons preached in Lent.

"Their second Comedy was numerously attended, and I went among the rest; I sat on the same bench, by good fortune, with the Cavalier Bernini, Romanelli, and Guido, all well-known persons. Salvator Rosa, who had already made himself a favourite with the Roman people under the character of *Formica*,† opened with a prologue, in company with other actors. He proposed, for relieving themselves of the extreme heats and ennui, that they should make a Comedy, and all agreed. Formica then spoke these exact words:

"Non boglio già, che facciano Commedie come certi, che tagliano li panni aduoso a chisto, o a chillo; perche co lo tempo se fa vedere chiss'vettore

\* Storia Critica de Teatri de Signorelli, tom. iii. 258. Baretta mentions a collection of four thousand dramas, made by Apostolo Zeno, of which the greater part were Comedies. He allows that in tragedies his nation is inferior to the English and the French; "but no nation," he adds, "can be compared with us for pleasantry and humour in Comedy." Some of the greatest names in Italian Literature were writers of Comedy. Ital. Lib. 119.

† Altieri explains *Formica* as a crabbed fellow who acts the butt in a Farce.

*lo taglio de no rasuolo, che la penna de no poeta, e na manco boglio, che facimmo venire nella scena porta citazioni, acquavitar, e crapari, e ste schifenze che tengo spropositi da aseno."*

One part of this humour lies in the dialect, which is Venetian; but there was a concealed stroke of satire, a snake in the grass. The sense of the passage is, "I will not, however, that we should make a Comedy like certain persons who cut clothes, and put them on this man's back, and on that man's back, for at last the time comes which shows how much faster went the cut of the shears than the pen of the poet; nor will we have entering on the scene, couriers, brandy-sellers, and goat-herds, and there stare shy and blockish, which I think worthy the senseless invention of an ass."

Pasperi now proceeds: "At this time Bernini had made a Comedy in the Carnival, very pungent and biting: and that summer he had one of Castelli's performed in the suburbs, where, to represent the dawn of day, appeared on the stage water-carriers, couriers, and goat-herds, going about—all which is contrary to rule, which allows of no character who is not concerned in the dialogue to mix with the groups. At these words of the Formica, I, who well knew his meaning, instantly glanced my eye at Bernini, to observe his movements; but he, with an artificial carelessness, showed that this 'cut of the shears' did not touch him; and he made no apparent show of being hurt. But Castelli, who was also near, tossing his head and smiling in bitterness, showed clearly that he was hit."

This Italian story, told with all the poignant relish of these vivacious natives, to whom such a stinging incident was an important event, also shows the personal freedoms taken on these occasions by a man of genius, entirely in the spirit of the ancient Roman Atellana, or the Grecian *Satyræ*.

Riccoboni has discussed the curious subject of Extempore Comedy with equal modesty and feeling; and Gherardi, with more exultation and egotism. "This kind of *spectacle*," says Riccoboni, "is peculiar to Italy; one cannot deny that it has graces perfectly its own, and which written Comedy can never exhibit. This *improvisu* mode of acting furnishes opportunities for a perpetual change in the performance, so that the same *scenarii* repeated still appears a new one; thus one Comedy may become twenty Comedies. An actor of this description, always supposing an actor of genius, is more vividly affected than one who has coldly got his part by rote." But Riccoboni could not deny that there were inconveniences in this singular art. One difficulty not easily surmounted was the preventing of all the actors speaking together; each one eager to reply before the other had finished. It was a nice point to know when to yield up the scene entirely to a predominant character, when agitated by violent passion; nor did it require a less exercised tact to feel when to stop; the vanity of an actor often spoiled a fine scene.

It evidently required that some of the actors at least should be blessed with genius, and, what is scarcely less difficult to find, with a certain equality of talents; for the performance of the happiest

actor of this school greatly depends on the excitement he receives from his companion; an actor beneath mediocrity would ruin a piece. "But figure, memory, voice, and even sensibility, are not sufficient for the actor all *improvisu*, he must be in the habit of cultivating the imagination, pouring forth the flow of expression, and prompt in those flashes which instantaneously vibrate in the plaudits of an audience." And this accomplished extempore actor feelingly laments that those destined to his profession, who require the most careful education, are likely to have received the most neglected one. Lucian, in his curious Treatise on Tragic Pantomime, asserts, that the great actor should also be a man of letters.

The lively Gherardi pushes his arguments with more boldness, and throws out some curious information respecting this singular art. "Any one may learn a part by rote, and do something bad, or indifferent, on another theatre. With us the affair is quite otherwise, and when an Italian actor dies, it is with infinite difficulty we can supply his place. An Italian actor learns nothing by head, he looks on the subject for a moment before he comes forward on the stage, and entirely depends on his imagination for the rest. The actor who is accustomed merely to recite what he has been taught is so completely occupied by his memory, that he appears to stand as it were unconnected either with the audience or his companion: he is so impatient to deliver himself of the burthen he is carrying, that he trembles like a schoolboy, or is as senseless as an Echo, and could never speak if others had not spoken before. Such a tutored actor among us would be like a paralytic arm to a body, an unseizable member, only fatiguing the healthy action of the sound parts. Our performers, who became illustrious by their art, charmed the spectators by the beauty of their voice, their spontaneous gestures, the flexibility of their passions, while a certain natural air never failed them in their motions and their dialogue."

Here, then, is a species of the histrionic art unknown to us, and running counter to that critical canon which our great poet, but not powerful actor, has delivered to the actors themselves, "to speak no more than is set down for them." The present art consisted in happily performing the reverse.

Much of the merit of these actors unquestionably must be attributed to the felicity of the national genius. But there were probably some secret aids in this singular art of Extempore Comedy which the pride of the artist has concealed. Some traits in the character, and some wit in the dialogue, might descend traditionally; and the most experienced actor on that stage would make use of his memory more than he was willing to confess. Goldoni records an unlucky adventure of his "Harlequin Lost and Found," which outline he had sketched for the Italian company; it was well received at Paris, but utterly failed at Fontainebleau, for some of the actors had thought proper to incorporate too many of the jokes of the "Cocu imaginaire," which displeased the court, and ruined the piece. When a new piece was to be performed, the chief actor summoned the troop in the morning, read the plot, and explained the

story, to contrive scenes. It was like playing the whole performance before the actors. These hints of scenes were all the rehearsal. When the actor entered on the scene he did not know what was to come, nor had he any prompter to help him on; much, too, depended on the talents of his companions; yet sometimes a scene might be preconceived. Invention, humour, bold conception of character, and rapid strokes of genius, they habitually exercised—and the pantomimic arts of gesture, the passionate or humorous expression of their feelings, would assist an actor when his genius for a moment had deserted him. Such excellence was not long hereditary, and in the decline of this singular art its defects became more apparent. The race had degenerated; the inexperienced actor became loquacious; long monologues were contrived by a barren genius to hide his incapacity for spirited dialogue; and a wearisome repetition of trivial jests, coarse humour, and vulgar buffoonery, damned the *Comedia a soggetto*, and sunk it to a Bartholomew-fair play. But the miracle which genius produced, it may repeat, whenever the same happy combination of circumstances and persons shall occur together.

I shall give one anecdote to record the possible excellence of the art. Louis Riccoboni, known in the annals of this theatre by the adopted name of Lelio, his favourite *amorous* character, was not only an accomplished actor, but a literary man; and with his wife Flaminia, afterwards the celebrated novelist, displayed a rare union of talents and of minds. It was suspected that they did not act *all' improvista*, from the facility and the elegance of their dialogue; and a clamour was now raised in the literary circles, who had long been jealous of the fascination which attracted the public to the Italian theatre. It was said that the Riccobonis were imposing on the public credulity; and that their pretended *Extempore Comedies* were preconceived scenes. To terminate this civil war between the rival theatres, La Motte offered to sketch a plot in five acts, and the Italians were challenged to perform it. This defiance was instantly accepted. On the morning of the representation Lelio detailed the story to his troop, hung up the *Scenario* in its usual place, and the whole company was ready at the drawing of the curtain. The plot given in by La Motte was performed to admiration; and all Paris witnessed the triumph. La Motte afterwards composed this very comedy for the French theatre, *L'Amante difficile*, yet still the extempore one at the Italian theatre remained a more permanent favourite; and the public were delighted by seeing the same piece perpetually offering novelties and changing its character at the fancy of the actors. This fact conveys an idea of dramatic execution which does not enter into our experience. Riccoboni carried the *Commedia dell'Arte* to a new perfection, by the introduction of an elegant fable and serious characters; and he raised the dignity of the Italian stage when he inscribed on its curtain

CASTIGAT RIDENDO MORES.

# MASSINGER, MILTON, AND THE ITALIAN THEATRE.

The pantomimic characters and the extempore comedy of Italy may have had some influence even on our own dramatic poets: this source has indeed escaped all notice; yet I incline to think it explains a difficult point in Massinger, which has baffled even the keen spirit of Mr. Gifford.

A passage in Massinger bears a striking resemblance to one in Molière's "Malade Imaginaire." It is in "The Emperor of the East," vol. III. 317. The Quack or "Empiric's" humorous notion is so closely that of Molière's, that Mr. Gifford, agreeing with Mr. Gilchrist, "finds it difficult to believe the coincidence accidental," but the greater difficulty is, to conceive that "Massinger ever fell into Molière's hands." At that period, in the infancy of our literature, our native authors and our own language were as insulated as their country. It is more than probable that Massinger and Molière had drawn from the same source—the Italian comedy. Massinger's "Empiric," as well as the acknowledged copy of Molière's "Médecin," came from the "Dottore" of the Italian comedy. The humour of these old Italian pantomimes was often as traditionally preserved as proverbs. Massinger was a student of Italian authors; and some of the lucky hits of their theatre, which then consisted of nothing else but these burlesque comedies, might have circuitously reached the English bard; and six-and-thirty years afterwards, the same traditional jests might have been gleaned by the Gallic one from the "Dottore," who was still repeating what he knew was sure of pleasing. Our theatres of the Elizabethan period seem to have had here the extempore comedy after the manner of the Italians: we surely possess one of these *Scenarios*, in the remarkable "Platts," which were accidentally discovered at Dulwich College, bearing every feature of an Italian *Scenario*. Stevens calls them "a mysterious fragment of ancient stage-direction," and adds, that "the paper describes a species of dramatic entertainment of which no memorial is preserved in any annals of the English stage."\* The commentators on Shakspeare appear not to have known the nature of these *Scenarios*. The "Platt," as it is called, is fairly written in a large hand, containing directions appointed to be stuck up near the prompter's station; and it has even an oblong hole in its centre to admit of being suspended on a wooden peg. Particular scenes are barely ordered, and the names, or rather nicknames, of several of the players, appear in the most familiar manner, as they were known to their companions in the rude green-room of that day; such as "Pigg, White and Black Dick and Sam, Little Will Barne, Jack Gregory, and the Red-faced Fellow," &c. Some of these "Platts" are on solemn subjects, like the tragic pantomime; and in some appear "Pantaloone, and his man Peascod, with spectacles." Stevens observes, that he met with no earlier example of the appearance of Pantaloone, as a specific character on our stage;

\* I refer the reader to Stevens' edition, 1793, vol. II. p. 495, for a sight of these literary curiosities.

and that this direction concerning "the spectacles" cannot fail to remind the reader of a celebrated passage in "*As You Like It*:"

—The lean and slipper'd Pantaloon,  
With spectacles on nose—

Perhaps, he adds, Shakspeare alludes to this personage, as habited in his own time. Can we doubt that this Pantaloon had come from the Italian theatre, after what we have already said? Does not this confirm the conjecture, that there existed an intercourse between the Italian theatre and our own? Further, Tarleton the comedian, and others, celebrated for their "extemporal wit," was the writer or inventor of one of these "Platts." Stowe records of one of our actors that "he had a quick, delicate, refined, *extemporal* wit." And of another that "he had a wondrous, plentiful, pleasant, *extemporal* wit." These actors then, who were in the habit of exercising their impromptus, resembled those who performed in the unwritten comedies of the Italians. Gabriel Harvey, the Aristarchus of the day, compliments Tarleton for having brought forward a *new species of dramatic exhibition*. If this compliment paid to Tarleton merely alludes to his dexterity at *extemporaneous wit* in the character of the clown, as my friend Mr. Douce thinks, this would be sufficient to show that he was attempting to introduce on our stage the extempore comedy of the Italians; which Gabriel Harvey distinguishes as "a new species." As for these "Platts," which I shall now venture to call "Scenarios," they surprise by their bareness, conveying no notion of the piece itself, though quite sufficient for the actors. They consist of mere exits and entrances of the actors, and often the real names of the actors are familiarly mixed with those of the *dramatis personee*. Stevens has justly observed however on these skeletons, that although "the drift of these dramatic pieces cannot be collected from the mere outlines before us, yet we must not charge them with absurdity. Even the scenes of Shakspeare would have worn as unpromising an aspect had their skeletons only been discovered." The painted *scenarios* of the Italian theatre were not more intelligible; exhibiting only the *hints* for scenes.

Thus, I think, we have sufficient evidence of an intercourse subsisting between the English and Italian theatres, not hitherto suspected; and I find an allusion to these Italian pantomimes, by the great town-wit Tom Nash, in his "Pierce Penniless," which shows that he was well acquainted with their nature. He indeed exults over them, observing that our plays are "honourable and full of gallant resolution, not consisting, like theirs, of pantaloon, a zany, and a w—c, (alluding to the women actors of the Italian stage;\*) but of emperors, kings, and princes." But my conviction is still confirmed, when I find that Stephen Gosson wrote "the comedie of Captain Mario;" it has not been printed, but "Captain Mario" is one of the Italian characters.

Even at a later period, the influence of these

\* Women were first introduced on the Italian stage about 1560—it was therefore an extraordinary novelty in Nash's time.

performances reached the greatest name in the English Parnassus. One of the great actors and authors of these pieces, who published eighteen of these irregular productions, was Andreini, whose name must have the honour of being associated with Milton's, for it was his comedy or opera which threw the first spark of the *Paradise Lost* into the soul of the epic poet—a circumstance which will hardly be questioned by those who have examined the different schemes and allegorical personages of the first projected *drama* of *Paradise Lost*: nor was Andreini, as well as many others of this race of Italian dramatists, inferior poets. The Adamo of Andreini was a personage sufficiently original and poetical to serve as the model of the Adam of Milton. The youthful English poet, at its representation, carried it away in his mind. Wit indeed is a great traveller; and thus also the "Empiric" of Massinger might have reached us, from the Bolognese "Dottore."

The late Mr. Holc, the ingenious writer on the Arabian Nights, observed to me that *Molière* it must be presumed never read *Fletcher's* plays, yet his "*Bourgeois Gentilhomme*" and the other's "Noble Gentleman" bear in some instances a great resemblance. They possibly may have drawn from the same Italian source of comedy which I have here indicated.

#### SONGS OF TRADES, OR SONGS FOR THE PEOPLE.

MEN of genius have devoted some of their hours, and even governments have occasionally assisted, to render the people happier by song and dance. The Grecians had songs appropriated to the various trades. Songs of this nature would shorten the manufacturer's tedious taskwork, and solace the artisan at his solitary occupation. A beam of gay fancy kindling his mind, a playful change of measures delighting his ear, even a moralising verse to cherish his better feelings—these ingeniously adapted to each profession, and some to the display of patriotic characters and national events, would contribute something to public happiness. Such themes are worthy of a patriotic bard, of the Southey's for their hearts, and the Moores for their verse.

Fletcher of Saltoun said, "If a man were permitted to make all the ballads, he need not care who should make all the laws of a nation." The character of a people is long preserved in their national songs. "God save the King" and "Rule Britannia" are, and I hope will long be, our English national airs.

"The story of Amphion building Thebes with his lyre was not a fable," says Dr. Clarke. "At Thebes, in the harmonious adjustment of those masses which remain belonging to the ancient walls, we saw enough to convince us that this story was no fable; for it was a very ancient custom to carry on immense labour by an accompaniment of music and singing. The custom still exists both in Egypt and Greece. It might, therefore, be said that the *Walls of Thebes* were built at the sound of the only musical instrument then in use; because, according to the custom of the country, the lyre

was necessary for the accomplishment of the work.\*

Athenæus† has preserved the Greek names of different songs as sung by various trades, but unfortunately none of the songs themselves. There was a song for the corn-grinders; another for the workers in wool; another for the weavers. The reapers had their *Cool*; the herdsmen had a song which an ox-driver of Sicily had composed; the kneaders, and the bathers, and the galley-rowers were not without their chant. We have ourselves a song of the weavers, which Ritson has preserved in his "Ancient Songs;" and it may be found in the popular chap-book of "The Life of Jack of Newbury;" and the songs of anglers, of old Isaac Walton, and Charles Cotton, still retain their freshness.

Mr. Heber has beautifully observed, in his Bampton Lectures, that among the Greeks the hymn which placed Harmodius in the green and flowery island of the Blessed was chanted by the potter to his wheel, and enlivened the labours of the Piræan mariner.

Dr. Johnson is the only writer I recollect who has noticed something of this nature which he observed in the Highlands. "The strokes of the sickle were timed by the modulation of the *harvest song*, in which all their voices were united. They accompany every action which can be done in equal time with an *appropriate strain*, which has, they say, not much meaning, but its effects are regularity and cheerfulness. There is an *oar song* used by the Hebrideans."

But if these chants "have not much meaning," they will not produce the desired effect of touching the heart, as well as giving vigour to the arm of the labourer. The gondoliers of Venice while away their long midnight hours on the water with the stanzas of Tasso. Fragments of Homer are sung by the Greek sailors of the Archipelago; the severe labour of the trackers, in China, is accompanied with a song which encourages their exertions, and renders these simultaneous. Mr. Ellis mentions, that the sight of the lofty pagoda of Tongchow served as a great topic of incitement in the song of the trackers toiling against the stream to their place of rest. The canoe-men, on the Gold Coast, in a very dangerous passage, "on the back of a high-curling wave, paddling with all their might, singing or rather shouting their wild song, follow it up," says Mr. Leod, who was a lively witness of this happy combination of song, of labour, and of peril, which he acknowledges was "a very terrific process." Our sailors at Newcastle, in heaving their anchors, have their "Heave and ho! rum below!" but the Sicilian mariners must be more deeply affected by their beautiful hymn to the Virgin! A society, instituted in Holland for general good, do not consider among their least useful projects that of having printed at a low price a collection of *songs for sailors*.

It is extremely pleasing, as it is true, to notice the honest exultation of an excellent ballad-writer, C. Dibdin, who, in his Professional Life, p. 8, writes—"I have learnt my songs have been considered as an object of national consequence; that

they have been the solace of sailors and long voyagers, in storms, in battle; and that they have been quoted in mutinies, to the restoration of order and discipline." It is recorded of the Portuguese soldiery in Ceylon, at the siege of Colombo, when pressed with misery and the pangs of hunger, that they derived, during their marches, not only consolation, but also encouragement, by rehearsing the stanzas of the Lusiad.

We ourselves have been a great ballad nation, and once abounded with songs of the people; not, however, of this particular species, but rather of narrative poems. They are described by Putterham, a critic in the reign of Elizabeth, as "small and popular songs, sung by those *Cantabanqui*, upon benches and barrels' heads, where they have no other audience than boys, or country fellows that pass by them in the streets; or else by blind harpers, or such like tavern-minstrels, that give a fit of mirth for a groat." Such were these "Reliques of ancient English Poetry," which Selden collected, Pepys preserved, and Percy published. Ritson, our great poetical antiquary in this sort of things, says that few are older than the reign of James I. The more ancient songs of the people perished by having been printed in single sheets, and by their humble purchasers having no other library to preserve them than the walls on which they pasted them. Those we have consist of a succeeding race of ballads chiefly revived or written by Richard Johnson, the author of the well-known romance of the Seven Champions, and Delony, the writer of Jack of Newbury's Life, and the "Gentle Craft," who lived in the time of James and Charles. One Martin Parker was a most notorious ballad-scribbler in the reign of Charles I. and the Protector.

These writers, in their old age, collected their songs into little penny books, called "Garlands," some of which have been republished by Ritson; and a recent editor has well described them as "humble and amusing village strains, founded upon the squabbles of a wake, tales of untrue love, superstitious rumours, or miraculous traditions of the hamlet." They enter into the picture of our manners, as much as folio chronicles.

These songs abounded in the good old times of Elizabeth and James; for Hall in his Satires notices them as

"Sung to the wheel, and sung unto the payle;"

that is, sung by maidens spinning, or milking; and indeed Shakespeare had described them as "old and plain," chanted by

"The spinsters and the knitters in the sun,  
And the free maids that weave their threads with bones."

*Twelfth Night.*

They were the favourites of the Poet of Nature, who takes every opportunity to introduce them into the mouths of his clown, his fool, and his itinerant Autolycus. When the late Dr. Burney, who had probably not the slightest conception of their nature, and perhaps as little taste for their rude and wild simplicity, ventured to call the songs of Autolycus, "two nonsensical songs," the musician called down on himself one of the

\* Dr. Clarke's Travels, vol. IV. p. 56.

† Deip. lib. XIV. cap. III.



bitterest notes from Steevens that ever commentator penned against a profane scoffer.\*

Whatever these songs were, it is evident they formed a source of recreation to the solitary task-worker. But as the more masculine trades had their own songs, whose titles only appear to have reached us, such as "The Carman's Whistle," "Watkin's Ale," "Chopping Knives," &c., they were probably appropriated to the respective trades they indicate. The tune of the "Carman's Whistle" was composed by Bird, and the favourite tune of "Queen Elizabeth" may be found in the collection called "Queen Elizabeth's Virginal Book." One who has lately heard it played says, that "it has more air than the other execrable compositions in her Majesty's book, something resembling a French quadrille."

The feeling our present researches would excite would naturally be most strongly felt in small communities, where the interest of the governors is to contribute to the individual happiness of the laborious classes. The Helvetic society requested Lavater to compose the *Schweizerlieder*, or Swiss Songs, which are now sung by the youth of many of the cantons; and various Swiss poets have successfully composed on national subjects, associated with their best feelings. In such paternal governments as was that of Florence under the Medici, we find that songs and dances for the people engaged the muse of Lorenzo, who condescended to delight them with pleasant songs composed in popular language; the example of such a character was followed by the men of genius of the age. These ancient songs, often adapted to the different trades, opened a vein of invention in the new characters, and allusions, the humorous equivoques, and sometimes by the licentiousness of popular fancy. They were collected in 1559, under the title of "Canti Carnascialeschi," and there is a modern edition, in 1750, in two volumes quarto. It is said they sing to this day a popular one by Lorenzo, beginning

"Ben venga Maggio  
E'l gonfalon selvaggio,"†

which has all the florid brilliancy of an Italian spring.

The most delightful songs of this nature would naturally be found among a people whose climate and whose labours alike inspire a general hilarity; and the vineyards of France have produced a class of songs, of excessive gaiety and freedom, called *Chansons de Vendange*. A most interesting account of these songs may be found in Le Grand D'Assoucy's *Histoire de la Vie privée des Français*. "The men and women, each with a basket on their arm, assemble at the foot of the hill; there

stopping, they arrange themselves in a circle. The chief of this band tunes up a joyous song, whose burthen is chorused: then they ascend, and dispersed in the vineyard, they work without interrupting their tasks, while new couplets often resound from some of the vine-dressers; sometimes intermixed with a sudden jest at a traveller. In the evening, their supper scarcely over, their joy recommences, they dance in a circle, and sing some of those songs of free gaiety, which the moment excuses, known by the name of *vineyard songs*. The gaiety becomes general; masters, guests, friends, servants, all dance together; and in this manner a day of labour terminates, which one might mistake for a day of diversion. It is what I have witnessed in Champagne, in a land of vines, far different from the country where the labours of the harvest form so painful a contrast."

The extinction of those songs which formerly kept alive the gaiety of the domestic circle, whose burthens were always sung in chorus, is lamented by the French antiquary. "Our fathers had a custom to amuse themselves at the dessert of a feast by a joyous song of this nature. Each in his turn sung,—all chorused." This ancient gaiety was sometimes gross and noisy: but he prefers it to the tame decency of our times—these smiling, not laughing days of Lord Chesterfield.

"On ne rit plus, on sourit aujourd'hui;  
Et nos plaisirs sont voisins de l'ennui."

Few men of letters have not read the collections which have been made of these charming *Chansonnets*, to which French poetry owes a great share of its fame among foreigners. These treasures of wit and gaiety, which for such a length of time have been in the mouths of all Frenchmen, now forgotten, are buried in the dust of libraries. These are the old French *Vaudevilles*, formerly sung at meals by the company. The celebrated Count de Grammont is mentioned by Hamilton as being

Agréable et vif en propos;  
Célèbre diseur de bon mots;  
*Recueil vivant d'antiques Vaudevilles.*

These *Vaudevilles* were originally invented by a fuller of *Vau de Vire*, or the valley by the river *Vire*, and were sung by his men to amuse themselves as they spread their cloths on the banks of the river. They were songs composed on some incident or adventure of the day. At first these gay playful effusions were called the songs of *Vau de Vire*, till they became known as *Vaudevilles*. Boileau has well described them:

La liberté Française en ses vers se déploie;  
Cet enfant de plaisir veut naître dans la joie.

It is well known how the attempt ended, of James I. and his unfortunate son by the publication of their "Book of Sports," to preserve the national character from the gloom of fanatical puritanism; among its unhappy effects, there was however one not a little ludicrous. The Puritans, offended by the gentler forms of mirth, and every day becoming more sullen, were so shocked at the simple merriment of the people, that they contrived to parody these songs into spiritual ones; and Shakespeare speaks of the Puritan of his day,

\* Dr. Burney subsequently observed, that "this rogue Autolycus is the true ancient Minstrel in the old *Fabliaux*," on which Steevens remarks, "Many will push the comparison a little further, and concur with me in thinking that our modern minstrels of the opera, like their predecessor Autolycus, are *pickpockets* as well as singers of nonsensical ballads." Steevens' Shakespeare, vol. VII. p. 107, his own edition, 1793.

† Mr. Roscoe has printed this very delightful song, in the *Life of Lorenzo*, No. XLII. App.

"singing psalms to hornpipes." As Puritans are the same in all times, the Methodists in our own repeated the foolery, and set their hymns to popular tunes and jigs, which one of them said were "too good for the devil." They have sung hymns to the air of "The beds of sweet roses," &c. And as there have been Puritans among other people as well as our own, the same occurrence took place both in Italy and France. In Italy, the Carnival songs were turned into pious hymns; the hymn *Jesu Jammi morire* is sung to the music of *Vaga bella e gentile—Crucifisso a capo chino* to that of *Una donna d'amor fino*, one of the most indecent pieces in the *Canzoni a ballo*; and the hymn, beginning

"Ecco'l Messia  
E la Madre Maria,"

was sung to the gay tune of Lorenzo di Medici—

"Ben venga Maggio,  
E'l gonfalon, selvaggio."

Athenæus notices what we call slang or flash songs. He tells us that there were poets who composed songs in the dialect of the mob; and who succeeded in this kind of poetry, adapted to their various characters. The French call such songs *Chansons à la Pâlé*, and have frequently composed them with a ludicrous effect, when the style of the *Poissardes* is applied to the gravest matters of state, and conveys the popular feelings in the language of the populace. This sort of satirical song is happily defined in a playful didactic poem on *La Vaudevillie*,

"Il est l'esprit de ceux qui n'en ont pas."

Athenæus has also preserved songs, sung by petitioners who went about on holidays to collect alms. A friend of mine, with taste and learning, has discovered in his researches, "The Crow Song," and "The Swallow Song," and has transfused their spirit in a happy version. I preserve a few striking ideas.

The Collectors for "The Crow" sung:

"My good worthy masters, a pittance bestow,  
Some oatmeal, or barley, or wheat for the Crow.  
A loaf, or a penny, or e'en what you will,—  
From the poor man, a grain of his salt may suffice,  
For your Crow swallows all, and is not over-nice.  
And the man who can now give his grain, and no more,  
May another day give from a plentiful store.—  
Come my lad to the door, Plutus nods to our wish;  
And our sweet little mistress comes out with a dish;  
She gives us her figs, and she gives us a smile—  
Heaven send her a husband!—  
And a boy to be danced on his grandfather's knee,  
And a girl like herself all the joy of her mother,  
Who may one day present her with just such another.

Thus we carry our Crow-song to door after door,

Alternately chanting we ramble along,  
And we treat all we give, or give not, with a song."

Swallow-singing, or Chelidonising, as the Greek term is, was another method of collecting eleemosynary gifts, which took place in the month Boedromion, or August.

"The Swallow, the Swallow is here,  
With his back so black and his belly so white,  
He brings on the pride of the year,  
With the gay months of love, and the days of delight.

Come bring out your good humming stuff;  
Of the nice tit-bits let the Swallow partake;  
And a slice of the right Boedromion cake.

So give, and give quickly,—  
Or we'll pull down the door from its hinges:  
Or we'll steal young madam away!  
But see! we're a merry's boy's party,  
And the Swallow, the Swallow, is here!"

These songs resemble those of our own ancient mummers, who to this day, in honour of Bishop Blaize, the Saint of Wool-combers, go about chanting on the eve of their holidays. A custom long existed in this country to elect a Boy-Bishop in almost every parish; the Montem at Eton still prevails; and there is a closer connexion perhaps between the custom which produced the "Songs of the Crow and the Swallow," and our Northern mummeries, than may be at first suspected. The Pagan Saturnalia, which the Swallow song by its pleasant menaces resembles, were afterwards disguised in the forms adopted by the early Christians; and such are the remains of the Roman Catholic religion, in which the people were long indulged in their old taste for mockery and mummery. I must add in connexion with our main inquiry, that our own ancient beggars had their songs, some of which are as old as the Elizabethan period, and many are fancifully characteristic of their habits and their feelings.

#### INTRODUCERS OF EXOTIC FLOWERS, FRUITS, &c.

THERE has been a class of men whose patriotic affection, or whose general benevolence, have been usually defrauded of the gratitude their country owes them: these have been the introducers of new flowers, new plants, and new roots into Europe; the greater part which we now enjoy was drawn from the luxuriant climates of Asia, and the profusion which now covers our land originated in the most anxious nursing, and were the gifts of individuals. Monuments are reared, and medals struck, to commemorate events and names, which are less deserving our regard than those who have transplanted into the colder gardens of the North the rich fruits, the beautiful flowers, and the succulent pulse and roots of more favoured spots; and carrying into their own country, as it were, another Nature, they have, as old Gerard well expresses it, "laboured with the soil to make it fit for the plants, and with the plants to make them delight in the soil."

There is no part of the characters of PERINACE and EVELYN, accomplished as they are in so many, which seems more delightful to me, than their enthusiasm for the garden, the orchard, and the forest.

PEIRESC, whose literary occupations admitted of no interruption, and whose universal correspondence throughout the habitable globe was more than sufficient to absorb his studious life, yet was the first man, as Gassendus relates in his interesting manner, whose incessant inquiries procured the great variety of jessamines; those from China, whose leaves, always green, bear a clay-coloured flower, and a delicate perfume; the American with a crimson-coloured, and the Persian with a violet-coloured flower; and the Arabian, whose tendrils he delighted to train over "the banqueting-house in his garden;" and of fruits, the orange-trees with a red and parti-coloured flower; the medlar; the rough cherry without stone; the rare and luxurious vines of Smyrna and Damascus; and the fig-tree called Adam's, whose fruit by its size was supposed to be that with which the spies returned from the land of Canaan. Gassendus describes his transports when Peiresc beheld the Indian ginger growing green in his garden, and his delight in grafting the myrtle on the musk vine, that the experiment might show us the myrtle wine of the ancients. But transplanters, like other inventors, are sometimes baffled in their delightful enterprises; and we are told of Pieresc's deep regret when he found that the Indian cocoa nut would only bud, and then perish in the cold air of France, while the leaves of the Egyptian papyrus refused to yield him their vegetable paper. But it was his garden which propagated the exotic fruits and flowers, which he transplanted into the French king's, and into Cardinal Barberini's, and the curious in Europe; and these occasioned a work on the manuring of flowers by Ferrarius, a botanical Jesuit, who there described these novelties to Europe.

Had EVELYN only composed the great work of his "*Sylva*, or a Discourse of Forest Trees," &c., his name would have excited the gratitude of posterity. The voice of the patriot exults in the dedication to Charles II. prefixed to one of the later editions. "I need not acquaint your majesty, how many millions of timber-trees, besides infinite others, have been propagated and planted throughout your vast dominions, at the instigation and by the sole direction of this work, because your majesty has been pleased to own it publicly for my encouragement." And surely while Britain retains her awful situation among the nations of Europe, the "*Sylva*" of Evelyn will endure with her triumphant oaks. It was a retired philosopher who aroused the genius of the nation, and who casting a prophetic eye towards the age in which we live, has contributed to secure our sovereignty of the seas. The present navy of Great Britain has been constructed with the oaks which the genius of EVELYN planted!

Animated by a zeal truly patriotic, DE SERRES in France, 1599, composed a work on the art of raising silk-worms, and dedicated it to the municipal body of Paris, to excite the inhabitants to cultivate mulberry-trees. The work at first produced a strong sensation, and many planted mulberry-trees in the vicinity of Paris; but as they were not yet used to raise and manage the silk-worm, they reaped nothing but their trouble for their pains. They tore up the mulberry-trees they had planted, and, in spite of De Serres, asserted

that the northern climate was not adapted for the rearing of that tender insect. The great Sully, from his hatred of all objects of luxury, countenanced the popular clamour, and crushed the rising enterprise of De Serres. The monarch was wiser than the minister. The book had made sufficient noise to reach the ear of Henry IV., who desired the author to draw up a memoir on the subject, from which the king was induced to plant mulberry-trees in all the royal gardens; and having imported the eggs of silk-worms from Spain, this patriotic monarch gave up his orangeries, which were but his private gratification, for that leaf which, converted into silk, became a part of the national wealth. It is to De Serres, who introduced the plantations of mulberry-trees, that the commerce of France owes one of her staple commodities; and although the patriot encountered the hostility of the prime minister, and the hasty prejudices of the populace in his own day, yet his name at this moment is fresh in the hearts of his fellow-citizens; for I have just received a medal, the gift of a literary friend from Paris, which bears his portrait, with the reverse, "*Société d'Agriculture du Département de la Seine*." It was struck in 1807. The same honour is the right of EVELYN from the British nation.

There was a period when the spirit of plantation was prevalent in this kingdom; it probably originated from the ravages of the soldiery during the civil wars. A man, whose retired modesty has perhaps obscured his claims on our regard, the intimate friend of the great spirits of that age, by birth a Pole, but whose mother had probably been an English woman, SAMUEL HARTLIB, to whom Milton addressed his tract on education, published every manuscript he collected on the subjects of horticulture and agriculture. The public good he effected attracted the notice of Cromwell, who rewarded him with a pension, which after the restoration of Charles II. was suffered to lapse, and Hartlib died in utter neglect and poverty. One of his tracts is "*A design for plenty by an universal planting of fruit-trees*." The project consisted in enclosing the waste lands and commons, and appointing officers, whom he calls fruiterers, or wood-wards, to see the plantations were duly attended to. The writer of this project observes on fruits, that it is a sort of provisions so natural to the taste, that the poor man and even the child will prefer it before better food, "as the story goeth," which he has preserved in these ancient and simple lines:

"The poor man's child invited was to dine,  
With flesh of oxen, sheep, and fatted swine,  
(Far better cheer than he at home could find,)  
And yet this child to stay had little mind.  
You have, quoth he, no apple, froise, nor pie,  
Stew'd pears, with bread and milk, and walnuts  
by."

The enthusiasm of these transplanters inspired their labours. They have watched the tender infant of their planting, till the leaf and the flowers and the fruit expanded under their hand; often indeed they have ameliorated the quality, increased the size, and even created a new species. The apricot, drawn from America, was first known in Europe in the sixteenth century: an old French

writer has remarked, that it was originally not larger than a damson; our gardeners, he says, have improved it to the perfection of its present size and richness. One of these enthusiasts is noticed by Evelyn, who for forty years had in vain tried by a graft to bequeath his name to a new fruit; but persisting on wrong principles, this votary of Pomona has died without a name. We sympathise with Sir William Temple when he exultingly acquaints us with the size of his orange-trees, and with the flavour of his peaches and grapes, confessed by Frenchmen to have equalled those of Fontainebleau and Gascony, while the Italians agreed that his white figs were as good as any of that sort in Italy; and of his "having had the honour" to naturalize in this country four kinds of grapes, with his liberal distributions of cuttings from them, because "he ever thought all things of this kind the commoner they are the better."

The greater number of our exotic flowers and fruits were carefully transported into this country by many of our travelled nobility and gentry; some names have been casually preserved. The learned Linacre first brought, on his return from Italy, the damask-rose; and Thomas Lord Cromwell, in the reign of Henry VIII., enriched our fruit-gardens with three different plums. In the reign of Elizabeth, Edward Grindal, afterwards archbishop of Canterbury, returning from exile, transported here the medicinal plant of the tamarisk: the first oranges appear to have been brought into England by one of the Carew family; for a century after, they still flourished at the family seat at Beddington, in Surrey. The cherry orchards of Kent were first planted about Sittingbourne, by a gardener of Henry VIII.; and the currant-bush was transplanted when our commerce with the island of Zante was first opened in the same reign. The elder Tradescant in 1620 entered himself on board of a privateer, armed against Morocco, solely with a view of finding an opportunity of stealing apricots into Britain: and it appears that he succeeded in his design. To Sir Walter Rawleigh we have not been indebted solely for the luxury of the tobacco-plant, but for that infinitely useful root, which forms a part of our daily meal, and often the entire meal of the poor man—the potato, which deserved to have been called a *Rawleigh*. Sir Anthony Ashley first planted cabbages in this country, and a cabbage at his feet appears on his monument. Sir Richard Weston first brought clover grass into England from Flanders, in 1645; and the figs planted by Cardinal Pole at Lambeth so far back as the reign of Henry VIII., are said to be still remaining there: nor is this surprising, for Spilman, who set up the first paper-mill in England, at Dartford, in 1590, is said to have brought over in his portmanteau the two first lime-trees, which he planted here, and which are still growing. The Lombardy poplar was introduced into England by the Earl of Rochford in 1758. The first mulberry-trees in this country are now standing at Sion-house. By an Harleian ms. it is mentioned that the first general planting of mulberries and making of silk in England was by William Stallenge, comptroller of the custom-house, and Monsieur Verton, in 1608. It is probable that Monsieur Verton trans-

planted this novelty from his own country, where we have seen De Serres' great attempt. Here the mulberries have succeeded better than the silkworms.

The very names of many of our vegetable kingdom indicate their locality; from the majestic cedar of Lebanon, to the small Cos-lettuce, which came from the isle of Cos; the cherries from Cerasuntis, a city of Pontus; the peach, or *persicum*, or *mala Persica*, Persian apples, from Persia; the pistachio, or *pristacia*, is the Syrian word for that nut. The chestnut, or *chataigne*, in French, and *castagna* in Italian, from Castagna, a town of Magnesia. Our plums coming chiefly from Syria and Damascus; the damson, or damascene plum, gives us a recollection of its distant origin.

It is somewhat curious to observe on this subject, that there exists an unsuspected intercourse between nations, in the propagation of exotic plants, &c. Lucullus, after the war with Mithridates, introduced cherries from Pontus into Italy; and the newly-imported fruit was found so pleasing that it was rapidly propagated, and six-and-twenty years afterwards, as Pliny testifies, the cherry-tree passed over into Britain. Thus a victory obtained by a Roman consul over a king of Pontus, with which it would seem that Britain could have no concern, was the real occasion of our countrymen possessing cherry-orchards. Yet to our shame must it be told, that these cherries from the king of Pontus's city of Cerasuntis are not the cherries we are now eating; for the whole race of cherry-trees was lost in the Saxon period, and was only restored by the gardener of Henry VIII., who brought them from Flanders—without a word to enhance his own merits, concerning the *bellum Mithridaticum*!

A calculating political economist will little sympathise with the peaceful triumphs of those active and generous spirits, who have thus propagated the truest wealth, and the most innocent luxuries of the people. The project of a new tax, or an additional consumption of ardent spirits, or an act of parliament to put a convenient stop to population by forbidding the banns of some happy couple, would be more congenial to their researches; and they would leave without regret the names of those, whom we have held out to the grateful recollections of their country. The Romans, who with all their errors were at least patriots, entertained very different notions of these introducers into their country of exotic fruits and flowers. Sir William Temple has elegantly noticed the fact. "The great captains, and even consular men, who first brought them over, took pride in giving them their own names, by which they ran a great while in Rome, as in memory of some great service or pleasure they had done their country; so that not only laws and battles, but several sorts of apples and pears were called Manliam and Claudian, Pompeyan and Tiberian, and by several other such noble names." Pliny has paid his tribute of applause to Lucullus, for bringing cherry and nut-trees from Pontus into Italy. And we have several modern instances, where the name of the transplanter, or rearer, has been preserved in this sort of creation. Peter Collinson, the botanist, to "whom the English gardens are indebted for many new and curious

species which he acquired by means of an extensive correspondence in America," was highly gratified when Linnaeus baptized a plant with his name; and with great spirit asserts his honourable claim: "Something, I think, was due to me for the great number of plants and seeds I have annually procured from abroad, and you have been so good as to pay it, by giving me a species of eternity, botanically speaking; that is, a name as long as men and books endure." Such is the true animating language of these patriotic enthusiasts!

Some lines at the close of Peacham's Emblems give an idea of an English fruit-garden in 1612. He mentions that cherries were not long known, and gives an origin to the name of filbert.

"The Persian Peach, and fruitful Quince; \*  
And there the forward Almond grow;  
With Cherries knowne no long time since;  
The Winter Warden, orchard's pride;  
The *Philbert* † that loves the vale,  
And red Queen-apple, ‡ so envide  
Of school-boys, passing by the pale."

#### USURERS OF THE SEVENTEENTH CENTURY.

A PERSON whose history will serve as a canvas to exhibit some scenes of the arts of the money-trader was one AUDLEY, a lawyer, and a great practical philosopher, who concentrated his vigorous faculties in the science of the relative value of money. He flourished through the reigns of James I., Charles I., and held a lucrative office in the "court of wards," till that singular court was abolished at the time of the restoration. In his own times he was called "The great Audley," an epithet so often abused, and here applied to the creation of enormous wealth. But there are minds of great capacity, concealed by the nature of their pursuits; and the wealth of AUDLEY may be considered as the cloudy medium through which a bright genius shone, of which, had it been thrown into a nobler sphere of action, the "greatness" would have been less ambiguous.

\* The *quince* comes from Sydon, a town of Crete, we are told by Le Grand, in his "Vie privée des François," vol. I. p. 143; where may be found a list of the origin of most of our fruits.

† Peacham has here given a note. "The *filbert*, so named of *Philbert*, a king of France, who caused by arte sundry kinds to be brought forth: as did a gardener of Otranto in Italie by clouggilliflowers, and carnations of such colours as we now see them."

‡ The queen-apple was probably thus distinguished in compliment to Elizabeth. In Moffet's "Healths Improvement," I find an account of apples which are said to have been "grafted upon a mulberry-stock, and then wax thorough red as our queen apples, called by Ruellius, *Rubelliana* and *Claudiana* by Pliny." I am told the race is not extinct; an apple of this description is yet to be found.

AUDLEY lived at a time when divines were proclaiming "the detestable sin of Usury," prohibited by God and man; but the Mosaic prohibition was the municipal law of an agricultural commonwealth, which being without trade, the general poverty of its members could afford no interest for loans; but it was not forbidden the Israelite to take usury from "the stranger." Or they were quoting from the fathers, who understood this point, as they had that of "original sin," and "the immaculate conception;" while the scholastics amused themselves with a quaint and collegiate fancy which they had picked up in Aristotle, that interest for money had been forbidden by nature, because coin in itself was barren and unpropagating, unlike corn, of which every grain will produce many. But Audley considered no doubt that money was not incapable of multiplying itself, provided it was in hands which knew to make it grow and "breed," as Shylock affirmed. The lawyers then however did not agree with the divines, nor the college-philosophers; they were straining at a more liberal interpretation of this odious term "Usury." Lord Bacon declared, that the suppression of Usury is only fit for an Utopian government; and Audley must have agreed with the learned Cowell, who in his "Interpreter" derives the term *ab usu et ære*, quasi *usu ære*, which in our vernacular style was corrupted into *Usury*. Whatever the *sin* might be in the eyes of some, it had become at least a *controversial sin*, as Sir Symonds D'Ewes calls it, in his manuscript Diary, who however was afraid to commit it. Audley, no doubt, considered that interest was nothing more than *rent* for money; as *rent* was no better than *Usury* for land. The legal interest was then "ten in the hundred;" but the thirty, the fifty, and the hundred for the hundred, the gripe of Usury, and the shameless contrivances of the money-traders, these he would attribute to the follies of others, or to his own genius.

This sage on the wealth of nations, with his pithy wisdom, and quaint sagacity, began with two hundred pounds, and lived to view his mortgages, his statutes, and his judgments so numerous, that it was observed, his papers would have made a good map of England. A contemporary dramatist, who copied from life, has opened the chamber of such an Usurer, perhaps of our Audley.

\* D'Ewes's father lost a manor, which was recovered by the widow of the person who had sold it to him. Old D'Ewes considered this loss as a punishment for the usurious loan of money; the fact is, that he had purchased that manor with the interests accumulating from the money lent on it. His son entreated him to give over "the practice of that *controversial sin*." This expression shows that even in that age there were rational political economists. Mr. Bentham, in his little treatise on Usury, has taken the just views, cleared from the indistinct and partial ones so long prevalent. Collier has an admirable Essay on Usury, vol. III. It is a curious notion of Lord Bacon that he would have interest at a lower rate in the country than in trading towns, because the merchant is best able to afford the highest.

—“Here lay  
A manor bound fast in a skin of parchment,  
The wax continuing hard, the acres melting;  
Here a sure deed of gift for a market-town;  
If not redeemed this day, which is not in  
The unthrift's power; there being scarce oneshire  
In Wales or England, where my monies are not  
Lent out at usury, the certain hook  
To draw in more.”—Massinger's *City Madam*.

This genius of thirty per cent. first had proved the decided vigour of his mind, by his enthusiastic devotion to his law studies: deprived of the leisure for study through his busy day, he stole the hours from his late nights and his early mornings; and without the means to procure a law-library, he invented a method to possess one without the cost; as fast as he learned, he taught, and by publishing some useful tracts on temporary occasions, he was enabled to purchase a library. He appears never to have read a book without its furnishing him with some new practical design, and he probably studied too much for his own particular advantage. Such devoted studies was the way to become a lord chancellor; but the science of the law was here subordinate to that of a money-trader.

When yet but a clerk to the Clerk in the Counter, frequent opportunities occurred which AUDLEY knew how to improve. He became a money-trader as he had become a law-writer; and the fears and follies of mankind were to furnish him with a trading-capital. The fertility of his genius appeared in expedients and in quick contrivances. He was sure to be the friend of all men falling out. He took a deep concern in the affairs of his master's clients, and often much more than they were aware of. No man so ready at procuring bail or compounding debts. This was a considerable traffic then, as now. They hired themselves out for bail, swore what was required, and contrived to give false addresses. It seems they dressed themselves out for the occasion: a great seal-ring flamed on the finger, which, however, was pure copper gilt, and they often assumed the name of some person of good credit. Savings, and small presents for gratuitous opinions, often afterwards discovered to be very fallacious ones, enabled him to purchase annuities of easy landholders, with their treble amount secured on their estates. The improvident owners, or the careless heirs, were soon entangled in the usurer's nets; and, after the receipt of a few years, the annuity, by some latent quibble, or some irregularity in the payments, usually ended in AUDLEY's obtaining the treble forfeiture. He could at all times outknave a knave. One of these incidents has been preserved. A draper, of no honest reputation, being arrested by a merchant for a debt of 200*l.*, AUDLEY bought the debt at 40*l.*, for which the draper immediately offered him 50*l.* But AUDLEY would not consent, unless the draper indulged a sudden whim of his own; this was a formal contract, that the draper should pay within twenty years, upon twenty certain days, a penny doubled. A knave, in haste to sign, is no calculator; and, as the contemporary dramatist describes one of the arts of those citizens, one part of whose business was

“To swear and break: they all grow rich by breaking!”

the draper eagerly compounded. He afterwards “grew rich.” AUDLEY, silently watching his victim, within two years, claims his doubled pennies, every month during twenty months. The pennies had now grown up to pounds. The knave perceived the trick, and preferred paying the forfeiture of his bond for 500*l.*, rather than to receive the visitation of all the little generation of compound interest in the last descendant of 2000*l.*, which would have closed with the draper's shop. The inventive genius of AUDLEY might have illustrated that popular tract of his own times, Peacham's “Worth of a Penny;” a gentleman who, having scarcely one left, consoled himself by detailing the numerous comforts of life it might procure in the days of Charles II.

Such petty enterprises at length assumed a deeper cast of interest. He formed temporary partnerships with the stewards of country gentlemen. They underlet estates which they had to manage; and, anticipating the owner's necessities, the estates in due time became cheap purchases for AUDLEY and the stewards. He usually contrived to make the wood pay for the land, which he called “making the feathers pay for the goose.” He had, however, such a tenderness of conscience for his victim, that, having plucked the live feathers before he sent the unfledged goose on the common, he would bestow a gratuitous lecture in his own science—teaching the art of making them grow again, by showing how to raise the remaining rents. AUDLEY thus made the tenant furnish at once the means to satisfy his own rapacity, and his employer's necessities. His avarice was not working by a blind, but on an enlightened principle; for he was only enabling the landlord to obtain what the tenant, with due industry, could afford to give. Adam Smith might have delivered himself in the language of old AUDLEY, so just was his standard of the value of rents. “Under an easy landlord,” said AUDLEY, “a tenant seldom thrives; contenting himself to make the just measure of his rents, and not labouring for any surplussage of estate. Under a hard one, the tenant revenges himself upon the land, and runs away with the rent. I would raise my rents to the present price of all commodities: for if we should let our lands, as other men have done before us, now other wares daily go on in price, we should fall backward in our estates.” These axioms of political economy were discoveries in his day.

AUDLEY knew mankind practically, and struck into their humours with the versatility of genius; oracularly deep with the grave, he only stung the lighter mind. When a lord borrowing money complained to AUDLEY of his exactions, his lordship exclaimed, “What! do you not intend to use a conscience?” “Yes, I intend hereafter to use it. We monied people must balance accounts: if you do not pay me, you cheat me; but, if you do, then I cheat your lordship.” AUDLEY's monied conscience balanced the risk of his lordship's honour, against the probability of his own rapacious profits. When he resided in the Temple

among those "pullets without feathers," as an old writer describes the brood, the good man would pule out paternal homilies on improvident youth, grieving that they, under pretence of "learning the law, only learnt to be lawless;" and "never knew by their own studies the process of an execution, till it was served on themselves." Nor could he fail in his prophecy; for at the moment that the Stoic was enduring their ridicule, his agents were supplying them with the certain means of verifying it; for, as it is quaintly said, he had his *decaying* as well as his *decaying* gentlemen.

The arts practised by the money-traders of that time have been detailed by one of the town satirists of the age. Decker, in his "English Villanies," has told the story: we may observe how an old story contains many incidents which may be discovered in a modern one. The artifice of covering the usury by a pretended purchase and sale of certain wares, even now practised, was then at its height.

In "Measure for Measure" we find,

"Here's young Master Rash, he's in for a commodity of *brown paper* and *old ginger*, nine score and seventeen pounds; of which he made five marks ready money."

The eager "gull," for his immediate wants, takes at an immense price any goods on credit, which he immediately resells for less than half the cost; and when despatch presses, the vender and the purchaser have been the same person, and the "brown paper and old ginger" merely nominal.

The whole displays a complete system of dupery, and the agents were graduated. "The Manner of undoing Gentlemen by taking up of Commodities," is the title of a chapter in "English Villanies." The "warren" is the cant term which describes the whole party; but this requires a word of explanation.

It is probable that rabbit-warrens were numerous about the metropolis, a circumstance which must have multiplied the poachers. Moffet, who wrote on diet in the reign of Elizabeth, notices their plentiful supply "for the poor's maintenance."—"I cannot otherwise account for the appellatives given to sharpers, and the terms of cheater being so familiarly drawn from a rabbit-warren; not that even in that day these cant terms travelled far out of their own circle; for Robert Greene mentions a trial in which the judges, good simple men! imagined that the cony-catcher at the bar was a warrener, or one who had the care of a warren."

The cant term of "warren" included the young conies, or half-ruined prodigals of that day, with the younger brothers, who had accomplished their ruin: these naturally herded together, as the pigeon and the black-leg of the present day. The cony-catchers were those who raised a trade on their necessities. To be "conie-catched" was to be cheated. The warren forms a combination altogether, to attract some novice, who in *esse* or in *posse* has his present means good, and those to come great; he is very glad to learn how money can be raised. The warren seek after a *tumbler*.\*

and the nature of a London tumbler was "to hunt dry-foot," in this manner:—"The tumbler is let loose, and runs snuffing up and down in the shops of mercers, goldsmiths, drapers, haberdashers, to meet with a *ferret*, that is, a citizen who is ready to sell a commodity." The tumbler in his first course usually returned in despair, pretending to have out-wearied himself by hunting, and swears that the city ferrets are so cooped (that is, have their lips stitched up close) that he can't get them to open to so great a sum as 500*l.*, which the warren want. "This herb being chewed down by the rabbit-suckers, almost kills their hearts. It irritates their appetite, and they keenly bid the tumbler, if he can't fasten on plate or cloth, or silks, to lay hold of *brown paper*, *Bartholomew babies*, *lute-strings*, or *hob-nails*. It hath been very reported," says Decker, "that one gentleman of great hopes took up 100*l.* in hobby-horses, and sold them for 30*l.*; and 16*l.* in joints of mutton, and quarters of lamb, ready roasted, and sold them for three pounds." Such commodities were called *purse-nets*.—The tumbler, on his second hunt, trots up and down again; at last lights on a *ferret* that will deal: the names are given in to a scrivener, who inquires whether they are good men, and finds four out of the five are wind-shaken, but the fifth is an oak that can bear the hewing. "Bonds are sealed, commodities delivered, and the tumbler fetches his second career; and their credit having obtained the *purse-nets*, the wares must now obtain money." The tumbler now hunts for the *rabbit-suckers*, those who buy these *purse-nets*; but the *rabbit-suckers* seem greater devils than the *ferrets*, for they always bid under; and after many exclamations the *warren* is glad that the seller should re-purchase his own commodities for ready money, at thirty or fifty per cent. under the cost. The story does not finish till we come to the manner "How the warren is spoiled." I shall transcribe this part of the narrative in the lively style of this town-writer. "While there is any grass to nibble upon, the rabbits are there; but on the cold day of repayment, they retire into their caves; so that when the *ferret* makes account of *five* in chace, four disappear. Then he grows fierce, and tears open his own jaws to suck blood from him that is left. Serjeants, marshalsmen, and bayliffs, are sent forth, who lie scenting at every corner, and with terrible paws haunt every walk. The bird is seized upon by these hawks, his estate looked into, his wings broken, his lands made over to a stranger. He pays 500*l.*, who never had but 60*l.*, or to prison; or he seals any bond, mortgages any lordship, does anything, yields anything. A little way in, he cares not how far he wades; the greater his possessions are, the apter he is to take up and to be trusted,—thus gentlemen are *ferretted* and undone!" It is evident that the whole system turns on the single novice; those who join him in his bonds are stalking-horses; the whole was to begin and to end with the single individual, the great cony of the warren. Such was the nature of those "commodities" to which Massinger and Shakespeare allude, and which the modern dramatist may exhibit in his comedy, and be still sketching after life.

Another scene, closely connected with the present, will complete the picture. The "Ordina-

\* "A tumbler was a sort of hunting-dog." Kersey's New World of Words.

ries" of those days were the lounging-places of the men of the town, and the "fantastic gallants" who herded together. Ordinaries were the "exchange for news," the echoing places for all sorts of town-talk; there they might hear of the last new play and poem, and the last fresh widow, who was sighing for some knight to make her a lady; these resorts were attended also "to save charges of housekeeping." The reign of James I. is characterised by all the wantonness of prodigality among one class, and all the penuriousness and rapacity in another, which met in the dissolute indolence of a peace of twenty years. But a more striking feature in these "Ordinaries" showed itself as soon as "the voyder had cleared the table." Then began "the shuffling and cutting on one side, and the bones rattling on the other." The "Ordinarie," in fact, was a gambling-house, like those now expressively termed "Hells;" and I doubt if the present "Infernos" exceed the whole *diablerie* of our ancestors.

In the former scene of sharpening they derived their cant terms from a rabbit-warren, but in the present, their allusions partly relate to an aviary, and truly the proverb suited them, of "birds of a feather." Those who first propose to sit down to play are called the *leaders*; the ruined gamesters are the *forlorn-hope*; the great winner is the *eagle*; a stander-by, who encourages, by little ventures himself, the freshly-imported gallant, who is called the *gull*, is the *woodpecker*; and a monstrous bird of prey, who is always hovering round the table, is the *gull-groper*, who, at a pinch, is the benevolent Audley of the Ordinarie.

There was, besides, one other character of an original cast, apparently the friend of none of the party, and yet, in fact, "the Atlas which supported the Ordinarie on his shoulders;" he was sometimes significantly called the *impostor*.

The *gull* is a young man whose father, a citizen or a squire, just dead, leaves him "ten or twelve thousand pounds in ready money, besides some hundreds a year." Scouts are sent out, and lie in ambush for him; they discover what "apothecarie's shop he resorts to every morning, or in what tobacco-shop in Fleet-street he takes a pipe of smoke in the afternoon." \* A sharp wit of the Ordinarie, a pleasant fellow, whom Robert Greene calls "the taker up," one of universal conversation, lures the heir of seven hundred a year to "The Ordinarie." A *gull* sets the whole aviary in spirits; and Decker well describes the flutter of joy and expectation: "The *leaders* maintained themselves brave; the *forlorn-hope*, that drooped before, doth now gallantly come on; the *eagle* feathers his nest; the *woodpecker* picks up the crumbs; the *gull-groper* grows fat with good feeding; and the *gull* himself, at whom every one has a pull, hath in the end scarce feathers to keep his back warm."

During the *gull's* progress through Primero and Gleeck, he wants for no admirable advice and solemn warnings from two excellent friends, the *gull-groper*, and, at length, the *impostor*. The *gull-groper*, who knows, "to half an acre," all his means, takes the *gull*, when out of luck, to a side-window, and in a whisper talks of "dice being

made of women's bones, which would cozen any man;" but he pours his gold on the board; and a bond is rapturously signed for the next quarter-day. But the *gull-groper*, by a variety of expedients, avoids having the bond duly discharged; he contrives to get a judgment, and a serjeant with his mace procures the forfeiture of the bond; the treble value. But the "impostor" has none of the milkiness of the "*gull-groper*,"—he looks for no favour under heaven from any man; he is bluff with all the Ordinarie; he spits at random; gingles his spurs into any man's cloak; and his "humour" is, to be a devil of a dare-all. All fear him as the tyrant they must obey. The tender *gull* trembles, and admires his valour. At length the devil he feared becomes his champion; and the poor *gull*, proud of his intimacy, hides himself under this *eagle's* wings.

The impostor sits close by his elbow, takes a partnership in his game, furnishes the stakes when out of luck, and in truth does not care how fast the *gull* loses; for a twirl of his mustachio, a tip of his nose, or a wink of his eye, drives all the losses of the *gull* into the profits of the grand confederacy at the Ordinarie. And when the impostor has fought the *gull's* quarrels many a time, at last he kicks up the table; and the *gull* sinks himself into the class of the *forlorn-hope*; he lives at the mercy of his late friends the *gull-groper* and the impostor, who send him out to lure some tender bird in feather.

Such were the *hells* of our ancestors, from which our worthies might take a lesson; and the "warren" in which the Audleys were the conicatchers.

But to return to our Audley; this philosophical usurer never pressed hard for his debts; like the Fowler, he never shook his nets lest he might startle, satisfied to have them, without appearing to hold them. With great fondness he compared his "bonds to infants, which battle best by sleeping." To battle is to be nourished, a term still retained at the University of Oxford. His familiar companions were all subordinate actors in the great piece he was performing; he too had his part in the scene. When not taken by surprise, on his table usually lay opened a great Bible, with Bishop Andrews' folio Sermons, which often gave him an opportunity of railing at the covetousness of the clergy! declaring their religion was "a mere preach," and that "the time would never be well till we had Queen Elizabeth's Protestants again in fashion." He was aware of all the evils arising out of a population beyond the means of subsistence, and dreaded an inundation of men, spreading like the spawn of cod. Hence he considered marriage, with a modern political economist, as very dangerous; bitterly censuring the clergy, whose children, he said, never thrived, and whose widows were left destitute. An apostolical life, according to AUDLEY, required only books, meat, and drink, to be had for fifty pounds a year! Celibacy, voluntary poverty, and all the mortifications of a primitive Christian, were the virtues practised by this puritan among his money-bags.

Yet AUDLEY's was that worldly wisdom which derives all its strength from the weaknesses of mankind. Everything was to be obtained by stratagem, and it was his maxim, that to grasp our

\* The usual resorts of the loungers of that day.



object the faster, we must go a little round about it. His life is said to have been one of intricacies and mysteries, using indirect means in all things; but if he walked in a labyrinth, it was to bewilder others; for the clue was still in his own hand; all he sought was that his designs should not be discovered by his actions. His word, we are told, was his bond; his hour was punctual; and his opinions were compressed and weighty: but if he was true to his bond-word, it was only a part of the system to give facility to the carrying on of his trade, for he was not strict to his honour; the pride of victory, as well as the passion for acquisition, combined in the character of AUDLEY, as in more tremendous conquerors. His partners dreaded the effects of his law-library, and usually relinquished a claim rather than stand a suit against a latent quibble. When one menaced him by showing some money-bags, which he had resolved to empty in law against him, AUDLEY, then in office in the court of wards, with a sarcastic grin, asked "Whether the bags had any bottom?" "Ay!" replied the exulting possessor, striking them. "In that case I care not," retorted the cynical officer of the court of wards; "for in this court I have a constant spring; and I cannot spend in other courts more than I gain in this." He had at once the meanness which would evade the law, and the spirit which could resist it.

The genius of Audley had crept out of the purlieus of Guildhall, and entered the Temple; and having often sauntered at "Powles" down the great promenade which was reserved for "Duke Humphrey and his guests," he would turn into that part called "The Usurer's Alley," to talk with "Thirty in the hundred," and at length was enabled to purchase his office at that remarkable institution, the court of wards. The entire fortunes of those whom we now call wards in chancery were in the hands, and often submitted to the arts or the tyranny of the officers of this court.

When AUDLEY was asked the value of this new office, he replied, that "It might be worth some thousands of pounds to him who after his death would instantly go to heaven; twice as much to him who would go to purgatory; and nobody knows what to him who would adventure to go to hell." Such was the pious casuistry of a witty Usurer. Whether he undertook this last adventure, for his four hundred thousand pounds, how can a sceptical biographer decide? AUDLEY seems ever to have been weak, when temptation was strong.

Some saving qualities, however, were mixed with the vicious ones he liked best. Another passion divided dominion with the sovereign one: AUDLEY's strongest impressions of character were cast in the old law-library of his youth, and the pride of legal reputation was not inferior in strength to the rage for money. If in the "court of wards" he pounced on incumbrances which lay on estates, and prowled about to discover the craving wants of their owners, it appears that he also received liberal fees from the relatives of young heirs, to protect them from the rapacity of some great persons, but who could not certainly exceed AUDLEY in subtlety. He was an admirable lawyer, for he was not satisfied with *hearing*, but *examining* his clients; which he called "pinching the cause where he perceived it was foundered."

He made two observations on clients and lawyers, which have not lost their poignancy. "Many clients, in telling their case, rather plead than relate it, so that the advocate heareth not the true state of it, till opened by the adverse party. Some lawyers seem to keep an assurance-office in their chambers, and will warrant any cause brought unto them, knowing that if they fail, they lose nothing but what was lost long since, their credit."

The career of AUDLEY's ambition closed with the extinction of the "court of wards," by which he incurred the loss of above 100,000*l*. On that occasion he observed that "His ordinary losses were as the shavings of his beard, which only grew the faster by them; but the loss of this place was like the cutting off of a member, which was irrecoverable." The hoary Usurer pined at the decline of his genius, discoursed on the vanity of the world, and hinted at retreat. A factious friend told him a story of an old rat, who having acquainted the young rats that he would at length retire to his hole, desiring none to come near him, their curiosity, after some days, led them to venture to look into the hole; and there they discovered the old rat sitting in the midst of a rich parmesan cheese. It is probable that the loss of the last 100,000*l* disturbed his digestion, for he did not long survive his court of wards.

Such was this man, converting wisdom into cunning, invention into trickery, and wit into cynicism. Engaged in no honourable cause, he however showed a mind resolved, making plain the crooked and involved path he trod. *Sustine et abstine*, to bear and to forbear, was the great principle of Epictetus, and our moneyed Stoic bore all the contempt and hatred of the living smugly, while he forbore all the consolations of our common nature to obtain his end. He died in unblest celibacy.—And thus he received the curses of the living for his rapine, while the stranger who grasped the million he had raked together owed him no gratitude at his death.

#### CHIDIOCK TITCHBOURNE.

In a former part of this work I have drawn a picture of a Jewish history in our country: the present is a companion-piece, exhibiting a Roman Catholic one.

The domestic history of our country awakens our feelings far more than the public. In the one, we recognise ourselves as men; in the other, we are nothing but politicians. The domestic history is, indeed, entirely involved in the fate of the public; and our opinions are regulated according to the different countries, and by the different ages we live in: yet systems of politics, and modes of faith, are, for the individual, but the chance occurrences of human life, usually found in the cradle, and laid in the grave: it is only the herd of mankind, or their designing leaders, who fight and curse one another with so much sincerity. Amidst these intestine struggles, or, perhaps, when they have ceased, and our hearts are calm, we perceive the eternal force of nature acting on humanity: then the heroic virtues and private sufferings of persons engaged in an opposite cause, and acting

on different principles than our own, appeal to our sympathy, and even excite our admiration. A philosopher, born a Catholic, assuredly could commemorate many a pathetic history of some heroic Huguenot; while we, with the same feeling in our heart, discover a romantic and chivalrous band of Catholics.

CHIDIOCK TITCHBOURNE is a name which appears in the conspiracy of Anthony Babington against Elizabeth; and the history of this accomplished young man may enter into the romance of real life. Having discovered two interesting domestic documents relative to him, I am desirous of preserving a name and a character, which have such claims on our sympathy.

There is an interesting historical novel, entitled "The Jesuit," whose story is founded on this conspiracy; remarkable for being the production of a lady, without, if I recollect rightly, a single adventure of love. Of the fourteen characters implicated in this conspiracy, few were of the stamp of men ordinarily engaged in dark assassinations. Hume has told the story with his usual grace; the fuller narrative may be found in Camden; but the tale may yet receive, from the character of CHIDIOCK TITCHBOURNE, a more interesting close.

Some youths, worthy of ranking with the heroes, rather than with the traitors of England, had been practised on by the subtlety of Ballard, a disguised Jesuit of great intrepidity and talents, whom Camden calls "a silken priest in a soldier's habit;" for this versatile intriguer changed into all shapes, and took up all names; yet, with all the arts of a political Jesuit, he found himself entrapped in the nets of that more crafty one, the great Walsingham. Ballard had opened himself to Babington, a Catholic; a youth of large fortune, the graces of whose person were only inferior to those of his mind. In his travels, his generous temper had been touched by some confidential friends of the Scottish Mary; and the youth, susceptible of ambition, had been recommended to that queen; and an intercourse of letters took place, which seemed as deeply tinged with love as with loyalty. The intimates of Babington were youths of congenial tempers and studies; and, in their exalted imaginations, they could only view in the imprisoned Mary of Scotland a sovereign, a saint, and a woman. But friendship, the most tender, if not the most sublime ever recorded, prevailed among this band of self-devoted victims; and the Damon and Pythias of antiquity were here out-numbered.

But these conspirators were surely more adapted for lovers than for politicians. The most romantic incidents are interwoven in this dark conspiracy. Some of the letters to Mary were conveyed by a secret messenger, one in the pay of Walsingham; others were lodged in a concealed place, covered by a loosened stone, in the wall of the queen's prison. All were transcribed by Walsingham before they reached Mary. Even the spies of that singular statesman were the companions, or the servants, of the arch-conspirator Ballard; for the minister seems only to have humoured his taste in assisting him through this extravagant plot. Yet, as if a plot of so loose a texture was not quite perilous, the extraordinary incident of a picture, representing the secret conspirators in person,

was probably considered as the highest stroke of political intrigue! The accomplished Babington had portrayed the conspirators, himself standing in the midst of them, that the imprisoned queen might thus have some kind of personal acquaintance with them. There was at least as much of chivalry as of Machiavelism in this conspiracy. This very picture, before it was delivered to Mary the subtle Walsingham had copied, to exhibit to Elizabeth the faces of her secret enemies. Houbraken in his portrait of Walsingham has introduced in the vignette the incident of this picture being shown to Elizabeth; a circumstance happily characteristic of the genius of this crafty and vigilant statesman. Camden tells us that Babington had first inscribed beneath the picture this verse:

"Hi mihi sunt comites, quos ipsa pericula ducunt."

These are my companions, whom the same dangers lead.

But as this verse was considered by some of less heated fancies as much too open and intelligible, they put one more ambiguous:

"Quorsum hæc alio properantibus?"

What are the things to men hastening to another purpose?

This extraordinary collection of personages must have occasioned many alarms to Elizabeth, whenever any stranger approached her; till the conspiracy was suffered to be silently matured sufficiently to be ended. Once she perceived in her walks a conspirator, and on that occasion erected her "lion port," reprimanding her captain of the guards, loud enough to meet the conspirator's ear, that "he had not a man in his company who wore a sword;—am not I fairly guarded?" exclaimed Elizabeth.

It is in the progress of the trial that the history and the feelings of these wondrous youths appear. In those times, when the government of the country yet felt itself unsettled, and mercy did not sit in the judgment-seat, even one of the judges could not refrain from being affected at the presence of so gallant a band as the prisoners at the bar: "Oh Ballard, Ballard!" the judge exclaimed, "what hast thou done? a sort [a company] of brave youths, otherwise endued with good gifts, by thy inducement hast thou brought to their utter destruction and confusion." The Jesuit himself commands our respect, although we refuse him our esteem; for he felt some compunction at the tragical executions which were to follow, and "wished all the blame might rest on him, could the shedding of his blood be the saving of Babington's life!"

When this romantic band of friends were called on for their defence, the most pathetic instances of domestic affection appeared: one had engaged in this plot solely to try to save his friend, for he had no hopes of it, nor any wish for its success; he had observed to his friend that "the haughty and ambitious mind of Anthony Babington would be the destruction if himself and his friends;" nevertheless he was willing to die with them! Another, to withdraw if possible one of those noble youths from the conspiracy,

although he had broken up housekeeping, said, to employ his own language, "I called back my servants again together, and began to keep house again more freshly than ever I did, only because I was weary to see Tom Salisbury's struggling, and willing to keep him about home." Having attempted to secrete his friend, this gentleman observed, "I am condemned, because I suffered Salisbury to escape, when I knew he was one of the conspirators. My case is hard and lamentable; either to betray my friend whom I love as myself, and to discover Tom Salisbury, the best man in my country, of whom I only made choice; or else to break my allegiance to my sovereign, and to undo myself and my posterity for ever." Whatever the political casuist may determine on this case, the social being carries his own manual in the heart. The principle of the greatest of republics was to suffer nothing to exist in competition with its own ambition; but the Roman history is a history without fathers and brothers!—Another of the conspirators replied, "For flying away with my friend, I fulfilled the part of a friend." When the judge observed that, to perform his friendship, he had broken his allegiance to his sovereign, he bowed his head and confessed, "Therein I have offended."—Another, asked why he had fled into the woods, where he was discovered among some of the conspirators, proudly, or tenderly, replied,—"For company!"

When the sentence of condemnation had passed, then broke forth among this noble band that spirit of honour which surely had never been witnessed at the bar among so many criminals. Their great minds seemed to have reconciled them to the most barbarous of deaths; but as their estates as traitors might be forfeited to the queen, their sole anxiety was now for their family and their creditors. One in the most pathetic terms recommends to her majesty's protection a beloved wife; another a destitute sister; but not among the least urgent of their supplications, was one that their creditors might not be injured by their untimely end. The statement of their affairs is curious and simple. "If mercy be not to be had," exclaimed one, "I beseech you, my good lords, this; I owe some sums of money, but not very much, and I have more owing to me; I beseech that my debts may be paid with that which is owing to me." Another prayed for a pardon; the judge complimented him, that "he was one who might have done good service to his country;" but declares he cannot obtain it.—"Then," said the prisoner, "I beseech that six angels, which such an one hath of mine, may be delivered to my brother to pay my debts."—"How much are thy debts?" demanded the judge. He answered, "The same six angels will discharge it."

That nothing might be wanting to complete the catastrophe of their sad story, our sympathy must accompany them to their tragical end, and to their last words. These heroic yet affectionate youths had a trial there, intolerable to their social feelings. The terrific process of executing traitors was the remains of feudal barbarism, and has only been abolished very recently. I must not refrain from painting this scene of blood; the duty of an historian must be severer than

his taste, and I record in the note a scene of this nature.\* The present one was full of horrors. Ballard was first executed, and snatched alive from the gallows to be embowelled: Babington looked on with an undaunted countenance, steadily gazing on that variety of tortures which he himself was in a moment to pass through; the others averted their faces, fervently praying. When the executioner began his tremendous office on Babington, the spirit of this haughty and heroic man cried out amidst the agony, *Parce mihi, Domine Jesu! Spare me, Lord Jesus!* There were two days of execution; it was on the first that the noblest of these youths suffered; and the pity which such criminals had excited among the spectators evidently weakened the sense of their political crime; the solemnity, not the barbarity of the punishment, affects the populace with right feelings. Elizabeth, an enlightened politician, commanded that on the second day the odious part of the sentence against traitors should not commence till after their death.

One of these *generosi adolescentuli*, youths of generous blood, was CHIDIOCK TITCHBOURNE, of Southampton, the more intimate friend of

\* Let not the delicate female start from the revolting scene, nor censure the writer, since that writer is a woman—suppressing her own agony, as she supported on her lap the head of the miserable sufferer. This account was drawn up by Mrs. Elizabeth Willoughby, a Catholic lady, who, amidst the horrid execution, could still her own feelings in the attempt to soften those of the victim: she was a heroine, with a tender heart.

The subject was one of the executed Jesuits, Hugh Green, who often went by the name of Ferdinand Brooks, according to the custom of these people, who disguised themselves by double names: he suffered in 1642; and this narrative is taken from the curious and scarce folios of Dodd, a Catholic Church History of England.

"The hangman, either through unskilfulness, or for want of a sufficient presence of mind, had so ill-performed his first duty of hanging him, that when he was cut down he was perfectly sensible, and able to sit upright upon the ground, viewing the crowd that stood about him. The person who undertook to quarter him was one Barefoot, a barber, who, being very timorous when he found he was to attack a living man, it was near half an hour before the sufferer was rendered entirely insensible of pain. The mob pulled at the rope, and threw the Jesuit on his back. Then the barber immediately fell to work, ripped up his belly, and laid the flaps of skin on both sides; the poor gentleman being so present to himself as to make the sign of the cross with one hand. During this operation, Mrs. Elizabeth Willoughby (the writer of this), kneeled at the Jesuit's head, and held it fast beneath her hands. His face was covered with a thick sweat; the blood issued from his mouth, ears, and eyes, and his forehead burnt with so much heat, that she assures us she could scarce endure her hand upon it. The barber was still under a great consternation."—But I stop my pen amidst these circumstantial horrors.

Babington. He had refused to connect himself with the assassination of Elizabeth, but his reluctant consent was inferred from his silence. His address to the populace breathes all the carelessness of life, in one who knew all its value. Proud of his ancient descent from a family which had existed before the Conquest till now without a stain, he paints the thoughtless happiness of his days with his beloved friend, when any object rather than matters of state engaged their pursuits; the hours of misery were only first known the day he entered into the conspiracy. How feelingly he passes into the domestic scene, amidst his wife, his child, and his sisters! and even his servants! Well might he cry, more in tenderness than in reproach, "Friendship hath brought me to this!"

"Countrymen, and my dear friends, you expect I should speak something; I am a bad orator, and my text is worse: It were in vain to enter into the discourse of the whole matter for which I am brought hither, for that it hath been revealed heretofore; let me be a warning to all young gentlemen, especially *generosus adolescentulis*. I had a friend, and a dear friend, of whom I made no small account, *whose friendship hath brought me to this*; he told me the whole matter, I cannot deny, as they had laid it down to be done; but I always thought it impious, and denied to be a dealer in it; but the regard of my friend caused me to be a man in whom the old proverb was verified; I was silent, and so consented. Before this thing chanced, we lived together in most flourishing estate: Of whom went report in the *Strand, Fleet-street*, and elsewhere about *London*, but of *Babington and Titchbourne*? No threshold was of force to brave our entry. Thus we lived, and wanted nothing we could wish for; and God knows what less in my head than *matters of state*. Now give me leave to declare the miseries I sustained after I was acquainted with the action, wherein I may justly compare my estate to that of Adam's, who could not abstain *one thing forbidden*, to enjoy all other things the world could afford; the terror of conscience awaited me. After I considered the dangers wherinto I was fallen, I went to Sir John Peters in Essex, and appointed my horses should meet me at *London*, intending to go down into the country. I came to *London*, and then heard that all was bewrayed; whereupon, like Adam, we fled into the woods to hide ourselves. My dear countrymen, my sorrows may be your joy, yet mix your smiles with tears, and pity my case; *I am descended from a house, from two hundred years before the Conquest, never stained till this my misfortune. I have a wife and one child; my wife Agnes, my dear wife, and there's my grief—and six sisters left in my hand—my poor servants, I know, their master being taken, were dispersed; for all which I do most heartily grieve.* I expected some favour, tho' I deserved nothing less, that the remainder of my years might in some sort have recompensed my former guilt; which seeing I have missed, let me now meditate on the joys I hope to enjoy."

Titchbourne had addressed a letter to his "dear wife Agnes," the night before he suffered, which I discovered among the Harleian MSS.\* It over-

flows with the most natural feeling, and contains some touches of expression, all sweetness and tenderness, which mark the Shakspearian æra. The same MS. has also preserved a more precious gem, in a small poem, composed at the same time, which indicates his genius, fertile in imagery, and fraught with the melancholy philosophy of a fine and wounded spirit. The unhappy close of the life of such a noble youth, with all the prodigality of his feelings, and the cultivation of his intellect, may still excite that sympathy in the *generosus adolescentulis*, which CHIDIOCK TITCHBOURNE would have felt for them!

"A letter written by CHIDIOCK TICHEBURNE the night before he suffered death vnto his wife, dated of anno 1586.

"To the most loving wife alive, I commend me vnto her, and desire God to blesse her with all happiness, pray for her dead husband, and be of good comforte, for I hope in Jesus Christ this morning to see the face of my maker and redeemer in the most joyfull throne of his glorious kingdome. Commend me to all my friends, and desire them to pray for me, and in all charitie to pardon me, if I have offended them. Commend me to my six sisters poore desolate soules, aduise them to serue God, for without him no goodness is to be expected: were it possible, my little sister Babb: the darlinge of my race might be bred by her, God would reward her; but I do her wrong I confesse, that hath by my desolate negligence too little for herselfe; to add a further charge vnto her. Deere wife forgive me, that have by these meanes so much impoverished her fortunes; patience and pardon good wife I craue—make of these our necessities a vertue, and lay no further burthen on my neck than hath already been. There be certain debts that I owe, and because I know not the order of the lawe, piteous it hath taken from me all, forfeited by my course of offence to her majestie, I cannot aduise thee to benefit me herein, but if there fall out where-withall, let them be discharged for God's sake. I will not that you trouble yourselfe with the performance of these matters, my own heart, but make it known to my uncles, and desire them, for the honour of God and ease of their soule, to take care of them as they may, and especially care of my sisters bringing up the burthen is now laide on them. Now, Sweet-cheek, what is left to bestow on thee, a small joynture, a small recompense for thy deserving, these legacies followinge to be thine owne. God of his infinite goodness give thee grace alwaies to remain his true and faithfull servant, that through the merits of his bitter and blessed passion thou maist become in good time of his kingdom with the blessed women in heaven. May the Holy Ghost comfort thee with all necessaries for the wealth of thy soul in the world to come, where untill it shall please Almighty God I meete thee, farewell lovinge wife, farewell the dearest to me on all the earth, farewell!"

"By the hand from the heart of thy most faithful louinge husband,

"CHIDROCK TICHEBURN."

## "VERSES

Made by CHEDILOCK TITCHBOURNE of himself in the Tower, the night before he suffered death, who was executed in Lincoln's Inn Fields for treason. 1586.

My prime of youth is but a frost of cares,  
My feast of joy is but a dish of pain,  
My crop of corn is but a field of tares,  
And all my goodies is but vain hope of gain.  
The day is fled, and yet I saw no sun,  
And now I live, and now my life is done !  
My spring is past, and yet it hath not sprung,  
The fruit is dead, and yet the leaves are green,  
My youth is past, and yet I am but young,  
I saw the world, and yet I was not seen ;  
My thread is cut, and yet it is not spun,  
And now I live, and now my life is done !  
I sought for death, and found it in the wombe,  
I lookt for life, and yet it was a shade,  
I trade the ground, and knew it was my tombe,  
And now I dye, and now I am but made.  
The glass is full, and yet my glass is run ;  
And now I live, and now my life is done !"\*

## ELIZABETH AND HER PARLIAMENT.

THE year 1566 was a remarkable period in the domestic annals of our great ELIZABETH : then, for a moment, broke forth a noble struggle between the freedom of the subject and the dignity of the sovereign.

One of the popular grievances of her glorious reign was the maiden state in which the queen persisted to live, notwithstanding such frequent remonstrances and exhortations. The nation in a moment might be thrown into the danger of a disputed succession ; and it became necessary to allay that ferment which existed among all parties, while each was fixing on its own favourite, hereafter to ascend the throne. The birth of James I. this year reanimated the partisans of Mary of Scotland ; and men of the most opposite parties in England unanimously joined in the popular cry for the marriage of Elizabeth, or a settlement of the succession. This was a subject most painful to the thoughts of ELIZABETH ; she started from it with horror, and she was practising every imaginable artifice to evade it.

The real cause of this repugnance has been passed over by our historians. Camden, however, hints at it, when he places among other popular rumours of the day, that "men cursed Huic, the queen's physician, for dissuading her from marriage, for I know not what female infirmity."

\* This pathetic poem has been printed in one of the old editions of Sir Walter Rawleigh's Poems, but could never have been written by him. In those times the collectors of the works of a celebrated writer would insert any fugitive pieces of merit, and pass them under a name which was certain of securing the reader's favour. The entire poem in every line echoes the feelings of Chidiok Titchbourne, who perished with all the blossoms of life and genius about him in the May-time of his existence.

The queen's physician thus incurred the odium of the nation for the integrity of his conduct : he well knew how precious was her life.\*

This fact, once known, throws a new light over her conduct ; the ambiguous expressions which she constantly employs, when she alludes to her marriage in her speeches, and in private conversations, are no longer mysterious. She was always declaring, that she knew her subjects did not love her so little, as to wish to bury her before her time ; even in the letter I shall now give we find this remarkable expression ;—urging her to marriage, she said, was "asking nothing less than wishing her to dig her grave before she was dead." Conscious of the danger of her life by marriage, she had early declared when she ascended the throne, that "she would live and die a maiden queen ;" but she afterwards discovered the political evil resulting from her unfortunate situation. Her conduct was admirable ; her great genius turned even her weakness into strength, and proved how well she deserved the character which she had already obtained from an enlightened enemy—the great Sixtus V., who observed of her, *Ch'era un gran cervello di Principessa!* She had a princely head-piece ! ELIZABETH allowed her ministers to pledge her royal word to the commoners, as often as they found necessary, for her resolution to marry ; she kept all Europe at her feet, with the hopes and fears of her choice ; she gave ready encouragements, perhaps allowed her agents to promote even invitations, to the offers of marriage she received from crowned heads ; and all the coquetries and the cajolings, so often and so fully recorded, with which she freely honoured individuals, made her empire an empire of love, where love, however, could never appear. All these were merely political artifices, to conceal her secret resolution, which was, not to marry.

At the birth of James I., as CAMDEN says, "the sharp and hot spirits broke out, accusing the queen that she was neglecting her country and posterity." All "these humours," observes HUME, "broke out with great vehemence, in a new session of parliament, held after six prorogations." The peers united with the commoners. The queen had an empty exchequer, and was at their mercy. It was a moment of high ferment. Some of the boldest, and some of the most British spirits were at work ; and they, with the malice or wisdom of opposition, combined the supply with the succession ; one was not to be had without the other.

This was a moment of great hope and anxiety with the French court ; they were flattering themselves that her reign was touching a crisis ; and LA MOTHE FENELON, then the French ambassa-

\* Foreign authors who had an intercourse with the English court seem to have been better informed, or at least found themselves under less restraint than our own home-writers. In BAYLE, note x. the reader will find this mysterious affair cleared up ; and at length in one of our own writers, WHITAKER, in his *Mary Queen of Scots vindicated*, Vol. II. p. 502. ELIZABETH's Answer to the first Address of the Commons, on her marriage, in HUME, Vol. V. p. 13, is now more intelligible : he has preserved her fanciful style.

dor at the court of ELIZABETH, appears to have been busied in collecting hourly information of the warm debates in the commons, and what passed in their interviews with the queen. We may rather be astonished where he procured so much secret intelligence: he sometimes complains that he is not able to acquire it as fast as Catherine de Medicis and her son Charles IX. wished. There must have been Englishmen at our court, who were serving as French spies. In a private collection, which consists of two or three hundred original letters of Charles IX., CATHERINE DE MEDICIS, HENRY III., and MARY of Scotland, &c., I find two despatches of this French ambassador, entirely relating to the present occurrence. What renders them more curious is, that the debates on the question of the succession are imperfectly given in Sir Symonds D'Ewes's Journals, the only resource open to us. Sir Symonds complains of the negligence of the clerk of the commons, who indeed seems to have exerted his negligence, whenever it was found most agreeable to the court party.

Previous to the warm debates in the commons, of which the present despatch furnishes a lively picture, on Saturday, 12 Oct. 1566, at a meeting of the lords of the council, held in the queen's apartment, the Duke of Norfolk, in the name of the whole nobility, addressed Elizabeth, urging her to settle the suspended points of the succession, and of her marriage, which had been promised in the last parliament. The queen was greatly angered on the occasion. She could not suffer to be urged on those points; she spoke with great animation. "Hitherto you have had no opportunity to complain of me; I have well governed the country in peace, and if a late war of little consequence has broken out, which might have occasioned my subjects to complain of me, with me it has not originated, but with yourselves, as truly I believe. Lay your hands on your hearts, and blame yourselves. In respect to the choice of the succession, not one of ye shall have it; that choice I reserve to myself alone. I will not be buried while I am living, as my sister was. Do I not well know, how during the life of my sister every one hastened to me at Hatfield; I am at present inclined to see no such travellers, nor desire on this your advice in any way.\* In regard to my marriage, you may see enough, that I am not distant from it, and in what respects the welfare of the kingdom: go each of you, and do your own duty."

\* SIRE,

27 October, 1566.

"By my last despatch of the 21st instant,† among other matters, I informed your majesty of what was said on Saturday the 19th as well in parliament, as in the chamber of the queen, re-

\* A curious trait of the neglect Queen Mary experienced, whose life being considered very uncertain, sent all the intriguers of a court to Elizabeth, the next heir, although then in a kind of state-imprisonment at Hatfield.

† This despatch is a meagre account, written before the ambassador obtained all the information the present letter displays. The chief particulars I have preserved above.

specting the circumstance of the succession to this crown: since which I have learnt other particulars, which occurred a little before, and which I will not now omit to relate, before I mention what afterwards happened.

"On Wednesday the 16th of the present month, the comptroller of the queen's household\* moved, in the lower house of parliament, where the deputies of towns and counties meet, to obtain a subsidy;† taking into consideration, among other things, that the queen had emptied the exchequer, as well in the late wars, as in the maintenance of her ships at sea, for the protection of her kingdom, and her subjects; and which expenditure has been so excessive, that it could no further be supported without the aid of her good subjects, whose duty it was to offer money to her majesty, even before she required it, in consideration that, hitherto, she had been to them a benignant and courteous mistress.

"The comptroller having finished, one of the deputies, a country gentleman, rose in reply. He said, that he saw no occasion, nor any pressing necessity, which ought to move her majesty to ask for money of her subjects. And, in regard to the wars, which it was said had exhausted her treasury, she had undertaken them from herself, as she had thought proper; not for the defence of her kingdom, nor for the advantage of her subjects; but there was one thing which seemed to him more urgent, and far more necessary to examine concerning this campaign; which was, how the money raised by the late subsidy had been spent; and that every one who had had the handling of it should produce their accounts, that it might be known if the monies had been well or ill spent.

"On this, rises one named Mr. Basche;‡ purveyor of the marine, and also a member of the said parliament; who shows, that it was most necessary that the commons should vote the said subsidies to her majesty, who had not only been

\* By Sir Symonds D'Ewes's Journals it appears that the French ambassador had mistaken the day, Wednesday the 16th, for Thursday the 17th of October. The ambassador is afterwards right in the other dates. The person who moved the house, whom he calls "*Le Scindique de la Roynie*," was Sir Edward Rogers, comptroller of her majesty's household. The motion was seconded by Sir William Cecil, who entered more largely into the particulars of the queen's charges, incurred in the defence of *New-Haven*, in France, the repairs of her navy, and the Irish war with O'Neil. In the present narrative we fully discover the spirit of the independent members; and, at its close, that part of the secret history of ELIZABETH which so powerfully develops her majestic character.

† The original says, "ung subsidie de quatre solz pour liure."

‡ This gentleman's name does not appear in Sir Symonds D'Ewes's Journals. Mons. La Mothe Fenelon has, however, the uncommon merit, contrary to the custom of his nation, of writing an English name somewhat recognisable; for Edward Basche was one of the general purveyors of the victualling of the queen's ships, 1573, as I find in the Lansdowne MSS. vol. XVI. art. 69.

at vast charges, and was so daily, to maintain a great number of ships, but also in building new ones; repeating what the comptroller of the household had said, that they ought not to wait till the queen asked for supplies, but should make a voluntary offer of their services.

"Another country gentleman rises and replies, that the said *Basche* had certainly his reasons to speak for the queen in the present case, since a great deal of her majesty's monies for the providing of ships passed through his hands; and the more he consumed, the greater was his profit. According to his notion, there were but too many purveyors in this kingdom, whose noses had grown so long that they stretched from London to the west.\* It was certainly proper to know if all they levied by their commission for the present campaign was entirely employed to the queen's profit.—Nothing further was debated on that day.

"The Friday following, when the subject of the subsidy was renewed, one of the gentlemen-deputies showed, that the queen having prayed † for the last subsidy, had promised, and pledged her faith to her subjects, that after that one, she never more would raise a single penny on them: and promised even to free them from the wine-duty, of which promise they ought to press for the performance; adding, that it was far more necessary for this kingdom to speak concerning a heir or successor to the crown, and of her marriage, than of a subsidy.

"The next day, which was Saturday the 19th, they all began, with the exception of a single voice, a loud outcry for the succession. Amidst these confused voices and cries, one of the council prayed them to have a little patience, and with time they should be satisfied; but that, at this moment, other matters pressed,—it was necessary to satisfy the queen about a subsidy. 'No! No!' cried the deputies, 'we are expressly charged not to grant anything, until the queen resolutely answers that which we now ask: and we require you to inform her majesty of our intention, which is such as we are commanded to, by all the towns, and subjects of this kingdom, whose deputies we are. We further require an act, or acknowledgment, of our having delivered this remonstrance, that we may satisfy our respective towns and counties that we have performed our charge.' They alleged for an excuse, that if they had omitted any part of this, *their heads would answer for it*. We shall see what will come of this.‡

"Tuesday the 22nd, the principal lords, and the bishops of London, York, Winchester, and

Durham, went together, after dinner, from the parliament to the queen, whom they found in her private apartment. There, after those who were present had retired, and they remained alone with her, the great treasurer, having the precedence in age, spoke first in the name of all. He opened, by saying, that the commons had required them to unite in one sentiment and agreement, to solicit her majesty to give her answer as she had promised, to appoint a successor to the crown; declaring it was necessity that compelled them to urge this point, that they might provide against the dangers which might happen to the kingdom, if they continued without the security they asked. This had been the custom of her royal predecessors, to provide long beforehand for the succession, to preserve the peace of the kingdom; that the commons were all of one opinion, and so resolved to settle the succession before they would speak about a subsidy, or any other matter whatever, that, hitherto, nothing but the most trivial discussions had passed in parliament, and so great an assembly was only wasting their time, and saw themselves entirely useless. They, however, supplicated her majesty, that she would be pleased to declare her will on this point, or at once to put an end to the parliament, so that every one might retire to his home.

"The Duke of Norfolk then spoke, and, after him, every one of the other lords, according to his rank, holding the same language in strict conformity with that of the great treasurer.

"The queen returned no softer answer than she had on the preceding Saturday, to another party of the same company; saying that, 'The commons were very rebellious, and that they had not dared to have attempted such things during the life of her father: that it was not for them to impede her affairs, and that it did not become a subject to compel the sovereign. What they asked was nothing less than wishing her to dig her grave before she was dead.' Addressing herself to the lords, she said, 'My lords, do what you will; as for myself, I shall do nothing but according to my pleasure. All the resolutions which you may make can have no force without my consent and authority: besides, what you desire is an affair of much too great importance to be declared to a knot of hare-brains.\* I will take council with men who understand justice and the laws, as I am deliberating to do: I will choose half a dozen of the most able I can find in my kingdom for consultation, and, after having heard their advice, I will then discover to you my will.' On this she dismissed them in great anger.

"By this, sire, your majesty may perceive that this queen is every day trying new inventions to escape from this passage (that is, on fixing her marriage, or the succession). She thinks that the Duke of Norfolk is principally the cause of this insisting,† which one person and the other stand

\* In the original, "Ils avoient le nez si long qu'il s'estendoit depuis Londres jusques au pays d'West."

† This term is remarkable. In the original, "*La Roynie ayant impetré*," which in Cotgrave's Dictionary, a contemporary work, is explained by,—"To get by prayer, obtain by suite, compass by intreaty, procure by request." This significant expression conveys the real notion of this venerable Whig, before Whiggism had received a denomination, and formed a party.

‡ The French ambassador, no doubt, flattered himself and his master, that all this "parlance" could only close in insurrection and civil war.

\* In the original, "A ung tas de cerveaux si legieres."

† The word in the original is, *insistance*; an expressive word as used by the French ambassador; but which *Boyer*, in his Dictionary, doubts whether it be French, although he gives a modern authority: the present is much more ancient.

to; and is so angered against him, that, if she can find any decent pretext to arrest him, I think she will not fail to do it; and he himself, as I understand, has already very little doubt of this.\* The Duke told the Earl of Northumberland, that the queen remained steadfast to her own opinion, and would take no other advice than her own, and would do everything herself."

The storms in our parliament do not necessarily end in political shipwrecks, when the head of the government is an Elizabeth. She, indeed, sent down a prohibition to the house from all debate on the subjects. But when she discovered a spirit in the commons, and language as bold as her own royal style, she knew how to revoke the exasperating prohibition. She even charmed them by the manner; for the commons returned her "prayers and thanks," and accompanied them with a subsidy. Her majesty found by experience, that the present, like other passions, was more easily calmed and quieted by following than resisting, observes Sir Symonds D'Ewes.

The wisdom of ELIZABETH, however, did not weaken her intrepidity. The struggle was glorious for both parties; but how she escaped through the storm which her mysterious conduct had at once raised and quelled, the sweetness and the sharpness, the commendation and the reprimand of her noble speech in closing the parliament, are told by HUME with the usual felicity of his narrative.†

#### ANECDOTES OF PRINCE HENRY, THE SON OF JAMES I., WHEN A CHILD.

PRINCE HENRY, the son of James I., whose premature death was lamented by the people, as well as by poets and historians, unquestionably would have proved an heroic and military character. Had he ascended the throne, the whole face of our history might have been changed; the days of Agincourt and Cressy had been revived, and Henry IX. had rivalled Henry V. It is remarkable that Prince Henry resembled that monarch in his features, as Ben Jonson has truly recorded, though in a complimentary verse, and as we may see by his picture, among the ancient English ones at Dulwich College. Merlín, in a masque by Jonson, addresses Prince Henry,

"Yet rests that other thunderbolt of war,  
Harry the Fifth; to whom in face you are  
So like, as fate would have you so in worth."

A youth who perished in his eighteenth year

\* The Duke of Norfolk was, "without comparison, the first subject in England; and the qualities of his mind corresponded with his high station," says Hume. He closed his career, at length, the victim of love and ambition, in his attempt to marry the Scottish Mary. So great and honourable a man could only be a criminal by halves; and, to such, the scaffold, and not the throne, is reserved, when they engage in enterprises, which, by their secrecy, in the eyes of a jealous sovereign, assume the form and the guilt of a conspiracy.

† Hume, vol. V. ch. 39; at the close of 1566.

has furnished the subject of a volume, which even the deficient animation of its writer has not deprived of attraction.\* If the juvenile age of Prince Henry has proved such a theme for our admiration, we may be curious to learn what this extraordinary youth was, even at an earlier period. Authentic anecdotes of children are rare; a child has seldom a biographer by his side. We have indeed been recently treated with "Anecdotes of Children," in the "Practical Education" of the literary family of the Edgeworths; but we may presume, that as Mr. Edgeworth delighted in pieces of curious machinery in his house, these automatic infants, poets, and metaphysicians, of whom afterwards we have heard no more, seem to have resembled other automata, moving without any native impulse.

Prince Henry, at a very early age, not exceeding five years, evinced a thoughtfulness of character, singular in a child: something in the formation of this early character may be attributed to the Countess of Mar. This lady had been the nurse of James I., and to her care the king intrusted the prince. She is described in a manuscript of the times, as "an ancient, virtuous, and severe lady, who was the prince's governess from his cradle." At the age of five years the prince was consigned to his tutor, Mr. (afterwards Sir) Adam Newton, a man of learning and capacity, whom the prince at length chose for his secretary. The severity of the old countess, and the strict discipline of his tutor, were not received without affection and reverence; although not at times without a shrewd excuse, or a turn of pleasantry, which latter faculty the princely boy seems to have possessed in a very high degree.

The prince early attracted the attention and excited the hopes of those who were about his person. A manuscript narrative has been preserved, which was written by one who tells us, that he was "an attendant upon the prince's person, since he was under the age of three years, having always diligently observed his disposition, behaviour, and speeches."† It was at the earnest desire of Lord and Lady Lumley that the writer of these anecdotes drew up this relation. The manuscript is without date, but as Lord Lumley died in April, 1609, and leaving no heir, his library was then purchased for the prince, Henry could not have reached his fifteenth year; this manuscript was evidently composed earlier: so that the latest anecdotes could not have occurred beyond his thirteenth or fourteenth year—a time of life, when few children can furnish a curious miscellany about themselves.

The writer set down every little circumstance he considered worth noticing, as it occurred. I shall attempt a sort of arrangement of the most interesting, to show, by an unity of the facts, the characteristic touches of the mind and dispositions of the princely boy.

Prince Henry in his childhood rarely wept, and endured pain without a groan. When a boy wrestled with him in earnest, and threw him, he was not "seen to whine or weep at the hurt." His sense of justice was early; for when his play-

\* Dr. Birch's Life of this Prince.

† Harleian MS. 6391.



mate, the little Earl of Mar, ill-treated one of his pages, Henry reproved his puerile friend: "I love you because you are my lord's son and my cousin; but, if you be not better conditioned, I will love such an one better," naming the child that had complained of him.

The first time he went to the town of Stirling to meet the king, observing without the gate of the town a stack of corn, it fancifully struck him with the shape of the top he used to play with: and the child exclaimed, "That's a good top." "Why do you not then play with it?" he was answered, "Set you it up for me, and I will play with it." This is just the fancy which we might expect in a lively child, with a shrewdness in the retort, above its years.

His martial character was perpetually discovering itself. When asked what instrument he liked best? he answered "a trumpet." We are told that none could dance with more grace, but that he never delighted in dancing; while he performed his heroidal exercises with pride and delight, more particularly when before the king, the constable of Castile, and other ambassadors. He was instructed by his master to handle and toss the pike, to march and hold himself in an affected style of stateliness, according to the martinets of those days; but he soon rejected such petty and artificial fashions; yet to show that this dislike arose from no want of skill in a trifling accomplishment, he would sometimes resume it only to laugh at it, and instantly return to his own natural demeanor. On one of these occasions one of these martinets observing that they could never be good soldiers unless they always kept true order and measure in marching, "What then must they do," cried Henry, "when they wade through a swift-running water?" In all things freedom of action from his own native impulse he preferred to the settled rules of his teachers; and when his physician told him that he rode too fast, he replied, "Must I ride by rules of physic?" When he was eating a cold capon in cold weather, the physician told him that that was not meat for the weather. "You may see, doctor," said Henry, "that my cook is no astronomer." And when the same physician observing him eat cold and hot meat together, protested against it, "I cannot mind that now," said the royal boy facetiously, "though they should have run at tilt together in my belly."

His national affections were strong. When one reported to Henry that the King of France had said that his bastard, as well as the bastard of Normandy, might conquer England,—the princely boy exclaimed, "I'll to cuffs with him, if he go about any such means."—"There was a dish of jelly before the prince in the form of a crown, with three lilies; and a kind of buffoon, whom the prince used to banter, said to the prince that that dish was worth a crown. "Ay!" exclaimed the future English hero, "I would I had that crown!"—"It would be a great dish," rejoined the buffoon. "How can that be," replied the prince, "since you value it but a crown?"—"When James I. asked him whether he loved Englishmen or Frenchmen better, he replied, "Englishmen, because he was of kindred to more noble persons of England than of France;" and when the king inquired whether he loved the

English or Germans better? he replied, the English; on which the king observing that his mother was a German, the prince replied, "Sir, you have the wit thereof." A southern speech, adds the writer, which is as much as to say you are the cause thereof.

Born in Scotland, and heir to the crown of England at a time when the mutual jealousies of the two nations were running so high, the boy often had occasion to express the unity of affection, which was really in his heart. Being questioned by a nobleman, whether, after his father, he had rather be king of England, or Scotland? he asked, "which of them was best?" being answered, that it was England, "Then," said the Scottish-born prince, "would I have both!" And once in reading this verse in Virgil,

*Tros Tyriusve mihi nullo discrimine agetur,*

the boy said he would make use of that verse for himself, with a slight alteration, thus—

*"Anglus Scotusve mihi nullo discrimine agetur."*

He was careful to keep alive the same feeling in another part of the British dominions, and the young prince appears to have been regarded with great affection by the Welsh; for when once the prince asked a gentleman at what mark he should shoot? the courtier pointed with levity at a Welshman who was present. "Will you see then," said the princely boy, "how I will shoot at Welshmen?" Turning his back from him, the prince shot his arrow in the air.—When a Welshman, who had taken a large carouse, in the fulness of his heart and his head, said in the presence of the king, that the prince should have 40,000 Welshmen to wait upon him, against any king in Christendom; the king, not a little jealous, hastily inquired, "To do what?" the little prince turned away the momentary alarm by his facetiousness,—"*To cut off the heads of 40,000 leeks.*"

His bold and martial character was discoverable in minute circumstances like these. Eating in the king's presence a dish of milk, the king asked him why he ate so much child's meat? "Sir, it is also man's meat," Henry replied;—and immediately after having fed heartily on a partridge, the king observed, that that meat would make him a coward, according to the prevalent notions of the age respecting diet; to which the young prince replied, "Though it be but a cowardly fowl, it shall not make me a coward."—Once taking strawberries with two spoons, when one might have sufficed, our infant Mars gaily exclaimed, "The one I use as a rapier, and the other as a dagger."

Adam Newton appears to have filled his office as preceptor with no servility to the capricious fancies of the princely boy. Desirous, however, of cherishing the generous spirit and playful humour of Henry, his tutor encouraged a freedom of jesting with him, which appears to have been carried at times to a degree of momentary irritability on the side of the tutor, by the keen humour of the boy. While the royal pupil held his master in equal reverence and affection, the gaiety of his temper sometimes twined the equability or the gravity of the preceptor. When Newton, wishing to set an example to the prince

in heroic exercises, one day practised the pike, and tossing it with such little skill as to have failed in the attempt, the young prince telling him of his failure, Newton obviously lost his temper, observing, that "to find fault was an evil humour." "Master, I take the humour of you." "It becomes not a prince," observed Newton. "Then," retorted the young prince, "doth it worse become a prince's master!"—Some of these harmless bickerings are amusing. When his tutor, playing at shuffle-board with the prince, blamed him for changing so often, and taking up a piece, threw it on the board, and missed his aim, the prince smilingly exclaimed, "Well thrown, master;" on which the tutor, a little vexed, said "he would not strive with a prince at shuffle-board." Henry observed, "Yet you gowmsmen should be best at such exercises, which are not meet for men who are stirring." The tutor, a little irritated, said, "I am meet for whipping of boys." "You vaunt then," retorted the prince, "that which a ploughman or cart-driver can do better than you." "I can do more," said the tutor, "for I can govern foolish children." On which the prince, who, in his respect for his tutor, did not care to carry the jest farther, rose from table, and in a low voice to those near him said, "He had need be a wise man that could do that."—Newton was sometimes severe in his chastisements; for when the prince was playing at goff, and having warned his tutor who was standing by in conversation that he was going to strike the ball, and having lifted up the goff-club, some one observing, "Beware, sir, that you hit not Mr. Newton!" the prince drew back the club, but smilingly observed, "Had I done so, I had but paid my debts."—At another time, when he was amusing himself with the sports of a child, his tutor wishing to draw him to more manly exercises, amongst other things, said to him in good humour, "God send you a wise wife!" "That she may govern you and me!" said the prince. The tutor observed, that "he had one of his own;" the prince replied, "But mine, if I have one, would govern your wife, and by that means would govern both you and me."—Henry, at this early age, excelled in a quickness of reply, combined with reflection, which marks the precocity of his intellect. His tutor having laid a wager with the prince that he could not refrain from standing with his back to the fire, and seeing him forget himself once or twice, standing in that posture, the tutor said, "Sir, the wager is won; you have failed twice." "Master," replied Henry, "Saint Peter's cock crew thrice."—A musician having played a voluntary in his presence, was requested to play the same again. "I could not for the kingdom of Spain," said the musician, "for this were harder than for a preacher to repeat word by word a sermon that he had not learned by rote." A clergyman standing by, observed that he thought a preacher might do that: "Perhaps," rejoined the young prince, "for a bishopric!"

The natural facetiousness of his temper appears frequently in the good humour with which the little prince was accustomed to treat his domestics. He had two of opposite characters, who were frequently set by the ears for the sake of the sport; the one, Murray, nicknamed "the tailor,"

loved his liquor; and the other was a stout "trencherman." The king desired the prince to put an end to these brawls, and to make the men agree, and that the agreement should be written and subscribed by both. "Then," said the prince, "must the drunken tailor subscribe it with chalk, for he cannot write his name, and then I will make them agree upon this condition—that the trencherman shall go into the cellar and drink with Will Murray, and Will Murray shall make a great wallet for the trencherman to carry his victuals in."—One of his servants having cut the prince's finger, and sucked out the blood with his mouth, that it might heal the more easily, the young prince, who expressed no displeasure at the accident, said to him pleasantly, "If, which God forbid! my father, myself, and the rest of his kindred should fail, you might claim the crown, for you have now in you the blood royal."—Our little prince once resolved on a hearty game of play, and for this purpose only admitted his young gentlemen, and excluded the men: it happened that an old servant, not aware of the injunction, entered the apartment, on which the prince told him he might play too; and when the prince was asked why he admitted this old man rather than the other men, he rejoined, "Because he had a right to be of their number, for *Senex bis puer*."

Nor was Henry susceptible of gross flattery, for when once he wore white shoes, and one said that he longed to kiss his foot, the prince said to the fawning courtier, "Sir, I am not the pope;" the other replied that he would not kiss the pope's foot, except it were to bite off his great toe. The prince gravely rejoined—"At Rome you would be glad to kiss his foot, and forget the rest."

It was then the mode, when the king or the prince travelled, to sleep with their suite at the houses of the nobility; and the loyalty and zeal of the host were usually displayed in the reception given to the royal guest. It happened that in one of these excursions the prince's servants complained that they had been obliged to go to bed supperless, through the pinching parsimony of the house, which the little prince at the time of hearing seemed to take no great notice of. The next morning the lady of the house coming to pay her respects to him, she found him turning over a volume that had many pictures in it; one of which was a painting of a company sitting at a banquet: this he showed her. "I invite you, madam, to a feast." "To what feast?" she asked. "To this feast," said the boy. "What, would your highness give me but a painted feast?" Fixing his eye on her, he said, "No better, madam, is found in this house." There was a delicacy and greatness of spirit in this ingenuous reprimand, far excelling the wit of a child.

According to this anecdote-writer, it appears that James I. probably did not delight in the martial dispositions of his son, whose habits and opinions were, in all respects, forming themselves opposite to his own tranquil and literary character. The writer says, that "his majesty, with the tokens of love to him, would sometimes interlace sharp speeches, and other demonstrations of fatherly severity." Henry, who however lived,

though he died early, to become a patron of ingenious men, and a lover of genius, was himself at least as much enamoured of the pike as of the pen. The king, to rouse him to study, told him, that if he did not apply more diligently to his book, his brother, duke Charles, who seemed already attached to study, would prove more able for government and for the cabinet, and that himself would be only fit for field-exercises and military affairs. To his father, the little prince made no reply: but when his tutor one day reminded him of what his father had said, to stimulate our young prince to literary diligence, Henry asked, whether he thought his brother would prove so good a scholar? His tutor replied, that he was likely to prove so. "Then," rejoined our little prince, "will I make Charles archbishop of Canterbury."

Our Henry was devoutly pious, and rigid in never permitting before him any licentious language or manners. It is well known that James I. had a habit of swearing,—innocent expletives in conversation, which, in truth, only expressed the warmth of his feelings; but in that age, when Puritanism had already possessed half the nation, an oath was considered as nothing short of blasphemy. Henry once made a keen allusion to this verbal frailty of his father's; for when he was told that some hawks were to be sent to him, but it was thought that the king would intercept some of them, he replied, "He may do as he pleases, for he shall not be put to the oath for the matter." The king once asking him what were the best verses he had learned in the first book of Virgil, Henry answered, These:

Rex erat Æneās nobis, quo justior alter  
Nec pietate fuit, nec bello major et armis.

Such are a few of the puerile anecdotes of a prince who died in early youth, gleaned from a contemporary manuscript, by an eye and ear witness. They are trifles, but trifles consecrated by his name. They are genuine; and the philosopher knows how to value the indications of a great and heroic character. There are among them some, which may occasion an inattentive reader to forget that they are all the speeches and the actions of a child.

#### THE DIARY OF A MASTER OF THE CEREMONIES.

Of court-etiquette, few are acquainted with the mysteries, and still fewer have lost themselves in its labyrinth of forms. Whence its origin? Perhaps from those grave and courtly Italians, who, in their petty pompous courts, made the whole business of their effeminate days consist in *punctilios*; and, wanting realities to keep themselves alive, affected the mere shadows of life and action, in a world of these mockeries of state. It suited well the genius of a people who boasted of elementary works to teach how affronts were to be given, and how to be taken; and who had some reason to pride themselves in producing the *CORTEGIANO* of Castiglione, and the *GALATEO* of Della Casa. They carried this refining temper into the most trivial circumstances, when a court

was to be the theatre and monarchs and their representatives the actors. Precedence, and other honorary discriminations, establish the useful distinctions of ranks, and of individuals; but their minuter court forms, subtilised by Italian conceits, with an erudition of precedents, and a logic of nice distinctions, imparted a mock dignity of science to the solemn fopperies of a master of the ceremonies, who exhausted all the faculties of his soul on the equiponderance of the first place of inferior degree with the last of a superior; who turned into a political contest the placing of a chair and a stool; made a reception at the stairs' head, or at the door, raise a clash between two rival nations; a visit out of time require a negotiation of three months; or an awkward invitation produce a sudden fit of sickness; while many a rising antagonist, in the formidable shapes of ambassadors, were ready to despatch a courier to their courts, for the omission, or neglect, of a single *punctilio*. The pride of nations, in pacific times, has only these means to maintain their jealousy of power: yet should not the people be grateful to the sovereign who confines his campaigns to his drawing-room; whose field-marshal is a tripping master of the ceremonies; whose stratagems are only to save the inviolability of court-etiquette; and whose battles of peace are only for precedence?

When the Earls of Holland and Carlisle, our ambassadors-extraordinary to the court of France in 1624, were at Paris, to treat of the marriage of Charles with Henrietta, and to join in a league against Spain, before they showed their propositions, they were desirous of ascertaining in what manner Cardinal Richelieu would receive them. The Marquis of Ville-aux-Clers was employed in this negotiation, which appeared at least as important as the marriage and the league. He brought for answer, that the cardinal would receive them as he did the ambassadors of the Emperor and the King of Spain; that he could not give them the right-hand in his own house, because he never honoured in this way those ambassadors; but that, in reconducting them out of his room, he would go farther than he was accustomed to do, provided that they would permit him to cover this unusual proceeding with a pretext, that the others might not draw any consequences from it in their favour. Our ambassadors did not disapprove of this expedient, but they begged time to receive the instructions of his majesty. As this would create a considerable delay, they proposed another, which would set at rest, for the moment, the *punctilio*. They observed, that if the cardinal would feign himself sick, they would go to see him: on which the cardinal immediately went to bed, and an interview, so important to both nations, took place, and articles of great difficulty were discussed, by the cardinal's bedside! When the Nuncio Spada would have made the cardinal jealous of the pretensions of the English ambassadors, and reproached him with yielding his precedence to them, the cardinal denied this. "I never go before them, it is true, but likewise I never accompany them; I wait for them only in the chamber of audience, either seated in the most honourable place, or standing, till the table is ready: I am always the first to speak, and the first

to be seated; and besides I have never chosen to return their visit, which has made the Earl of Carlisle so outrageous."\*

Such was the ludicrous gravity of those court-etiquettes, or *punctilios*, combined with political consequences, of which I am now to exhibit a picture.

When James I. ascended the throne of his united kingdoms, and promised himself and the world long halcyon days of peace, foreign princes, and a long train of ambassadors from every European power, resorted to the English court. The pacific monarch, in emulation of an office which already existed in the courts of Europe, created that of MASTER OF THE CEREMONIES, after the mode of France, observes Roger Coke.† This was now found necessary to preserve the state, and allay the perpetual jealousies of the representatives of their sovereigns. The first officer was Sir Lewis Lewknor,‡ with an assistant, Sir John Finett, who, at length, succeeded him under Charles I., and seems to have been more amply blest with the genius of the place; his soul doted on the honour of the office; and in that age of peace and of ceremony, we may be astonished at the subtlety of his inventive shifts and contrivances, in quieting that school of angry and rigid boys whom he had under his care—the ambassadors of Europe!

Sir John Finett, like a man of genius, in office, and living too in an age of diaries, has not resisted the pleasant labour of perpetuating his own narrative.‡ He has told every circumstance with a chronological exactitude, which passed in his province as master of the ceremonies; and when we consider that he was a busy actor amidst the whole diplomatic corps, we shall not be surprised by discovering, in this small volume of great curiosity, a vein of secret and authentic history; it throws a new light on many important events, in which the historians of the times are deficient, who had not the knowledge of this assiduous observer. But my present purpose is not to treat Sir John with all the ceremonious *punctilios*, of which he was himself the arbiter; nor to quote him on grave subjects, which future historians may well do.

This volume contains the ruptures of a morning,

\* La Vie de Card. Richelieu, anonymous, but written by J. Le Clerc, 1695, vol. I. p. 116—125.

† "A Detection of the Court and State of England," vol. i. p. 13.

‡ Stowe's Annals, p. 824.

§ I give the title of this rare volume, "Finetti Philoxenis: Some choice observations of Sir John Finett, Knight, and master of the ceremonies to the two last kings; touching the reception and precedence, the treatment and audience, the punctilios and contests of foreign ambassadors in England. *Legati ligant Mundum*. 1656." This very curious diary was published after the author's death, by his friend James Howell, the well-known writer; and Oldys, whose literary curiosity scarcely anything in our domestic literature has escaped, has analysed the volume with his accustomed care. He mentions that there was a manuscript in being, more full than the one published; of which I have not been able to learn further.—*British Librarian*, p. 163.

and the peace-makings of an evening; sometimes it tells of "a clash between the Savoy and Florence ambassadors for precedence;" now of "questions betwixt the Imperial and Venetian ambassadors, concerning titles and visits," how they were to address one another, and who was to pay the first visit!—then "the Frenchman takes exceptions about placing." This historian of the levee now records, "that the French ambassador gets ground of the Spanish;" but soon after, so eventful were these drawing-room politics, that a day of festival has passed away in suspense, while a privy council has been hastily summoned, to inquire why the French ambassador had "a deflection of rheum in his teeth, besides a fit of the ague," although he hoped to be present at the same festival next year! or being invited to a masque, declared "his stomach would not agree with cold meats;" "thereby pointing" (shrewdly observes Sir John) "at the invitation and presence of the Spanish ambassador, who, at the masque the Christmas before, had appeared in the first place."

Sometimes we discover our master of the ceremonies disentangling himself, and the lord chamberlain, from the most provoking perplexities, by a clever and civil lie. Thus it happened, when the Muscovite ambassador would not yield precedence to the French nor Spaniard. On this occasion, Sir John, at his wits' end, contrived an obscure situation, in which the Russ imagined he was highly honoured, as there he enjoyed a full sight of the king's face, though he could see nothing of the entertainment itself; while the other ambassadors were so kind as "not to take exception," not caring about the Russian, from the remoteness of his country, and the little interest that court then had in Europe! But Sir John displayed even a bolder invention when the Muscovite, at his reception at Whitehall, complained that only one lord was in waiting at the stairs-head, while no one had met him in the courtyard. Sir John assured him that in England it was considered a greater honour to be received by one lord than by two!

Sir John discovered all his acumen in the solemn investigation of "Which was the upper end of the table?" Arguments and inferences were deduced from precedents quoted; but as precedents sometimes look contrary ways, this affair might still have remained *sub judice*, had not Sir John oracularly pronounced that "in spite of the chimneys in England, where the best man sits, is that end of the table." Sir John, indeed, would often take the most enlarged view of things; as when the Spanish ambassador, after hunting with the king at Theobalds, dined with his majesty in the privy-chamber, his son Don Antonio dined in the council-chamber with some of the king's attendants. Don Antonio seated himself on a stool at the end of the table. "One of the gentlemen-ushers took exception at this, being, he said, irregular and unusual, that place being ever wont to be reserved empty for state!" In a word, no person in the world was ever to sit on that stool; but Sir John, holding a conference, before he chose to disturb the Spanish grandee, finally determined that "this was the superstition of a gentleman-usher, and it was therefore neglected." Thus Sir John could, at a critical moment, exert a more

liberal spirit, and risk an empty stool against a little ease and quiet; which were no common occurrences with that martyr of state, a master of ceremonies!

But Sir John—to me he is so entertaining a personage, that I do not care to get rid of him—had to overcome difficulties which stretched his fine genius on tenter-hooks. Once, rarely did the like unlucky accident happen to the wary master of the ceremonies, did Sir John exceed the civility of his instructions, or rather his half-instructions. Being sent to invite the Dutch ambassador, and the States commissioners, then a young and new government, to the ceremonies of St. George's day, they inquired whether they should have the same respect paid to them as other ambassadors. The bland Sir John, out of the milkiness of his blood, said he doubted it not. As soon, however, as he returned to the lord chamberlain, he discovered that he had been sought for up and down, to stop the invitation. The lord chamberlain said, Sir John had exceeded his commission, if he had invited the Dutchmen "to stand in the closet of the queen's side; because the Spanish ambassador would never endure them so near him, where there was but a thin wainscot board between, and a window which might be opened!" Sir John said gently, he had done no otherwise than he had been desired; which, however, the lord chamberlain, in part, denied, (cautious and civil) "and I was not so unmanly as to contest against," (supple, but uneasy!) This affair ended miserably for the poor Dutchmen. Those new republicans were then regarded with the most jealous contempt by all the ambassadors, and were just venturing on their first dancing-steps, to move among crowned heads. The Dutch now resolved not to be present; declaring they had just received an *urgent invitation*, from the Earl of Exeter, to dine at Wimbledon. A piece of *supercherie* to save appearances; probably the happy contrivance of the combined geniuses of the lord chamberlain and the master of the ceremonies.

I will now exhibit some curious details from these archives of fantastical state, and paint a courtly world, where politics and civility seem to have been at perpetual variance.

When the Palatine arrived in England to marry Elizabeth, the only daughter of James the First, "the feasting and jollity" of the court were interrupted by the discontent of the archduke's ambassador, of which these were the material points:

Sir John waited on him, to honour with his presence the solemnity on the second or third days, either to dinner or supper, or both.

The archduke's ambassador paused: with a troubled countenance inquiring whether the Spanish ambassador was invited. "I answered, answerable to my instructions in case of such demand, that he was sick, and could not be there. He was yesterday, quoth he, so well, as that the offer might have very well been made him, and perhaps accepted."

To this, Sir John replied, that the French had Venetian ambassadors holding between them one course of correspondence, and the Spanish and the archduke's another, their invitations had been usually joint.

This the archduke's ambassador denied; and affirmed, that they had been separately invited to masques, &c., but he had never;—that France had always yielded precedence to the archduke's predecessors, when they were but Dukes of Burgundy, of which he was ready to produce "ancient proofs;" and that Venice was a mean republic, a sort of burghers, and a handful of territory, compared to his monarchical sovereignty;—and to all this he added, that the Venetian bragged of the frequent favours he had received.

Sir John returns in great distress to the lord chamberlain and his majesty. A solemn declaration is drawn up, in which James I. most gravely laments that the archduke's ambassador has taken this offence; but his majesty offers these most cogent arguments in his own favour: that the Venetian had announced to his majesty, that his republic had ordered his men new liveries on the occasion, an honour, he adds, not usual with princes—the Spanish ambassador, not finding himself well for the first day (because, by the way, he did not care to dispute precedence with the Frenchman), his majesty conceiving that the solemnity of the marriage being one continued act through divers days, it admitted neither *prius* nor *posterior*; and then James proves too much, by boldly asserting, that the last day should be taken for the *greatest day*! As in other cases, for instance, in that of Christmas, where Twelfth-day, the last day, is held as the greatest.

But the French and Venetian ambassadors, so envied by the Spanish and the archduke's, were themselves not less chary, and crustily fastidious. The insolent Frenchman first attempted to take precedence of the Prince of Wales; and the Venetian stood upon this point, that they should sit on chairs, though the prince had but a stool; and, particularly, that the carver should not stand before him! "But," adds Sir John, "neither of them prevailed in their reasonless pretences."

Nor was it peaceable even at the nuptial dinner, which closed with the following catastrophe of etiquette:

Sir John having ushered among the countesses the lady of the French ambassador, he left her to the ranging of the lord chamberlain, who ordered she should be placed at the table next beneath the countesses, and above the baronesses. But lo! "The Viscountess of Effingham standing to her *woman's right*, and possessed already of her proper place (as she called it), would not remove lower, so *held the hand* of the ambassatress, till after dinner, when the French ambassador, informed of the difference and opposition, called out for his wife's coach!" With great trouble, the French lady was persuaded to stay, the Countess of Kildare, and the Viscountess of Haddington, making no scruple of yielding their places. Sir John, unbending his gravity, facetiously adds, "The Lady of Effingham, in the interim, forbearing (with rather too much than too little stomach) both her supper and her company." This spoilt child of quality, tugging at the French ambassatress to keep her down, mortified to be seated at the side of the Frenchwoman that day, frowning and frowned on, and going supperless to bed, passed the wedding-day of the Palatine

and Princess Elizabeth, like a cross girl on a form.

One of the most subtle of these men of *punctilio*, and the most troublesome, was the Venetian ambassador; for it was his particular aptitude to find fault, and pick out jealousies among all the others of his body.

On the marriage of the Earl of Somerset, the Venetian was invited to the masque, but not the dinner, as last year the reverse had occurred. The Frenchman, who drew always with the Venetian, at this moment chose to act by himself on the watch of precedence, jealous of the Spaniard newly arrived. When invited, he inquired if the Spanish ambassador was to be there? and humbly beseeched his majesty to be excused, from indisposition. We shall now see Sir John put into the most lively action, by the subtle Venetian.

"I was scarcely back at court with the French ambassador's answer, when I was told that a gentleman from the Venetian ambassador had been to seek me; who, having at last found me, said that his lord desired me, that if ever I would do him favour, I would take the pains to come to him instantly. I, winding the cause to be some new buzz gotten into his brain, from some intelligence he had from the French of that morning's proceeding, excused my present coming, that I might take further instructions from the lord chamberlain; wherewith, as soon as I was sufficiently armed, I went to the Venetian."

But the Venetian would not confer with Sir John, though he sent for him in such a hurry, except in presence of his own secretary. Then the Venetian desired Sir John to repeat the words of his invitation, and those also of his own answer! which poor Sir John actually did! For he adds, "I yielded, but not without discovering my insatisfaction to be so peremptorily pressed on, as if he had meant to trip me."

The Venetian having thus compelled Sir John to con over both invitation and answer, gravely complimented him on his correctness to a tittle! Yet still was the Venetian not in less trouble: and now he confessed that the king had given a formal invitation to the French ambassador,—and not to him!

This was a new stage in this important negotiation: it tried all the diplomatic sagacity of Sir John, to extract a discovery; and which was, that the Frenchman had, indeed, conveyed the intelligence secretly to the Venetian.

Sir John now acknowledged that he had suspected as much when he received the message, and not to be taken by surprise, he had come prepared with a long apology, ending, for peace sake, with the same formal invitation for the Venetian. Now the Venetian insisted again that Sir John should deliver the invitation in the same precise words as it had been given to the Frenchman. Sir John, with his never-failing courtly docility, performed it to a syllable. Whether both parties during all these proceedings could avoid moving a risible muscle at one another, our grave authority records not.

The Venetian's final answer seemed now perfectly satisfactory, declaring he would not excuse his absence as the Frenchman had, on the most frivolous pretence; and further, he expressed his

high satisfaction with last year's substantial testimony of the royal favour, in the public honours conferred on him, and regretted that the quiet of his majesty should be so frequently disturbed by these *punctilios*, about invitations, which so often "over-thronged his guests at the feast."

Sir John now imagined that all was happily concluded, and was retiring with the sweetness of a dove, and the quietness of a mouse, to fly to the lord chamberlain,—when behold the Venetian would not relinquish his hold, but turned on him "with the reading of another scruple, *et hinc ille lachrymæ!* asking whether the archduke's ambassador was also invited?" Poor Sir John, to keep himself clear "from categorical asseverations," declared "he could not resolve him." Then the Venetian observed, "Sir John was dissembling! and he hoped and imagined that Sir John had in his instructions, that he was first to have gone to him (the Venetian), and on his return to the archduke's ambassador." Matters now threatened to be as irreconcilable as ever, for it seems the Venetian was standing on the point of precedence with the archduke's ambassador. The political Sir John, wishing to gratify the Venetian at no expense, adds, "he thought it ill manners to mar a belief of an ambassador's making,"—and so allowed him to think that he had been invited before the archduke's ambassador!

This Venetian proved himself to be, to the great torment of Sir John, a stupendous genius in his own way; ever on the watch to be treated *al paro di teste coronate*—equal with crowned heads; and, when at a tilt, refused being placed among the ambassadors of Savoy and the States-general, &c., while the Spanish and French ambassadors were seated alone on the opposite side. The Venetian declared that this would be a diminution of his quality; *the first place of an inferior degree being ever held worse than the last of a superior.* This refined observation delighted Sir John, who dignifies it as an axiom, yet afterwards came to doubt it with a *sed de hoc quære*—query this! If it be true in politics, it is not so in common sense according to the proverbs of both nations; for the honest English declares, that "Better be the head of the yeomanry than the tail of the gentry;" while the subtle Italian has it, "*E meglio esser testa di Luccio, che coda di Sturione.*" "better be the head of a pike than the tail of a sturgeon." But before we quit Sir John, let us hear him in his own words, reasoning with that fine critical tact, which he undoubtedly possessed, on right and left hands, but reasoning with infinite modesty as well as genius. Hear this sage of *punctilios*, this philosopher of courtesies.

"The AXIOM before delivered by the Venetian ambassador was judged, upon discourse I had with some of understanding, to be of value in a distinct company, but might be otherwise in a joint assembly!" And then Sir John, like a philosophical historian, explores some great public event—"As at the conclusion of the peace at Vervins (the only part of the peace he cared about), the French and Spanish meeting, contended for precedence—who should sit at the right hand of the pope's legate: an expedient was found, of sending into France for the pope's nuncio residing there, who, seated at the right hand of the said legate (the legate himself

sitting at the table's end), the French ambassador being offered the choice of the next place, he took that at the legate's left hand, leaving the second at the right hand to the Spanish, who, taking it, persuaded himself to have the better of it; *sed de hoc quære*." How modestly, yet how shrewdly insinuated!

So much, if not too much, of the Diary of a Master of the Ceremonies; where the important personages strangely contrast with the frivolity and foppery of their actions.

By this work it appears that all foreign ambassadors were entirely entertained, for their diet, lodgings, coaches, with all their train, at the cost of the English monarch, and on their departure received customary presents of considerable value; from 1000 to 5000 ounces of gilt plate; and in more cases than one, the meanest complaints were made by the ambassadors, about short allowances. That the foreign ambassadors in return made presents to the masters of the ceremonies, from thirty to fifty "pieces," or in plate or jewel; and some so grudgingly, that Sir John Finett often vents his indignation, and commemorates the indignity. As thus,—on one of the Spanish ambassadors-extraordinary waiting at Deal for three days, Sir John, "expecting the wind with the patience of an hungry entertainment from a close-handed ambassador, as his present to me at his parting from Dover being but an old gilt livery pot, that had lost his fellow, not worth above twelve pounds, accompanied with two pair of Spanish gloves to make it almost thirteen, to my shame and his." When he left this scurvy ambassador-extraordinary to his fate aboard the ship, he exults that "the cross-winds held him in the Downs almost a seven-night before they would blow him over."

From this mode of receiving ambassadors, two inconveniences resulted; their perpetual jars of *punctilios*, and their singular intrigues to obtain precedence, which so completely harassed the patience of the most pacific sovereign, that James was compelled to make great alterations in his domestic comforts, and was perpetually embroiled in the most ridiculous contests. At length Charles I. perceived the great charge of these embassies, ordinary and extraordinary, often on frivolous pretences; and with an empty treasury, and an uncompleting parliament, he grew less anxious for such ruinous honours.\* He gave notice to foreign

ambassadors, that he should not any more "defray their diet, nor provide coaches for them, &c." "This frugal purpose" cost Sir John many alterations, who seems to view it as the glory of the British monarch being on the wane. The unsettled state of Charles was appearing in 1636, by the querulous narrative of the master of the ceremonies; the etiquettes of the court were disturbed by the erratic course of its great star; and the master of the ceremonies was reduced to keep blank letters to superscribe, and address to any nobleman who was to be found, from the absence of the great officers of state. On this occasion the ambassador of the Duke of Mantua, who had long desired his parting audience, when the king objected to the unfitness of the place he was then in, replied, that "if it were under a tree, it should be to him as a palace."

Yet although we smile at this science of etiquette and these rigid forms of ceremony, when they were altogether discarded, a great statesman lamented them, and found the inconvenience and mischief in the political consequences which followed their neglect. Charles II., who was no admirer of these regulated formalities of court-etiquette, seems to have broken up the pomp and pride of the former master of the ceremonies; and the grave and great chancellor of human nature, as Warburton calls Clarendon, censured and felt all the inconveniences of this open intercourse of an ambassador with the king. Thus he observed in the case of the Spanish ambassador, who, he writes, "took the advantage of the licence of the court, where no rules or formalities were yet established (and to which the king himself was not enough inclined), but all doors open to all persons; which the ambassador finding, he made himself a domestic, came to the king at all hours, and spake to him when, and as long as he would without any ceremony, or desiring an audience according to the old custom; but came into the bed-chamber while the king was dressing himself, and mingled in all discourses with the same freedom he would use in his own. And from this never-heard-of licence, introduced by the French and the Spaniard at this time, without any dislike in the king, though not permitted in any court in Christendom, many inconveniences and mischiefs broke in, which could never after be shut out."\*

\* Charles I. had, however, adopted them, and long preserved the stateliness of his court with foreign powers, as appears by these extracts from manuscript letters of the time:

Mr. Mead writes to Sir M. Stuteville, July 25, 1629—

"His Majesty was wont to answer the French ambassador in his own language; now he speaks in English, and by an interpreter. And so doth Sir Thomas Edmondes to the French king, contrary to the ancient custom: so that altho' of late we have not equalled them in arms, yet now we shall equal them in ceremonies."

Oct. 31, 1628.

"This day fortnight the States' ambassador going to visit my lord treasurer about some business, whereas his lordship was wont always to bring

#### DIARIES—MORAL, HISTORICAL, AND CRITICAL.

We converse with the absent by letters, and with ourselves by diaries; but vanity is more gratified by dedicating its time to the little labours which have a chance of immediate notice and may circulate from hand to hand, than by the honest pages of a volume reserved only for solitary con-

them but to the stairs-head, he then, after a great deal of courteous resistance on the ambassador's part, attended him through the hall and courtyard, even to the very boot of his coach."

Sloane MSS. 4178.

\* Clarendon's Life, vol. II. p. 160.

temptation; or to be a future relic of ourselves, when we shall no more hear of ourselves.

Marcus Antoninus's celebrated work entitled *Τὰς εἰς αὐτὸν, Of the things which concern himself*, would be a good definition of the use and purpose of a diary. Shaftesbury calls a diary, "A Fault-book," intended for self-correction; and a Colonel Harwood in the reign of Charles I. kept a diary, which, in the spirit of the times, he entitled, "Slips, Infirmities, and Passages of Providence." Such a diary is a moral instrument, should the writer exercise it on himself, and on all around him. Men then wrote folios concerning themselves; and it sometimes happened, as proved by many, which I have examined in manuscript, that often writing in retirement they would write when they had nothing to write.

Diaries must be out of date in a lounging age; although I have myself known several who have continued the practice with pleasure and utility. One of our old writers quaintly observes, that "the ancients used to take their stomach-pill of self-examination every night. Some used little books, or tablets, which they tied at their girdles, in which they kept a memorial of what they did, against their night-reckoning." We know that Titus, the delight of mankind as he has been called, kept a diary of all his actions, and when at night he found upon examination that he had performed nothing memorable, he would exclaim, "*Amici! diem perdidimus!*" Friends! we have lost a day!

Among our own countrymen, in times more favourable for a concentrated mind than in this age of scattered thoughts, and of the fragments of genius, the custom long prevailed; and we, their posterity, are still reaping the benefit of their lonely hours, and diurnal records. It is always pleasing to recollect the name of Alfred, and we have deeply to regret the loss of a manual which this monarch, so strict a manager of his time, yet found leisure to pursue: it would have interested us more even than his translations, which have come down to us. Alfred carried in his bosom memorandum leaves, in which he made collections from his studies, and took so much pleasure in the frequent examination of this journal, that he called it his *hand-book*, because, says Spelman, day and night he ever had it in hand with him. This manual, as my learned friend Mr. Turner, in his elaborate and philosophical Life of Alfred, has shown by some curious extracts from Malmesbury, was the repository of his own occasional literary reflections. An association of ideas connects two other of our illustrious princes with Alfred.

Prince Henry, the son of James I., our English Marcellus, who was wept by all the Muses, and mourned by all the brave in Britain, devoted a great portion of his time to literary intercourse; and the finest geniuses of the age addressed their works to him, and wrote several at the prince's suggestion: Dallington, in the preface to his curious "*Aphorisms, Civil and Militarie*," has described Prince Henry's domestic life: "Myself," says he, "the unblest of many in that academy, for so was his family, had this *special employment for his proper use*, which he pleased favourably to entertain, and often to read over."

The diary of Edward VI., written with his own hand, conveys a notion of that precocity of intellect, in that early educated prince, which would not suffer his infirm health to relax in his royal duties. This prince was solemnly struck with the feeling that he was not seated on a throne to be a trifler or a sensualist; and this simplicity of mind is very remarkable in the entries of his diary; where, on one occasion, to remind himself of the causes of his secret proffer of friendship to aid the Emperor of Germany with men against the Turk, and to keep it at present secret from the French court, the young monarch inserts, "This was done on intent to get some friends. The reasonings be in my desk." So zealous was he to have before him a state of public affairs, that often in the middle of the month he recalls to mind passages which he had omitted in the beginning: what was done every day of moment, he retired into his study to set down.—Even James II. wrote with his own hand the daily occurrences of his times, his reflections and conjectures; and bequeathed us better materials for history than "perhaps any sovereign prince has left behind him." Adversity had schooled him into reflection, and softened into humanity a spirit of bigotry; and it is something in his favour, that after his abdication he collected his thoughts, and mortified himself by the penance of a diary.—Could a Clive or a Cromwell have composed one? Neither of these men could suffer solitude and darkness; they started at their casual recollections—what would they have done, had memory marshalled their crimes, and arranged them in the terrors of chronology?

When the national character retained more originality and individuality than our monotonous habits now admit, our later ancestors displayed a love of application, which was a source of happiness, quite lost to us. Till the middle of the last century, they were as great economists of their time as of their estates; and life with them was not one hurried, yet tedious festival. Living more within themselves, more separated, they were therefore more original in their prejudices, their principles, and in the constitution of their minds. They resided more on their estates, and the metropolis was usually resigned to the men of trade in their Royal Exchange, and the preferment-hunters, among the back-stairs at Whitehall. Lord Clarendon tells us in his "*Life*" that his grandfather in James the First's time had never been in London after the death of Elizabeth, though he lived thirty years afterwards; and his wife, to whom he had been married forty years, had never once visited the metropolis. On this fact he makes a curious observation; "The wisdom and frugality of that time being such, that few gentlemen made journeys to London, or any other extensive journey, but upon important business, and their wives never; by which providence they enjoyed and improved their estates in the country, and kept good hospitality in their house, brought up their children well, and were beloved by their neighbours." This will appear a very coarse homespun happiness, and these must seem very gross virtues to our artificial feelings; yet this assuredly created a national character; made a patriot of every country gentleman; and, finally, produced in the civil wars some of the most sub-



lime and original characters that ever acted a great part on the theatre of human life.

This was the age of DIARIES! The head of almost every family formed one. Ridiculous people may have written ridiculous diaries, as Elias Ashmole's; but many of our greatest characters in public life have left such monuments of their diurnal labours.

These diaries were a substitute to every thinking man for our newspapers, magazines, and annual registers; but those who imagine that *these* are a substitute for the scenical and dramatic life of the diary of a man of genius, like Swift who wrote one, or even of a sensible observer, who lived amidst the scenes he describes, only show that they are better acquainted with the more ephemeral and equivocal labours.

There is a curious passage in a letter of Sir Thomas Bodley, recommending to Sir Francis Bacon, then a young man on his travels, the mode by which he should make his life "profitable to his country and his friends." His expressions are remarkable. "Let all these riches be treasured up, not only in your memory, where time may lessen your stock, but rather in *good writings and books of account*, which will keep them safe for your use hereafter." By these *good writings and books of account*, he describes the diaries of a student and an observer; these "good writings" will preserve what wear out in the memory, and these "books of account" render to a man an account of himself to himself.

It was this solitary reflection and industry which assuredly contributed so largely to form the gigantic minds of the Seldens, the Camdens, the Cokes, and others of that vigorous age of genius. When Coke fell into disgrace, and retired into private life, the discarded statesman did not pule himself into a lethargy, but on the contrary seemed almost to rejoice that an opportunity was at length afforded him of indulging in studies more congenial to his feelings. Then he found leisure not only to revise his former writings, which were thirty volumes written with his own hand, but what most pleased him, he was enabled to write a manual, which he called *Vade Mecum*, and which contained a retrospective view of his life, since he noted in that volume the most remarkable occurrences which had happened to him. It is not probable that such a *ms.* could have been destroyed but by accident; and it might, perhaps, yet be recovered.

"The interest of the public was the business of Camden's life," observes Bishop Gibson; and, indeed, this was the character of the men of that age. Camden kept a diary of all occurrences in the reign of James I.; not that at his advanced age, and with his infirm health, he could ever imagine that he should make use of these materials; but he did this, inspired by the love of truth, and of that labour which delights in preparing its materials for posterity. Bishop Gibson has made an important observation on the nature of such a diary, which cannot be too often repeated to those who have the opportunities of forming one; and for them I transcribe it. "Were this practised by persons of learning and curiosity, who have opportunities of seeing into the public affairs of a kingdom, the short hints and strictures of this kind

would often set things in a truer light than regular histories."

A student of this class was Sir Symonds D'Ewes, an independent country gentleman, to whose zeal we owe the valuable journals of parliament in Elizabeth's reign, and who has left in manuscript a voluminous diary, from which may be drawn some curious matters. In the preface to his journals, he has presented a noble picture of his literary reveries, and the intended productions of his pen. They will animate the youthful student, and show the active genius of the gentlemen of that day: the present diarist observes, "Having now finished these volumes, I have already entered upon other and greater labours, conceiving myself not to be born for myself alone,

*'Qui vivat sibi solus, homo nequit esse beatus, Malo mori, nam sic vivere nolo mihi.'*"

He then gives a list of his intended historical works, and adds, "These I have proposed to myself to labour in, besides divers others, smaller works: like him that shoots at the sun, not in hopes to reach it, but to shoot as high as possibly his strength, art, or skill, will permit. So though I know it impossible to finish all these during my short and uncertain life, having already entered into the thirtieth year of my age, and having many unavoidable cares of an estate and family, yet, if I can finish a little in each kind, it may hereafter stir up some able judges to add an end to the whole:

*'Sic mihi contingat vivere, sicque mori.'*"

Richard Baxter, whose facility and diligence, it is said, produced one hundred and forty-five distinct works, wrote, he himself says, "in the crowd of all my other employments." Assuredly the one which may excite astonishment is his voluminous autobiography, forming a folio of more than seven hundred closely-printed pages; a history which takes a considerable compass, from 1615 to 1684; whose writer pries into the very seed of events, and whose personal knowledge of the leading actors of his times throws a perpetual interest over his lengthened pages. Yet this was not written with a view of publication by himself; he still continued this work, till time and strength wore out the hand that could no longer hold the pen, and left it to the judgment of others, whether it should be given to the world.

These were private persons. It may excite our surprise to discover that our statesmen, and others engaged in active public life, occupied themselves with the same habitual attention to what was passing around them in the form of diaries, or their own memoirs, or in forming collections for future times, with no possible view but for posthumous utility. They seem to have been inspired by the most genuine passion of patriotism, and an awful love of posterity. What motive less powerful could induce many noblemen and gentlemen to transcribe volumes; to transmit to posterity authentic narratives, which would not even admit of contemporary notice; either because the facts were then well known to all, or of so secret a nature as to render them dangerous to be communicated to their own times. They sought neither fame nor interest; for many collections

of this nature have come down to us without even the names of the scribes, which have been usually discovered by accidental circumstances. It may be said, that this toil was the pleasure of idlers:—the idlers then were of a distinct race from our own. There is scarcely a person of reputation among them, who has not left such laborious records of himself. I intend drawing up a list of such diaries and memoirs; which derive their importance from diarists themselves. Even the women of this time partook of the same thoughtful dispositions. It appears that the Duchess of York, wife to James II., and the daughter of Clarendon, drew up a narrative of his life: the celebrated Duchess of Newcastle has formed a dignified biography of her husband: Lady Fanshaws's Memoirs are partially known by some curious extracts; and recently Mrs. Hutchinson's Memoirs of her Colonel delighted every curious reader.

Whitelocke's "Memorials" is a diary full of important public matters; and the noble editor, the Earl of Anglesey, observes, that "our author not only served the state, in several stations, both at home and in foreign countries, but likewise conversed with books, and made himself a large provision from his studies and contemplation, like that noble Roman Portius Cato, as described by Nepos. He was all along so much in business, one would not imagine he ever had leisure for books; yet, who considers his studies might believe he had been always shut up with his friend Selden, and the dust of action never fallen on his gown." When Whitelocke was sent on an embassy to Sweden, he journalised it: it amounts to two bulky quartos, extremely curious. He has even left us a History of England.

Yet all is not told of Whitelocke; and we have deeply to regret the loss, or at least the concealment, of a work addressed to his family, which apparently would be still more interesting, as exhibiting his domestic habits and feelings; and affording a model for those in public life, who had the spirit to imitate such greatness of mind, of which we have not many examples. Whitelocke had drawn up a great work, which he entitled "*Remembrances of the Labours of Whitelocke in the Annales of his Life, for the Instruction of his Children.*" To Dr. Morton, the editor of Whitelocke's "*Journal of the Swedish Embassy,*" we owe the notice of this work, and I shall transcribe his dignified feelings in regretting the want of these MSS. "Such a work, and by such a father, is become the inheritance of every child, whose abilities and station in life may at any time hereafter call upon him to deliberate for his country—and for his family and person, as parts of the great whole; and I confess myself to be one of those who lament the suppression of that branch of the *Annales* which relates to the author himself in his *private capacity*; they would have afforded great pleasure, as well as instruction, to the world in their entire form. The first volume, containing the first twenty years of his life, may one day see the light; but the greatest part has hitherto escaped my inquiries." This is all we know of a work of equal moral and philosophical curiosity. The preface, however, to these "*Remembrances*" has been fortunately preserved, and it is an extraordinary production.

In this it appears that Whitelocke himself owed the first idea of his own work to one left by his father, which existed in the family, and to which he repeatedly refers his children. He says, "The memory and worth of your deceased grandfather deserves all honour and imitation, both from you and me; his *LIBER FAMELICUS*, his own story, written by himself, *will be left to you*, and was an encouragement and precedent to this larger work." Here is a family picture quite new to us; the heads of the house are its historians, and these records of the heart were animated by examples and precepts, drawn from their own bosoms; and as Whitelocke feelingly expresses it, "all is recommended to the perusal, and intended for the instruction of my own house, and almost in every page you will find a dedication to you, my dear children."

The habit of laborious studies, and a zealous attention to the history of his own times, produced the Register and Chronicle of Bishop Kennett, "containing matters of fact, delivered in the words of the most authentic papers and records, all daily entered and commented on;" it includes an account of all pamphlets as they appeared. This history, more valuable to us than to his own contemporaries, occupied two large folios, of which only one has been printed; a zealous labour, which could only have been carried on from a motive of pure patriotism. It is, however, but a small part of the diligence of the bishop, since his own manuscripts form a small library of themselves.

The malignant vengeance of Prynne in exposing the diary of Laud to the public eye lost all its purpose, for nothing appeared more favourable to Laud than this exposition of his private diary. We forget the harshness in the personal manners of Laud himself, and sympathise even with his errors, when we turn over the simple leaves of this diary, which obviously was not intended for any purpose but for his own private eye and collected meditations. There his whole heart is laid open: his errors are not concealed, and the purity of his intentions is established. Laud, who had too haughtily blended the prime minister with the archbishop, still, from conscientious motives, in the hurry of public duties, and in the pomp of public honours, could steal aside into solitude, to account to God and himself for every day, and "the evil thereof."

The diary of Henry Earl of Clarendon, who inherited the industry of his father, has partly escaped destruction; it presents us with a picture of the manners of the age, from whence, says Bishop Douglas, we may learn that at the close of the last century, a man of the first quality made it his constant practice to pass his time without shaking his arm at a gaming-table, associating with jockeys at Newmarket, or murdering time by a constant round of giddy dissipation, if not of criminal indulgence. Diaries were not uncommon in the last age: Lord Anglesey, who made so great a figure in the reign of Charles II., left one behind him; and one said to have been written by the Duke of Shrewsbury still exists.

But the most admirable example is Lord Clarendon's History of his own "Life," or rather of the court, and every event and person passing

before him. In this moving scene he copies nature with freedom, and has exquisitely touched the individual character. There that great statesman opens the most concealed transactions, and traces the views of the most opposite dispositions; and though engaged, when in exile, in furthering the royal intercourse with the loyalists, and when, on the restoration, conducting the difficult affairs of a great nation, a careless monarch, and a dissipated court, yet besides his immortal history of the civil wars, "the chancellor of human nature" passed his life in habitual reflection, and his pen in daily employment. Such was the admirable industry of our later ancestors; their diaries and their memoirs are its monuments!

James II. is an illustrious instance of the admirable industry of our ancestors. With his own hand this prince wrote down the chief occurrences of his times, and often his instant reflections and conjectures. Perhaps no sovereign prince, said Macpherson, has been known to have left behind him better materials for history. We at length possess a considerable portion of his diary, which is that of a man of business and of honest intentions, containing many remarkable facts which had otherwise escaped from our historians.

The literary man has formed diaries purely of his studies, and the practice may be called *journalizing the mind*, in a summary of studies, and a register of loose hints and *sketches*, that sometimes happily occur; and like Ringelbergius, that enthusiast for study, whose animated exhortations to young students have been aptly compared to the sound of a trumpet in the field of battle, marked down every night, before going to sleep, what had been done during the studious day. Of this class of diaries, Gibbon has given us an illustrious model; and there is an unpublished quarto of the late Barré Roberts, a young student of genius, devoted to curious researches, which deserves to meet the public eye. I should like to see a little book published with this title, "*Otium delitiosum in quo objecta vel in actione, vel in lectione, vel in visione ad singulos dies Anni 1629 observata representantur.*" This writer was a German, who boldly published for the course of one year, whatever he read or had seen every day in that year. As an experiment, if honestly performed, this might be curious to the philosophical observer; but to write down everything, may end in something like nothing.

A great poetical contemporary of our own country does not think that even DREAMS should pass away unnoticed; and he calls this register his *Nocturnals*. His dreams are assuredly poetical; as Laud's, who journalized his, seem to have been made up of the affairs of state and religion—the personages are his patrons, his enemies, and others; his dreams are scenical and dramatic. Works of this nature are not designed for the public eye; they are domestic annals, to be guarded in the little archives of a family; they are offerings cast before our Lares.

Pleasant, when youth is long expired, to trace  
The forms our pencil or our pen design'd;  
Such was our youthful air, and shape, and face,  
Such the soft image of our youthful mind.

SHENSTONE.

#### LICENSERS OF THE PRESS.

IN the history of literature, and perhaps in that of the human mind, the institution of the LICENSERS OF THE PRESS, and CENSORS OF BOOKS, was a bold invention, designed to counteract that of the Press itself; and even to convert this newly-discovered instrument of human freedom into one which might serve to perpetuate that system of passive obedience, which had so long enabled modern Rome to dictate her laws to the universe. It was thought possible in the subtlety of Italian *astuzia* and Spanish monachism, to place a sentinel on the very thoughts, as well as on the persons of authors; and in extreme cases, that books might be condemned to the flames, as well as heretics.

Of this institution, the beginnings are obscure, for it originated in caution and fear; but as the work betrays the workman, and the national physiognomy the native, it is evident that so inquisitorial an act could only have originated in the inquisition itself. Feeble or partial attempts might previously have existed, for we learn that the monks had a part of their libraries called the *inferno*, which was not the part which they least visited, for it contained, or hid, all the prohibited books which they could smuggle into it. But this inquisitorial power assumed its most formidable shape in the council of Trent, when some gloomy spirits from Rome and Madrid, where they are still governing, foresaw the revolution of this new age of books. The triple-crowned pontiff had in vain rolled the thunders of the Vatican, to strike out of the hands of all men the volumes of Wickliffe, of Huss, and of Luther, and even menaced their eager readers with death. At this council Pius IV. was presented with a catalogue of books of which they denounced that the perusal ought to be forbidden: his bull not only confirmed this list of the condemned, but added rules how books should be judged. Subsequent popes enlarged these catalogues, and added to the rules, as the monstrous novelties started up. Inquisitors of books were appointed; at Rome they consisted of certain cardinals and "the master of the holy palace;" and literary inquisitors were elected at Madrid, at Lisbon, at Naples, and for the Low Countries; they were watching the ubiquity of the human mind. These catalogues of prohibited books were called *Indexes*; and at Rome a body of these literary despots are still called "the Congregation of the Index." The simple *Index* is a list of condemned books never to be opened; but the *Expurgatory Index* indicates those only prohibited till they have undergone a purification. No book was to be allowed on any subject, or in any language, which contained a single position, an ambiguous sentence, even a word, which, in the most distant sense, could be construed opposite to the doctrines of the supreme authority of this council of Trent; where it seems to have been enacted, that all men, literate and illiterate, prince and peasant, the Italian, the Spaniard, and the Netherlander, should take the mist-stamp of their thoughts from the council of Trent, and millions of souls be struck off at one blow, out of the same used mould.

The sages who compiled these *Indexes*, indeed,

long had reason to imagine that passive obedience was attached to the human character; and therefore they considered, that the publications of their adversaries required no other notice than a convenient insertion in their Indexes. But the heretics diligently reprinted them with ample prefaces and useful annotations; Dr. James, of Oxford, republished an Index with due animadversions. The parties made an opposite use of them: while the Catholic crossed himself at every title, the heretic would purchase no book which had not been indexed. One of their portions exposed a list of those authors whose heads were condemned as well as their books; it was a catalogue of men of genius.

The results of these indexes were somewhat curious. As they were formed in different countries, the opinions were often diametrically opposite to each other. The learned Arias Montanus, who was a chief inquisitor in the Netherlands, and concerned in the Antwerp Index, lived to see his own works placed in the Roman Index; while the inquisitor of Naples was so displeased with the Spanish Index, that he persisted to assert, that it had never been printed at Madrid! Men who began by insisting that all the world should not differ from their opinions, ended by not agreeing with themselves. A civil war raged among the Index-makers; and if one criminated, the other retaliated. If one discovered ten places necessary to be expurgated, another found thirty, and a third inclined to place the whole work in the condemned list. The inquisitors at length became so doubtful of their own opinions, that they sometimes expressed in their licence for printing, that "they tolerated the reading, after the book had been corrected by themselves, till such time as the work should be considered worthy of some farther correction." The expurgatory Indexes excited louder complaints than those which simply condemned books; because the purgers and castrators, as they were termed, or, as Milton calls them, "the executioners of books," by omitting, or interpolating passages, made an author say, or unsay, what the inquisitors chose; and their editions, after the death of the authors, were compared to the erasures or forgeries in records: for the books which an author leaves behind him, with his last corrections, are like his last will and testament, and the public are the legitimate heirs of an author's opinions.

The whole process of these expurgatory Indexes, that "rakes through the entrails of many an old good author, with a violation worse than any could be offered to his tomb," as Milton says, must inevitably draw off the life-blood, and leave an author a mere spectre! A book in Spain and Portugal passes through six or seven courts before it can be published, and is supposed to recommend itself by the information, that it is published with all the necessary privileges. They would sometimes keep works from publication till they had "properly qualified them, *interem se calificam*," which in one case is said to have occupied them during forty years. Authors of genius have taken fright at the gripe of "the master of the holy palace," or the lacerating scratches of the "corrector general por su magestad." At Madrid and Lisbon, and even at Rome, this licensing of books

has confined most of their authors to the body of the good fathers themselves.

The Commentaries on the Lusiad, by Faria de Souza had occupied his zealous labours for twenty-five years, and were favourably received by the learned. But the commentator was brought before this tribunal of criticism and religion, as suspected of heretical opinions: when the accuser did not succeed before the inquisitors of Madrid, he carried the charge to that of Lisbon; an injunction was immediately issued to forbid the sale of the Commentaries, and it cost the commentator an elaborate defence, to demonstrate the Catholicism of the poet and himself. The Commentaries finally were released from perpetual imprisonment.

This system has prospered to admiration, in keeping them all down to a certain meanness of spirit, and happily preserved stationary the childish stupidity through the nation, on which so much depended.

Nani's History of Venice is allowed to be printed, because it contained *nothing against princes*. Princes then were either immaculate, or historians false. The History of Guicciardini is still scarred with the merciless wound of the papistic censor; and a curious account of the origin and increase of papal power was long wanting in the third and fourth book of his history. Velly's History of France would have been an admirable work, had it not been printed at Paris!

When the insertions in the Index were found of no other use than to bring the peccant volumes under the eyes of the curious, they employed the secular arm in burning them in public places. The history of these literary conflagrations has often been traced by writers of opposite parties; for the truth is, that both used them: zealots seem all formed of one material, whatever be their party. They had yet to learn, that burning was not confuting, and that these public fires were an advertisement by proclamation. The publisher of Erasmus's Colloquies intrigued to procure the burning of his book, which raised the sale to twenty-four thousand!

A curious literary anecdote has reached us of the times of Henry VIII. Tonstall, Bishop of London, whose extreme moderation, of which he was accused at the time, preferred burning books to that of authors, which was then getting into practice, to testify his abhorrence of Tindal's principles, who had printed a translation of the New Testament, a sealed book for the multitude, thought of purchasing all the copies of Tindal's translation, and annihilating them in the common flame. This occurred to him when passing through Antwerp in 1529, then a place of refuge for the Tindalists. He employed an English merchant there for this business, who happened to be a secret follower of Tindal, and acquainted him with the bishop's intention. Tindal was extremely glad to hear of the project, for he was desirous of printing a more correct edition of his version; but the first impression still hung on his hands, and he was too poor to make a new one; he furnished the English merchant with all his unsold copies, which the bishop was eagerly bought, and had them all publicly burnt in Cheapside: which the people not only declared was "a burning of the word of God," but it so inflamed the desire of reading that

volume, that the second edition was sought after at any price; and when one of the Tindalists, who was sent here to sell them, was promised by the lord chancellor in a private examination, that he should not suffer if he would reverse who encouraged and supported his party at Antwerp, the Tindalist immediately accepted the offer, and assured the lord chancellor that the greatest encouragement they had was from Tonstall, the Bishop of London, who had bought up half the impression, and enabled them to produce a second!

In the reign of Henry VIII. we seem to have burnt books on both sides; it was an age of unsettled opinions; in Edward's, the Catholic works were burnt; and Mary had her pyramids of Protestant volumes; in Elizabeth's, political pamphlets fed the flames; and libels in the reign of James I. and his sons.

Such was this black dwarf of literature, generated by Italian craft and Spanish monkey, which, however, was fondly adopted as it crept in among all the nations of Europe. France cannot exactly fix on the era of her *Censeurs de Livres*; and we ourselves, who gave it its death-blow, found the custom prevail without any authority from our statutes. The practice of licensing books was unquestionably derived from the inquisition, and was applied here first to books of religion. Britain long groaned under the leaden stamp of an *Imprimatur*, and long witnessed men of genius either suffering the vigorous limbs of their productions to be shamefully mutilated in public, or voluntarily committing a literary suicide in their own manuscripts. Camden declared that he was not suffered to print all his Elizabeth, and sent those passages over to De Thou, the French historian, who printed his history faithfully two years after Camden's first edition, 1615. The same happened to Lord Herbert's History of Henry VIII., which has never been given according to the original. In the Poems of Lord Brooke, we find a lacuna of the first twenty pages: it was a poem on Religion, cancelled by the order of Archbishop Laud. The great Sir Matthew Hale ordered that none of his works should be printed after his death; as he apprehended, that, in the licensing of them, some things might be struck out or altered, which he had observed, not without some indignation, had been done to those of a learned friend; and he preferred bequeathing his uncorrupted MSS. to the Society of Lincoln's Inn, as their only guardians; hoping that they were a treasure worth keeping. Contemporary authors have frequent allusions to such books, imperfect and mutilated at the caprice or the violence of a licenser.

The laws of England have never violated the freedom and the dignity of its press. "There is no law to prevent the printing of any book in England, only a decree in the Star-chamber," said the learned Selden.\* Proclamations were occasionally issued against authors and books; and foreign works were, at times, prohibited. The freedom of the press was rather circumvented, than openly attacked, in the reign of Elizabeth, who dreaded the Roman Catholics who were at once

disputing her right to the throne, and the religion of the state. Foreign publications, or "books from any parts beyond the seas," were therefore prohibited.\* The press, however, was not free under the reign of a sovereign, whose high-toned feelings, and the exigencies of the times, rendered as despotic in *deeds*, as the pacific James was in *words*. Although the press had then no restrictions, an author was always at the mercy of the government. Elizabeth too had a keen scent after what she called treason, which she allowed to take in a large compass. She condemned one author (with his publisher) to have the hand cut off which wrote his book; and she hanged another.† It was Sir Francis Bacon, or his father, who once pleasantly turned aside the keen edge of her regal vindictiveness; for when Elizabeth was inquiring whether an author, whose book she had given him to examine, was not guilty of treason, he replied, "Not of treason, madam; but of robbery, if you please; for he has taken all that is worth noticing in him from Tacitus and Sallust." With the fear of Elizabeth before his eyes, Holinshed castrated the volumes of his History. When Giles Fletcher, after his Russian embassy, congratulated himself with having escaped with his head, and, on his

\* The consequence of this prohibition was, that our own men of learning were at a loss to know what arms the enemies of England, and of her religion, were fabricating against us. This was absolutely necessary, which appears by a curious fact in Strype's Life of Whitgift: there we find a licence for the importation of foreign books, granted to an Italian merchant, who was to collect abroad this sort of libels; but he was to deposit them with the archbishop and the privy council, &c. A few, no doubt, were obtained by the curious, Catholic or Protestant. Strype's Life of Whitgift, p. 268.

† The author, with his publisher, who had their right hands cut off, was John Stubbs of Lincoln's Inn, a hot-headed Puritan, whose sister was married to Thomas Cartwright, the head of that faction. This execution took place upon a scaffold, in the market-place at Westminster. After Stubbs had his right hand cut off, with his left he pulled off his hat, and cried with a loud voice, "God save the queen!" the multitude standing deeply silent, either out of horror at this new and unwonted kind of punishment, or else out of commiseration of the man, whose character was unblemished. Camden, who was a witness to this transaction, has related it. The author, and the printer, and the publisher, were condemned to this barbarous punishment, on an act of Philip and Mary, against the authors and publishers of seditious writings. Some lawyers were honest enough to assert, that the sentence was erroneous, for that act was only a temporary one, and died with Queen Mary; but, of these honest lawyers, one was sent to the Tower, and another was so sharply reprimanded, that he resigned his place as a judge in the common pleas. Other lawyers, as the lord chief justice, who fawned on the prerogative far more than than in the Stuart-reigns, asserted, that Queen Mary was a king; and that an act made by any king, unless repealed, must always exist, because the King of England never dies!

\* Sir Thomas Crew's Collection of the Proceedings of the Parliament, 1628, p. 71.

return, wrote a book called "The Russian Commonwealth," describing its tyranny, Elizabeth forbade the publishing of the work. Our Russian merchants were frightened, for they petitioned the queen to suppress the work; the original petition with the offensive passages exists among the Lansdowne manuscripts. It is curious to contrast this fact with another better known, under the reign of William III.; then the press had obtained its perfect freedom, and even the shadow of the sovereign could not pass between an author and his work. When the Danish ambassador complained to the king of the freedom which Lord Molesworth had exercised on his master's government, in his Account of Denmark; and hinted that, if a Dane had done the same with the King of England, he would, on complaint, have taken the author's head off: "That I cannot do," replied the sovereign of a free people; "but, if you please, I will tell him what you say, and he shall put it into the next edition of his book." What an immense interval between the feelings of Elizabeth and William, with hardly a century betwixt them!

James I. proclaimed Buchanan's history, and a political tract of his, at "the Mercat Cross;" and every one was to bring his copy "to be perused and purged of the offensive and extraordinary materials," under a heavy penalty. Knox, whom Milton calls "the Reformer of a Kingdom," was also curtailed; and "the sense of that great man shall, to all posterity, be lost for the fearfulness, or the presumptuous rashness, of a perfunctory licenser."

The regular establishment of licensers of the press appeared under Charles I. It must be placed among the projects of Laud, and the king, I suspect, inclined to it; for, by a passage in a manuscript letter of the times, I find, that when Charles printed his speech on the dissolution of the parliament, which excited such general discontent, some one printed Queen Elizabeth's last speech as a companion piece. This was presented to the king by his own printer, John Bill, not from a political motive, but merely by way of complaint that another had printed, without leave or license, that which, as the king's printer, he asserted was his own copyright. Charles does not appear to have been pleased with the gift, and observed, "You printers print anything." Three gentlemen of the bedchamber, continues the writer, standing by, commended Mr. Bill very much, and prayed him to come oftener with such rarities to the king, because they might do some good.\*

One of the consequences of this persecution of the press was, the raising up of a new class of publishers, under the government of Charles I., those who became noted for what was then called "unlawful and unlicensed books." Sparkes, the publisher of Prynne's "Histriomastix," was of this class. I have already entered more particularly into this subject. The Presbyterian party in parliament, who thus found the press closed on them, vehemently cried out for its freedom: and it was imagined, that when they had ascended into power, the odious office of a licenser of the press

would have been abolished; but these pretended friends of freedom, on the contrary, discovered themselves as tenderly alive to the office as the old government, and maintained it with the extremest vigour. Such is the political history of mankind.

The literary fate of Milton was remarkable: his genius was castrated alike by the monarchical and the republican government. The royal licenser expunged several passages from Milton's history, in which Milton had painted the superstition, the pride, and the cunning of the Saxon monks, which the sagacious licenser applied to Charles II. and the bishops; but Milton had before suffered as merciless a mutilation from his old friends the republicans, who suppressed a bold picture, taken from life, which he had introduced into his History of the Long Parliament and Assembly of Divines. Milton gave the unlicensed passages to the Earl of Anglesey, a literary nobleman, the editor of White-lock's Memorials; and the castrated passage, which could not be licensed in 1670, was received with peculiar interest when separately published in 1681.\* "If there be found in an author's book one sentence of a venturous edge, uttered in the height of zeal, and who knows whether it might not be the dictate of a divine spirit, yet not suiting every low decrepid humour of their own, they will not pardon him their dash."

This office seems to have lain dormant a short time under Cromwell, from the scruples of a conscientious licenser, who desired the council of state in 1649, for reasons given, to be discharged from that employment. This Mabot, the licenser, was evidently deeply touched by Milton's address for "The Liberty of Unlicensed Printing." The office was, however, revived on the restoration of Charles II.; and through the reign of James II. the abuses of licensers were unquestionably not discouraged: their castrations of books reprinted appear to have been very artful; for in reprinting Gage's "Survey of the West Indies," which originally consisted of twenty-two chapters, in 1648 and 1657, with a dedication to Sir Thomas Fairfax, —in 1677, after expunging the passages in honour of Fairfax, the dedication is dexterously turned into a preface; and the twenty-second chapter being obnoxious for containing particulars of the artifices of "the papalins,"\* in converting the author, was entirely chopped away by the licenser's hatchet. The castrated chapter, as usual, was preserved afterwards separately. Literary despotism at least is shortsighted in its views, for the expedients it employs are certain of overturning themselves.

On this subject we must not omit noticing one

\* It is a quarto tract, entitled "Mr. John Milton's Character of the Long Parliament and Assembly of Divines in 1641; omitted in his other works, and never before printed, and very seasonable for these times. 1681." It is inserted in the uncastrated edition of Milton's prose works in 1738. It is a retort on the Presbyterian Clement Walker's History of the Independents; and Warburton in his admirable characters of the historians of this period, alluding to Clement Walker, says, "Milton was even with him in the fine and severe character he draws of the Presbyterian administration."

† So Milton calls the Papists

\* A letter from J. Mead to Sir M. Stuteville, July 19, 1628. Sloane MSS. 4178.

of the noblest and most eloquent prose compositions of Milton; "the Arcopagitica; a Speech for the Liberty of Unlicensed Printing." It is a work of love and inspiration, breathing the most enlarged spirit of literature; separating, at an awful distance from the multitude, that character "who was born to study and to love learning for itself, not for lucre, or any other end, but, perhaps, for that lasting fame and perpetuity of praise, which God and good men have consented shall be the reward of those whose PUBLISHED LABOURS advance the good of mankind."

One part of this unparalleled effusion turns on "the quality which ought to be in every licenser." It will suit our new licensers of public opinion, a laborious corps well known, who constitute themselves without an act of star-chamber. I shall pick out but a few sentences, that I may add some little facts, casually preserved, of the ineptitude of such an officer.

"He who is made judge to sit upon the birth or death of books, whether they may be wafted into this world or not, had need to be a man above the common measure, both studious, learned, and judicious; there may be else no mean mistakes in his censure. If he be of such worth as behoves him, there cannot be a more tedious and unpleasing journey-work, a greater loss of time levied upon his head, than to be made the perpetual reader of unchosen books and pamphlets. There is no book acceptable, unless at certain seasons; but to be enjoyed the reading of that at all times, whereof three pages would not down at any time, is an imposition which I cannot believe how he that values time and his own studies, or is but of a sensible nostril, should be able to endure.—What advantage is it to be a man over it is to be a boy at school, if we have only scanned the scrula to come under the fescue of an *Imprimatur*?—if serious and elaborate writings, as if they were no more than the theme of a grammar lad under his pedagogue, must not be uttered without the cursory eyes of a temporizing licenser? When a man writes to the world, he summons up all his reason and deliberation to assist him; he searches, meditates, is industrious, and likely consults and confers with his judicious friends, as well as any that writ before him; if in this, the most consummate act of his fidelity and ripeness, no years, no industry, no former proof of his abilities, can bring him to that state of maturity, as not to be still mistrusted and suspected, unless he carry all his considerate diligence, all his midnight watchings, and expense of Palladian oil, to the hasty view of an unlicensed licenser, perhaps much his younger, perhaps far inferior in judgment, perhaps one who never knew the labour of book-writing; and if he be not repulsed or slighted, must appear in print like a Punie with his guardian, and his censor's hand on the back of his title to be his bail and surety that he is no idiot or seducer; it cannot be but a dishonour and derogation to the author, to the book, to the privilege and dignity of learning."

The reader may now follow the stream in the great original; I must, however, preserve one image of exquisite sarcasm:—

"Debtors and delinquents walk about without a keeper; but inoffensive books must not stir forth

without a visible jailor in their title; nor is it to the common people less than a reproach: for if we dare not trust them with an English pamphlet, what do we but censure them for a giddy, vitious, and ungrounded people, in such a sick and weak state of faith and discretion, as to be able to take nothing but thro' the glister-pipe of a licenser!"

The ignorance and stupidity of these censors were often, indeed, as remarkable as their exterminating spirit. The noble simile of Milton, of Satan with the rising sun, in the first book of the *Paradise Lost*, had nearly occasioned the suppression of our national epic: it was supposed to contain a treasonable allusion. The tragedy of *Arminius*, by one Paterson, who was an amanuensis of the poet Thomson, was intended for representation, but the dramatic censor refused a license: as Edward and Eleanora was not permitted to be performed, being considered a party work, our sagacious State critic imagined that Paterson's *own* play was in the same predicament by being in the same handwriting! The French have retained many curious facts of the singular ineptitude of these censors. Malchbranche said, that he could never obtain an approbation for his "*Research after Truth*," because it was unintelligible to his censors; and at length Mezeray, the historian, approved of it as a book of geometry. Latterly in France, it is said, that the greatest geniuses were obliged to submit their works to the critical understanding of persons who had formerly been low dependents on some man of quality, and who appear to have brought the same servility of mind to the examination of works of genius. There is something, which, on the principle of incongruity and contrast, becomes exquisitely ludicrous, in observing the works of men of genius allowed to be printed, and even commended, by certain persons who have never printed their names but to their licenses. One of these gentlemen suppressed a work, because it contained principles of government, which appeared to him not conformable to the laws of Moses. Another said to a geometriician, "I cannot permit the publication of your book: you dare to say, that, between two given points, the shortest line is the straight line. Do you think me such an idiot as not to perceive your allusion? If your work appeared, I should make enemies of all those who find, by crooked ways, an easier admittance into court than by a straight line. Consider their number!" At this moment the censors in Austria appear singularly inept; for, not long ago, they condemned as heretical two books; of which one, entitled "*Principes de la Trigonométrie*," the censor would not allow to be printed, because the *Trinity*, which he imagined to be included in trigonometry, was not permitted to be discussed: and the other, on the "*Destruction of Insects*," he insisted had a covert allusion to the *Jesuits*, who, he conceived, were thus malignantly designated.

A curious literary anecdote has been recorded of the learned Richard Simon. Compelled to insert in one of his works the qualifying opinions of the censor of the Sorbonne, he inserted them within crochets. But a strange misfortune attended this contrivance. The printer, who was not let into the secret, printed the work without these essential

marks: by which means the enraged author saw his own peculiar opinions overturned in the very work written to maintain them!

These appear trifling minutiae; and yet, like a hair in a watch, which utterly destroys its progress, these little ineptiae obliged writers to have recourse to foreign presses; compelled a Montesquieu to write with concealed ambiguity, and many to sign a recantation of principles which they could never change. The recantation of Selden, extorted from his hand on his suppressed "Historie of Tithes," humiliated a great mind; but it could not remove a particle from the masses of his learning, nor darken the luminous conviction of his reasonings; nor did it diminish the number of those who assented and now assent to his principles. Recantations usually prove the force of authority, rather than the change of opinion. When a Dr. Pocklington was condemned to make a recantation, he hit the etymology of the word, while he caught at the spirit—he began thus: "If *canto* be to sing, *recanto* is to sing again." So that he recanted his offending opinions, by repeating them in his recantation.

At the revolution in England, licenses for the press ceased; but its liberty did not commence till 1694, when every restraint was taken off by the firm and decisive tone of the commons. It was granted, says our philosophic Hume, "to the great displeasure of the king and his ministers, who, seeing nowhere, in any government during present or past ages, any example of such unlimited freedom, doubted much of its salutary effects; and, probably, thought that no books or writings would ever so much improve the general understanding of men, as to render it safe to entrust them with an indulgence so easily abused."

And the present moment verifies the prescient conjecture of the philosopher. Such is the licentiousness of our press, that some, not perhaps the most hostile to the cause of freedom, would not be averse to manacle authors once more with an IMPRIMATUR. It will not be denied that Erasmus was a friend to the freedom of the press; yet he was so shocked at the licentiousness of Luther's pen, that there was a time when he considered it as necessary to restrain its liberty. It was then as now. Erasmus had, indeed, been miserably calumniated, and expected future libels. I am glad, however, to observe, that he afterwards, on a more impartial investigation, confessed that such a remedy was much more dangerous than the disease. To restrain the liberty of the press can only be the interest of the individual, never that of the public; one must be a patriot here: we must stand in the field with an unshielded breast, since the safety of the people is the supreme law. There were, in Milton's days, some who said of this institution, that, although the inventors were bad, the thing, for all that, might be good. "This may be so," replies the vehement advocate for "unlicensed printing." But as the commonwealths have existed through all ages, and have forborne to use it, he sees no necessity for the invention; and held it as a dangerous and suspicious fruit from the tree which bore it. The ages of the wisest commonwealths, Milton seems not to have recollected, were not diseased with the popular infection of publications, issuing at all hours, and pro-

pagated with a celerity on which the ancients could not calculate. The learned Dr. James, who has denounced the invention of the *Indexes*, confesses, however, that it was not unuseful when it restrained the publications of atheistic and immoral works. But it is our lot to bear with all the consequent evils, that we may preserve the good inviolate; since as the profound Hume has declared, "THE LIBERTY OF BRITAIN IS GONE FOR EVER, when such attempts shall succeed."

A constitutional sovereign will consider the freedom of the press as the sole organ of the feelings of the people. Calumniators he will leave to the fate of calumny; a fate similar to those, who, having overcharged their arms with the felliest intentions, find that the death which they intended for others, in bursting, only annihilates themselves.

#### OF ANAGRAMS AND ECHO VERSES.

THE "true" modern critics on our elder writers are apt to thunder their anathemas on innocent heads: little versed in the eras of our literature, and the fashions of our wit, popular criticism must submit to be guided by the literary historian.

Kippis condemns Sir Symonds D'Ewes for his admiration of two anagrams, expressive of the feelings of the times. It required the valour of Falstaff to attack extinct anagrams; and our pretended English Bayle thought himself secure, in pronouncing all anagrammatists to be wanting in judgment and taste: yet, if this mechanical critic did not know something of the state and nature of anagrams in Sir Symonds's day, he was more deficient in that curiosity of literature, which his work required, than plain honest Sir Symonds in the taste and judgment of which he is so contemptuously deprived. The author who thus decides on the tastes of another age by those of his own day, and whose knowledge of the national literature does not extend beyond his own century, is neither historian nor critic. The truth is, that ANAGRAMS were then the fashionable amusements of the wittiest and the most learned.

Kippis says, and others have repeated, "That Sir Symonds D'Ewes's judgment and taste, with regard to wit, were as contemptible as can well be imagined, will be evident from the following passage taken from his account of Carr Earl of Somerset, and his wife: 'This discontent gave many satirical wits occasion to vent themselves into single [stinging] libels, in which they spared neither the persons nor families of that unfortunate pair. There came also two anagrams to my hands, not unworthy to be owned by the rarest wits of this age.' These were, one very descriptive of the lady; and the other, of an incident in which this infamous woman was so deeply criminated."

FRANCES HOWARD, THOMAS OVERRUNNIE,  
Car finds a Whore. O! O! base Murderer!"

This sort of wit is not falser at least than the criticism which infers that D'Ewes's "judgment and taste were as contemptible as can well be;" for he might have admired these anagrams, which,



however, are not of the nicest construction, and yet not have been so destitute of those qualities of which he is so authoritatively divested.

Camden has a chapter in his "Remains" on ANAGRAMS, which he defines to be a dissolution of a (person's) name into its letters, as its elements; and a new connexion into words is formed by their transposition, if possible without addition, subtraction, or change of the letters; and the words must make a sentence applicable to the person named. The ANAGRAM is complimentary or satirical; it may contain some allusion to an event, or describe some personal characteristic.

Such difficult trifles it may be convenient at all times to discard; but, if ingenious minds can convert an ANAGRAM into a means of exercising their ingenuity, the things themselves will necessarily become ingenious. No ingenuity can make an ACROSTIC ingenious; for this is nothing but a mechanical arrangement of the letters of a name, and yet this literary folly long prevailed in Europe.

As for ANAGRAMS, if antiquity can consecrate some follies, they are of very ancient date. They were classed among the Hebrews, among the cabalistic science; they pretended to discover occult qualities in proper names; it was an oriental practice; and was caught by the Greeks. Plato had strange notions of the influence of *Anagrams* when drawn out of persons' names; and the later platonists are full of the mysteries of the anagrammatic virtues of names. The chimerical associations of the character and qualities of a man with his name anagrammatised may often have instigated to the choice of a vocation, or otherwise affected his imagination.

Lycophron has left some on record: two on Ptolemæus Philadelphus, King of Egypt, and his Queen Arsinoë. The king's name was thus anagrammatised:

ΠΙΤΟΛΕΜΑΙΟΣ,  
'Απὸ μέλιτος, MADE OF HONEY:

and the queen's,

ΑΡΣΙΝΟΗ,  
'Ἡπας ἰοῦ. JUNO'S VIOLET.

Learning, which revived under Francis the First in France, did not disdain to cultivate this small flower of wit. Daurat had such a felicity in making these trifles, that many illustrious persons sent their names to him to be anagrammatised. Le Laboureur, the historian, was extremely pleased with the anagram made on the mistress of Charles IX. of France. Her name was

Marie Touchet.  
JE CHARMÉ TOUT.

which is historically just.

In the assassin of Henry III.,

Frère Jacques Clement,

they discovered

C'EST L'ENFER QUI M'A CRÉE.

I preserve a few specimens of some of our own anagrams. The mildness of the government of Elizabeth, contrasted with her intrepidity against the Iberians, is thus picked out of her title; she is

made the English ewe-lamb, and the lioness of Spain.

Elizabetha Regina Angliæ.  
ANGLIS AGNA, HIBERIE LEA.

The unhappy history of Mary Queen of Scots, the deprivation of her kingdom, and her violent death, were expressed in this Latin anagram:

Maria Stuarda Scotorum Regina:  
TRUNA VI REGNIS, MORT AMARA CADO:

and in

Maria Stewarda.  
VERITAS ARMATA.

Another fanciful one on our James I., whose rightful claim to the British monarchy, as the descendant of the visionary Arthur, could only have satisfied genealogists of romance reading:

Charles James Stuart.  
CLAIMS ARTHUR'S SEAT.

Sylvester, the translator of Du Bartas, considered himself fortunate when he found in the name of his sovereign the strongest bond of affection to his service. In the dedication he rings loyal changes on the name of his liege, *James Stuart*; in which he finds a just master!

The anagram on Monk, afterwards Duke of Albemarle, on the restoration of Charles II., included an important date in our history:

Georgius Monke, Dux de Aumarle,  
Ego Regem reduxi An<sup>o</sup>. Sa MDCLV.

A slight reversing of the letters in a name produced a happy compliment: as in *Vernon* was found *Renown*; and the celebrated Sir Thomas *Wat* bore his own designation in his name, a *Wit*. Of the poet *Waller* the anagrammatist said,

"His brows need not with Lawrel be bound,  
Since in his name with *Lawrel* he is crown'd."

Randle Holmes, who has written a very extraordinary volume on heraldry, was complimented by an expressive anagram:

Lo, Men's Herald!

These anagrams were often devoted to the personal attachments of love or friendship. A friend delighted to twine his name with the name of his friend. *Crashawe*, the poet, had a literary intimate of the name of *Car*, who was his posthumous editor; and, in prefixing some elegiac lines, discovers that his late friend *Crashawe* was *Car*; for so the anagram of *Crashawe* runs: *He was Car*. On this quaint discovery, he has indulged all the tenderness of his recollections:

"Was Car then *Crashawe*, or was *Crashawe Car*?  
Since both within one name combined are.  
Yes, *Car*'s *Crashawe*, he *Car*; 'tis *Love* alone  
Which melts two hearts, of both composing one,  
So *Crashawe*'s still the same," &c.

A happy anagram on a person's name might have a moral effect on the feelings: as there is reason to believe that certain celebrated names have had some influence on the personal character. When one *Martha Nicholson* was found out to be *Soon calm in heart*, the anagram, in becoming familiar to her, might afford an opportune admo-

nition. But, perhaps, the happiest of anagrams was produced on a singular person and occasion. Lady Eleanor Davies, the wife of the celebrated Sir John Davies, the poet, was a very extraordinary character. She was the Cassandra of her age; and several of her predictions warranted her to conceive she was a prophetess. As her prophecies in the troubled times of Charles I. were usually against the government, she was, at length, brought by them into the court of High Commission. The prophetess was not a little mad, and fancied the spirit of Daniel was in her, from an anagram she had formed of her name,

ELEANOR DAVIES.  
REVEAL O DANIEL!

The anagram had too much by an *l*, and too little by an *s*; yet *Daniel* and *reveal* were in it, and that was sufficient to satisfy her inspirations. The court attempted to dispossess the spirit from the lady, while the bishops were in vain reasoning the point with her out of the Scriptures, to no purpose, she posing text against text—one of the deans of the arches, says Heylin, shot her thorough and thorough with an arrow borrowed from her own quiver; he took a pen, and at last hit upon this excellent anagram:

DAME ELEANOR DAVIES.  
NEVER SO MAD A LADIE!

The happy fancy put the solemn court into laughter, and Cassandra into the utmost dejection of spirit. Foiled by her own weapons, her spirit suddenly forsook her; and either she never afterwards ventured on prophesying, or the anagram perpetually reminded her hearers of her state—and we hear no more of this prophetess!

Thus much have I written in favour of Sir Symonds D'Ewes's keen relish of "a stingie anagram;" and on the error of those literary historians, who do not enter into the spirit of the age they are writing on.

We find in the Scribleriad, the ANAGRAMS appearing in the land of false wit:

"But with still more disorder'd march advance,  
(Nor march it seem'd, but wild fantastic dance),  
The uncouth ANAGRAMS, distorted train,  
Shifting, in double mazes, o'er the plain."

C. II. 161.

The fine humour of Addison was never more playful than in his account of that anagrammatist, who, after shutting himself up for half a year, and having taken certain liberties with the name of his mistress, discovered, on presenting his anagram, that he had misspelt her surname; by which he was so thunderstruck with his misfortune, that in a little time after he lost his senses, which, indeed, had been very much impaired by that continual application he had given to his anagram.

One Frenzelius, a German, prided himself on perpetuating the name of every person of eminence who died by an anagram; but by the description of the bodily pain he suffered on these occasions, when he shut himself up for those rash attempts, he seems to have shared in the dying pangs of the mortals whom he so painfully celebrated. Others appear to have practised this art

with more facility. A French poet, deeply in love, in one day sent his mistress, whose name was *Mugdelaine*, three dozen of anagrams on her single name!

Even old Camden, who lived in the golden age of anagrams, notices the *difficilis quæ pulchra*, the charming difficulty, "as a whetstone of patience to them that shall practise it. For some have been seen to bite their pen, scratch their heads, bend their brows, bite their lips, beat the board, tear their paper, when the names were fair for somewhat, and caught nothing therein." Such was the troubled happiness of an anagrammatist: yet, adds our venerable author, notwithstanding "the sour sort of critics, good anagrams yield a delightful comfort, and pleasant motion in honest minds."

When the mania of making ANAGRAMS prevailed, the little persons at court flattered the great ones at inventing anagrams for them; and when the wit of the maker proved to be as barren as the letters of the name, they dropped or changed them, raving with the alphabet, and racking their wits. Among the manuscripts of the grave Sir Julius Caesar, one cannot but smile at a bundle emphatically endorsed "Trash." It is a collection of these court-anagrams; a remarkable evidence of that ineptitude to which mere fashionable wit can carry the frivolous.

In consigning this intellectual exercise to oblivion, we must not confound the miserable and the happy together. A man of genius would not consume an hour in extracting even a fortunate anagram from a name, although on an extraordinary person or occasion its appositeness might be worth an epigram. Much of its merit will arise from the association of ideas; a trifle can only produce what is trifling, but an elegant mind may delight by some elegant allusion, and a satirical one by its causticity. We have some recent ones, which will not easily be forgotten.

A similar contrivance, that of ECHO VERSES, may here be noticed. I have given a specimen of these in a modern French writer, whose sportive pen has thrown out so much wit and humour in his ECHOES.\* Nothing ought to be contemned which, in the hands of a man of genius, is converted into a medium of his talents. No verses have been considered more contemptible than these, which, with all their kindred, have been anathematized by Butler, in his exquisite character of "a small poet" in his "Remains," whom he describes as "tumbling through the hoop of an anagram" and "all those gambols of wit." The philosophical critic will be more tolerant than was the orthodox church of wit of that day, which was, indeed, alarmed at the fantastical heresies which were then prevailing. I say not a word in favour of unmeaning ACROSTICS; but ANAGRAMS and ECHO VERSES may be shown capable of reflecting the ingenuity of their makers. I preserve a copy of ECHO VERSES, which exhibit a curious picture of the state of our religious fanatics, the Roundheads of Charles I., as an evidence, that in the hands of a wit, even such things can be converted into the instruments of wit.

\* See ante, LITERARY FOLLIES, what is said on Pennard.

At the end of a comedy presented at the entertainment of the prince, by the scholars of Trinity College, Cambridge, in March, 1641, printed for James Calvin, 1642, the author, Francis Cole, holds in a print a paper in one hand, and a round hat in another. At the end of all is this humorous little poem.

## THE ECCHO!

Now, Eccho, on what's religion ground'd?  
Round-head!  
Whose its professors most considerable?  
Rabble!  
How do these prove themselves to be the godly?  
Oddly!  
But they in life are known to be the holy.  
O lie!  
Who are these preachers, men or women-com-  
mon?  
Common!  
Come they from any universitie?  
Cittie!  
Do they not learning from their doctrine sever?  
Ever!  
Yet they pretend that they do edifie;  
O fe!  
What do you call it then, to fructify?  
Ay.  
What church have they, and what pulpits?  
Pitts!  
But now in chambers the Conventicle;  
Tuckle!  
The godly sisters shrewdly are belied.  
Bellied!  
The godly number then will soon transcend.  
End!  
As for the temples they with zeal embrace them.  
Rase them!  
What do they make of bishop's hierarchy?  
Archie!  
Are crosses, images, ornaments their scandall?  
All!  
Nor will they leave us many ceremonies,  
Monies!  
Must even religion down for satisfaction,  
Faction.  
How stand they affected to the government civil?  
Evil!  
But to the king they say they are most loyal.  
Lye all.  
Then God keep King and State from these same  
men.  
Amen!

## ORTHOGRAPHY OF PROPER NAMES.

We are often perplexed to decide how the names of some of our eminent men ought to be written; and we find that they are even now written diversely. The truth is that our orthography was so long unsettled among us, that it appears by various documents of the times which I have seen, that

\* An allusion, probably, to Archibald Armstrong, the fool or privileged jester of Charles I., usually called *Archy*, who had a quarrel with Archbishop Laud, and of whom many *arch* things are on record: there is a little jest-book very high-priced and of little worth which bears the title of *Archie's Jest*.

persons were at a loss how to write their own names, and most certainly have written them variously. I have sometimes suspected that estates may have been lost, and descents confounded, by such uncertain and disagreeing signatures of the same person. In a late suit respecting the Duchess of Norfolk's estate, one of the ancestors has his name printed *Higden*, while in the genealogy it appears *Hickden*. I think I have seen Ben Jonson's name written by himself with an *h*; and Dryden made use of an *t*. I have seen an injunction to printers with the sign manual of Charles II. not to print Samuel Boteler esquire's book or poem called *Hudibras* without his consent; but I do not know whether Butler thus wrote his name. As late as in 1660 a Dr. *Croone* was at such a loss to have his name pronounced rightly, that he tried six different ways of writing it, as appears by printed books; *Cron*, *Croon*, *Crown*, *Croone*, *Croone*, and *Crovine*; all which appear under his own hand, as he wrote it differently at different periods of his life. In the subscription book of the Royal Society, he writes *W. Croone*, but in his will at the Commons he signs *W. Croone*. Ray the naturalist informs us in his Letters, p. 72, that he first wrote his name *Wray*, but afterwards omitted the *W*. Dr. *Whitby*, in books published by himself, writes his name sometimes *Whitely*. And among the Harian Manuscripts there is a large collection of letters, to which I have often referred, written between 1620 and 1630 by Joseph Mead; and yet in all his printed letters, and his works even within that period, it is spelt *Mede*; by which signature we recognise the name of a learned man better known to us: it was long before I discovered the letter-writer to have been this scholar. Oldys, in some curious manuscript memoirs of his family, has traced the family name through a great variety of changes, and sometimes it is at such variance, that the person indicated will not always appear to have belonged to the family. We saw recently an advertisement in the newspapers offering five thousand pounds to prove a marriage in the family of the Knevetts, which occurred about 1633. What most disconcerted the inquirers is their discovery that the family name was written in six or seven different ways; a circumstance which I have no doubt will be found in most family names in England. Fuller mentions that the name of *Villers* was spelt fourteen different ways in the deeds of that family.

I shall illustrate this subject by the history of the names of two of our most illustrious countrymen, Shakespeare and Rawleigh.

We all remember the day when a violent literary controversy was opened, nor is it yet closed, respecting the spelling of our poet's name. One great editor persisted in his triumphant discovery, by printing *Shakspeare*, while another would only partially yield, *Shakespeare*; but all parties seemed willing to drop the usual and natural derivation of his name, in which we are surely warranted from a passage in a contemporary writer, who alludes by the name to a conceit of his own, of the *martial* spirit of the poet. The truth seems to be, then, that personal names were written by the ear, since the persons themselves did not attend to the accurate writing of their own names, which they changed sometimes capriciously and sometimes

with anxious nicety. Our great poet's name appears *Shakspeare* in the register of Stratford church; it is *Shakspeare* in the body of his will, but that very instrument is indorsed *Mr. Shackspeare's* will. He himself has written his name in two different ways, *Shakspeare* and *Shakspeare*. Mr. Colman says the poet's name in his own county is pronounced with the first a short, which accounts for this mode of writing the name, and proves that the orthoepy rather than the orthography of a person's name was most attended to: a very questionable and uncertain standard.

Another remarkable instance of this sort is the name of Sir Walter *Rawley*, which I am myself uncertain how to write, although I have discovered a fact which proves how it should be pronounced.

Rawley's name was spelt by himself and by his contemporaries in all sorts of ways. We find it *Ralegh*, *Raleigh*, *Raleigh*, *Rawley*, and *Rawly*; the last of which at least preserves its pronunciation. This great man, when young, appears to have subscribed his name "*Walter Rawley of the Middle Temple*" to a copy of verses, printed among others prefixed to a satire called the *Steel-glass*, in George Gascoigne's Works, 1576. Sir Walter was then a young student, and these verses, both by their spirit and signature, cannot fail to be his: however this matter is doubtful, for the critics have not met elsewhere with his name thus written. The orthoepy of the name of this great man I can establish by the following fact. When Sir Walter was first introduced to James I., on the king's arrival in England, with whom, being united with an opposition party, he was no favourite, the Scottish monarch gave him this broad reception: "*Rawly! Rawly! true enough, for I think of thee very Rawly mon!*" There is also an enigma contained in a distich written by a lady of the times, which preserves the real pronunciation of the name of this extraordinary man:

"What's bad for the stomach, and the word of dishonour,  
Is the name of the man whom the king will not honour."

Thus our ancient personal names were written down by the ear at a period when we had no settled orthography; and even at a later period, not distant from our own times, some persons, it might be shown, have been equally puzzled how to write their names; witness the *Thoinsons*, *Thompsons*; the *Watsons*, *Whartons*, &c.

# NAMES OF OUR STREETS.

LORD ORFORD has, in one of his letters, projected a curious work to be written in a walk through the streets of the metropolis, similar to a French work entitled "*Anecdotes des Rues de Paris*." I know of no such work, and suspect the vivacious writer alluded in his mind to Saint Foix's "*Essais Historiques sur Paris*," a very entertaining work, of which the plan is that projected by his lordship. We have had Pennant's "*London*," a work of this description; but, on the whole, this is a superficial performance, as it regards manners, characters, and

events. That antiquary skimmed everything, and grasped scarcely anything; he wanted the patience of research, and the keen spirit which revivifies the past. Should Lord Orford's project be carried into execution, or rather, should Pennant be hereafter improved, it would be first necessary to obtain the original names, or their meanings, of our streets, free from the disguise in which time has concealed them. We shall otherwise lose many characters of persons, and many remarkable events, of which their original denominations would remind the historian of our street.

I have noted down a few of these modern misnomers, that this future historian may be excited to discover more.

*Mincing-lane* was *Mincheon-lane*: from tenements pertaining to the Mincheons, or nuns of St. Helen's, in Bishopsgate-street.

*Gutter-lane*, corrupted from *Guthurun's-lane*; from its first owner, a citizen of great trade.

*Blackwall-hall* was *Bakewell's-hall*, from one Thomas Bakewell; and originally called *Basing-haugh*, from a considerable family of that name, whose arms were once seen on the ancient building, and whose name is still perpetuated in *Basing's-lane*.

*Finch-lane* was *Finke's-lane*, from a whole family of this name.

*Thread-needle-street* was originally *Thrid-needle-street*, as Samuel Clarke dates it from his study there.

*Bulliter-lane* is a corruption of *Belzetter's-lane*, from the first builder or owner.

*Crutched-friars* was *Croched* or *Crossed-friars*.

*Lothbury* was so named from the noise of founders at their work; and, as Howel pretends, this place was called *Lothbury* "disinclinedly."

*Garlick-hill* was *Garlick-hithe*, or *hive*, where garlick was sold.

*Fetter-lane* has been erroneously supposed to have some connexion with the *fetters* of criminals. It was in Charles the First's time written *Fewtor-lane*, and is so in Howel's *Londinopolis*, who explains it as *Fewtors* (or idle people) lying there as in a way leading to gardens. It was the haunt of these *Faitors*, or "mighty beggars." The *Faitour*, that is, a *defaytor*, or *defaulter*, became *Fewtor*, and in the rapid pronunciation, or conception, of names, *Fewtor* has ended in *Fetter-lane*.

*Gracechurch-street*, sometimes called *Gracius-street*, was originally *Grass-street*, from a heri-market there.

*Fenchurch-street*, from a fenny or moorish ground by a river side.

*Galley-key* has preserved its name, but its origin may have been lost. Howel, in his "*Londinopolis*," says, "here dwelt strangers called *Galley-men*, who brought wine, &c., in *Galleys*."

*Greek-street*, says Pennant, "I am sorry to degrade into *Grig-street*;" whether it alludes to the little vivacious celi, or to the merry character of its tenants, he does not resolve.

*Bridewell* was *St. Bridget's-well*, from one dedicated to Saint Bride, or Bridget.

*Marybone* was *St. Mary-on-the-Bourne*, corrupted to *Mary-bone*; as *Holborn* was *Old Bourne*, or the Old River; *Bourne* being the ancient English for *river*; hence the Scottish *Burn*.

*Newington* was *New-town*.

*Maiden-lane* was so called from an image of the virgin, which, in Catholic days, had stood there, as Bagford writes to Hearne; and he says, that the frequent sign of the *Maiden-head* was derived from "our Lady's-head."

*Lad-lane* was originally *Lady's-lane*, from the same personage.

*Rood-lane* was so denominated from a Rood, or Jesus on the cross, there placed, which was held in great regard.

*Piccadilly* was named after a hall called *Piccadilla-hall*, a place of sale for *Piccadillies*, or *Turn-overs*; a part of the fashionable dress which appeared about 1614. It has preserved its name uncorrupted; for Barnabe Rich, in his "Honestie of the Age," has this passage on "the body-makers that do swarm through all parts, both of London and about London. The body is still pampered up in the very drossy of excess. He that some fortie years sithe should have asked after a *Pickadilly*, I wonder who would have understood him; or could have told what a *Pickadilly* had been, either fish or flesh."

Strype notices that in the liberties of Saint Catharine is a place called *Hangman's-gains*: the traders of *Hammes* and *Guyenes*, in France, anciently resorted there; thence the strange corruption.

*Smithfield* is a corruption of *Smoothfield*; *smith* signifies smooth, from the Saxon *smēð*. An antiquarian friend has seen it described in a deed as *campus planus*, which confirms the original meaning. It is described in Fitz Stephen's account of London, written before the twelfth century, as a plain field, both in reality and name, where every Friday there is a celebrated rendezvous of fine horses, brought hither to be sold. Thither come to look or buy, a great number of earls, barons, knights, and a swarm of citizens. It is a pleasing sight to behold the ambling nags and generous colts, proudly prancing. This ancient writer continues a minute description, and perhaps gives the earliest one of a horse-race in this country. It is remarkable that *Smithfield* should have continued as a market for cattle for more than six centuries, with only the change of its vowels.

This is sufficient to show how the names of our streets require either to be corrected, or explained, by their historian. The French, among the numerous projects for the moral improvement of civilized man, had one, which, had it not been polluted by a horrid faction, might have been directed to a noble end. It was to name streets after eminent men. This would at least preserve them from the corruption of the people, and exhibit a perpetual monument of moral feeling, and of glory, to the rising genius of every age. With what excitement and delight may the young contemplatist, who first studies at Gray's Inn, be reminded of *Verulam*-buildings!

The names of streets will often be found connected with some singular event, or the character of some person. Not long ago, a Hebrew, who had a quarrel with his community, built a neighbourhood at Bethnal-green, and retained the subject of his anger in the name which the houses bear, of *Purim*-place. This may startle some theological antiquary at a remote period, who may idly lose himself in abstruse conjectures on the

sanctity of a name, derived from a well-known Hebrew festival; and, perhaps, colonise the spot with an ancient horde of Israelites.

#### SECRET HISTORY OF EDWARD VERE, EARL OF OXFORD.

It is an odd circumstance in literary research, that I am enabled to correct a story which was written about 1680. The Aubrey papers, recently published with singular faithfulness, retaining all their peculiarities, even to the grossest errors, were memoranda for the use of Anthony Wood's great work. But beside these, the Oxford antiquary had a very extensive literary correspondence, and it is known, that when speechless and dying, he evinced the fortitude to call in two friends to destroy a vast multitude of papers: about two bushels full were ordered for the fire, lighted for the occasion; and, "as he was expiring he expressed both his knowledge and approbation of what was done, by throwing out his hands." These two bushels full were not, however, all his papers; his more private ones he had ordered not to be opened for seven years. I suspect, also, that a great number of letters were not burnt on this occasion; for I have discovered a manuscript written about 1720 to 1730, and which, the writer tells us, consists of "Excerpts out of Anthony Wood's papers." It is closely written, and contains many curious facts not to be found elsewhere, as far as I have hitherto discovered. These papers of Anthony Wood probably still exist in the Ashmolean Museum: should they have perished, in that case this solitary manuscript will be the sole record of many interesting particulars not known to the public.

By these I correct a little story, which may be found in the Aubrey papers, Vol. III. 395. It is an account of one Nicholas Hill, a man of great learning, and in the high confidence of a remarkable and munificent Earl of Oxford, travelling with him abroad. I transcribe the printed Aubrey account.

"In his travels with his lord (I forget whether Italy or Germany, but I think the former), a poor man begged him to give him a penny. 'A penny!' said Mr. Hill. 'What dost say to ten pounds?' 'Ah! ten pounds,' said the beggar; 'that would make a man happy.' N. Hill gave him immediately ten pounds, and putt it downe upon account. Item, to a beggar ten pounds to make him happy!"—The point of this story has been marred in the telling: it was drawn up from the following one, which must have been the original. This extract was made from a letter by Aubrey to A. Wood, dated July 15, 1689. "A poor man asked Mr. Hill, his lordship's steward, once to give him sixpence, or a shilling, for an alms. 'What dost say if I give thee ten pounds?' 'Ten pounds! that would make a man of me.' Hill gave it him, and put down in his account, 'Item, 10*l.* for making a man,' which his lordship inquiring about for the oddness of the expression, not only allowed, but was pleased with it."

This philosophical humorist was the steward of Edward Vere, Earl of Oxford, in the reign of

Elizabeth. The peer was a person of elegant accomplishments; and Lord Orford, in his "Noble Authors," has given a higher character of him than perhaps he may deserve. He was of the highest rank, in great favour with the queen, and, to employ the style of the day, when all our fashions and our poetry were moulding themselves on the Italian model, he was the "Mirrour of Tuscanismo;" and, in a word, this coxcombical peer, after a seven years' residence in Florence, returned highly "Italianated." The ludicrous motive of this peregrination is given in the present manuscript account. Haughty of his descent and his alliance, irritable with effeminate delicacy and personal vanity, a little circumstance, almost too minute to be recorded, inflicted such an injury on his pride, that in his mind it required years of absence from the court of England, ere it could be forgotten. Once making a low obeisance to the queen, before the whole court, this stately and inflated peer suffered a mischance, which has happened, it is said, on a like occasion—it was "light as air!" But this accident so sensibly hurt his mawkish delicacy, and so humbled his aristocratic dignity, that he could not raise his eyes on his royal mistress. He resolved from that day to "be a banished man," and resided for seven years in Italy, living in more grandeur at Florence than the Grand Duke of Tuscany. He spent in those years forty thousand pounds. On his return he presented the queen with embroidered gloves and perfumes, then for the first time introduced into England, as Stowe has noticed. Part of the new presents seem to have some reference to the earl's former mischance. The queen received them graciously, and was even painted wearing those gloves; but my authority states, that the masculine sense of Elizabeth could not abstain from congratulating the noble coxcomb; perceiving, she said, that at length my lord had forgot the mentioning the little mischance of seven years ago!

The peer's munificence abroad was indeed the talk of Europe; but the secret motive of this was as wicked as that of his travels had been ridiculous. This earl of Oxford had married the daughter of Lord Burleigh, and when this great statesman would not consent to save the life of the Duke of Norfolk, the friend of this earl, he swore to revenge himself on the countess, out of hatred to his father-in-law. He not only forsook her, but studied every means to waste that great inheritance which had descended to him from his ancestors. Secret history often startles us with unexpected discoveries: the personal affectations of this earl induce him to quit a court, where he stood in the highest favour, to domesticate himself abroad; and a family *pique* was the motive of that splendid prodigality which, at Florence, could throw into shade the court of Tuscany itself.

#### ANCIENT COOKERY AND COOKS.

THE memorable grand dinner given by the classical doctor in Peregrine Pickle has indisposed our tastes for the cookery of the ancients: but, since it is often "the cooks who spoil the broth," we cannot be sure but that even "the black Lacer-

daemonian," stirred by the spear of a Spartan, might have had a poignancy for him, which did not happen on that occasion.

Their cookery must have been superior to our humbler art, since they could find dainties in the tough membranaceous parts of the matrices of a sow, and the flesh of young hawks, and a young ass. The elder Pliny tells, that one man had studied the art of fattening snails with paste so successfully, that the shells of some of his snails would contain many quarts.\* The same monstrous taste fed up those prodigious goose livers; a taste still prevailing in Italy. Swine were fattened with whey and hys; and even fish in their ponds were increased by such artificial means. Our prize oxen might astonish a Roman, as much as one of their crammed peacocks would ourselves. Gluttony produces monsters, and turns away from nature to feed on unwholesome meats. The flesh of young foxes about autumn, when they fed on grapes, is praised by Galen; and Hippocrates equals the flesh of puppies to that of birds. The humorous Dr. King, who has touched on this subject, suspects that many of the Greek dishes appear charming from their mellifluous terminations, resounding with a *phos* and *toios*.

The numerous descriptions of ancient cookery which Athenæus has preserved indicate an unrivalled dexterity and refinement: and the ancients, indeed, appear to have raised the culinary art into a science, and dignified cooks into professors. They had writers who exhausted their erudition and ingenuity in verse and prose; while some were proud to immortalise their names by the invention of a poignant sauce, or a popular *gâteau*. Apicius, a name immortalised, and now synonymous with a gorging, was the inventor of cakes called Apicians; and one Aristoxenus, after many unsuccessful combinations, at length hit on a peculiar manner of seasoning hams, thence called Aristoxenians. The name of a late nobleman among ourselves is thus invoked every day.

Of these *Eruditæ gulæ*, Arcestratus, a culinary philosopher, composed an epic or didactic poem on good eating. His "Gastrology" became the creed of the epicures, and its pathos appears to have made what is so expressively called "their mouths water." The idea has been recently successfully imitated by a French poet. Arcestratus thus opens his subject:

"I write these precepts for immortal Greece,  
That round a table delicately spread,  
Or three, or four, may sit in choice repast,  
Or five at most. Who otherwise shall dine,  
Are like a troop marauding for their prey."

The elegant Romans declared, that a repast should not consist of less in number than the Graces, nor of more than the Muses. They had, however, a quaint proverb, which Alexander ab Alexandro has preserved, not favourable even to so large a dinner-party as nine; it turns on a play of words:

"Septem convivium, Novem convicium facere."†

\* Nat. Hist. Lib. IX. 66.

† Genial. Dierum, II. 283, Lug. 1673. The writer has collected in this chapter a variety of curious particulars on this subject.

An elegant Roman, meeting a friend, regretted he could not invite him to dinner, "because my number is complete."

When Archestratus acknowledges that some things are for the winter, and some for the summer, he consoles himself, that though we cannot have them at the same time, yet, at least, we may talk about them at all times.

This great genius seems to have travelled over land and seas that he might critically examine the things themselves, and improve, with new discoveries, the table-luxuries. He indicates the places for peculiar edibles, and exquisite potables, and promulgates his precepts with the zeal of a sublime legislator, who is dictating a code designed to ameliorate the imperfect state of society.

A philosopher worthy to bear the title of cook, or a cook worthy to be a philosopher, according to the numerous curious passages scattered in Athenæus, was an extraordinary genius, endowed not merely with a natural aptitude, but with all acquired accomplishments. The philosophy, or the metaphysics, of cookery appears in the following passage:

"Know then, the Cook, a dinner that 's bespoke  
Aspiring to prepare, with present zeal  
Should know the tastes and humours of the  
guests;

For if he drudges through the common work,  
Thoughtless of manner, careless what the place  
And seasons claim, and what the favouring hour  
Auspicious to his genius may present,  
Why, standing midst the multitude of men,  
Call we this plodding *fricasseer* a Cook?

Oh differing far! and one is not the other!  
We call indeed the *general* of an army

Him who is charged to lead it to the war;  
But the true general is the man whose mind,  
Mastering events, anticipates, combines;  
Else is he but a *leader* to his men!

With our profession thus: the first who comes  
May with a humble toil, or slice, or chop,  
Prepare the ingredients, and around the fire  
Obsequious, him I call a *fricasseer*!

But ah! the cook a brighter glory crowns!  
Well skill'd is he to know the place, the hour,  
Him who invites, and him who is invited,  
What fish in season makes the market rich,  
A choice delicious rarity! I know  
That all, we always find; but always all,  
Charms not the palate, critically fine.

Archestratus, in culinary lore  
Deep for his time, in this more learned age  
Is wanting; and full oft he surely talks  
Of what he never ate. Suspect his page,  
Nor load thy genius with a barren precept.  
Look not in books for what some idle sage  
So idly raved; for cookery is an art  
Comporting ill with rhetoric; 'tis an art  
Still changing, and of momentary triumph!  
Know on thyself thy genius must depend.  
All books of cookery, all helps of art,  
All critic learning, all commenting notes,  
Are vain, if void of genius, thou wouldst cook!"

The culinary sage thus spoke; his friend  
Demands, "Where is the ideal cook thou  
paint'st?"

"Lo, I the man!" the saviouring sage replied.

"Now be thine eyes the witness of my art!  
This tunny drest, so odorous shall steam,  
The spicy sweetness so shall steal thy sense,  
That thou in a delicious reverie  
Shalt slumber heavenly o'er the Attic dish!"

In another passage a Master-Cook conceives himself to be a pupil of Epicurus, whose favourite but ambiguous axiom, that "Voluptuousness is the sovereign good," was interpreted by the *bon-vivans* of antiquity in the plain sense.

MASTER COOK.

Behold in me a pupil of the school  
Of the sage Epicurus.

FRIEND.

Thou a sage!

MASTER COOK.

Ay! Epicurus too was sure a cook,  
And knew the sovereign good. Nature his study,  
While practice perfected his theory.  
Divine philosophy alone can teach  
The difference which the fish *Glociscus*\* shows  
In winter and in summer; how to learn  
Which fish to choose, when set the Pleiades,  
And at the solstice. 'Tis change of seasons  
Which threatens mankind, and shakes their change-  
ful frame.

This dost thou comprehend? Know, what we use  
In season, is most seasonably good!

FRIEND.

Most learned cook, who can observe these  
canons?

MASTER COOK.

And therefore phlegm and colics make a man  
A most indecent guest. The aliment  
Dress'd in my kitchen is true aliment;  
Light of digestion easily it passes;  
The chyle soft-blending from the juicy food  
Repairs the solids.

FRIEND.

Ah! the chyle! the solids!  
Thou new Democritus! thou sage of medicine!  
Vers'd in the mysteries of the Iatric art!

\* The commentators have not been able always to assign known names to the great variety of fish, particularly sea-fish, the ancients used, many of which we should revolt at. One of their dainties was a shell-fish, prickly like a hedge-hog, called *Echinus*. They ate the dogfish, the star-fish, porpoises or sea-hogs, and even seals. In Dr. Moffet's "Regiment of Diet," an exceeding curious writer of the reign of Elizabeth, republished by Oldys, may be found an ample account of the "sea-fish" used by the ancients. Whatever the *Glociscus* was, it seems to have been of great size, and a shell-fish, as we may infer from the following curious passage in Athenæus. A father, informed that his son is leading a dissolute life, enraged, remonstrates with his pedagogue;—"Knave! thou art the fault! hast thou ever known a philosopher yield himself so entirely to the pleasures thou tellest me of?" The pedagogue replies by a Yes! and that the sages of the portico are great drunkards, and none know better than they how to attack a *Glociscus*.

MASTER COOK.

Now mark the blunders of our vulgar cooks !  
See them prepare a dish of various fish,  
Showering profuse the pounded Indian grain,  
An overpowering vapour, gallimaufry !  
A multitude confused of pothering odours !  
But, know, the genius of the art consists  
To make the nostrils feel each scent distinct ;  
And not in washing plates to free from smoke.  
I never enter in my kitchen, I !  
But sit apart, and in the cool direct ;  
Observant of what passes, scullions toil.

FRIEND.

What dost thou there ?

MASTER COOK.

I guide the mighty whole ;  
Explore the causes, prophesy the dish.  
'Tis thus I speak : " Leave, leave that ponderous  
ham ;  
Keep up the fire, and lively play the flame  
Beneath those lobster patties ; patient here,  
Fix'd as a statue, skim, incessant skim.  
Steep well this small Glociscus in its sauce,  
And boil that sea-dog in a cullender ;  
This eel requires more salt and marjoram ;  
Roast well that piece of kid on either side  
Equal ; that sweetbread boil not over much."  
'Tis thus, my friend, I make the concert play.

FRIEND

O man of science ! 'tis thy babble kills !

MASTER COOK.

And then no useless dish my table crowds ;  
Harmonious ranged, and consonantly just !

FRIEND.

Ha ! what means this ?

MASTER COOK.

Divinest music all !  
As in a concert instruments resound,  
My ordered dishes in their courses chime.  
So Epicurus dictated the art  
Of sweet voluptuousness, and ate in order,  
Musing delighted o'er the sovereign good !  
Let raving Stoics in a labyrinth  
Run after virtue ; they shall find no end.  
Thou, what is foreign to mankind, abjure !

FRIEND.

Right honest Cook ! thou wak'st me from their  
dreams !

Another Cook informs us that he adapts his  
repasts to his personages.

I like to see the faces of my guests,  
To feed them as their age and station claim.  
My kitchen changes, as my guests inspire  
The various spectacle ; for lovers now,  
Philosophers, and now for financiers.  
If my young royster be a mettled spark,  
Who melts an acre in a savoury dish  
To charm his mistress, scuttle-fish and crabs,  
And all the shelly race, with mixture due  
Of cordials filtered, exquisitely rich.  
For such a host, my friend ! expends much more  
In oil than cotton ; solely studying love !  
To a philosopher, that animal

Voracious, solid ham and bulky feet ;  
But to the financier, with costly niceness,  
Glociscus rare, or rarity more rare.  
Insensible the palate of old age,  
More difficult than the soft lips of youth  
To move, I put much mustard in their dish ;  
With quickening sauces make their stupor keen,  
And lash the lazy blood that creeps within.

Another genius, in tracing the art of Cookery,  
derives from it nothing less than the origin of  
society ; and I think that some philosopher has  
defined Man to be " a cooking animal."

COOK.

The art of cookery drew us gently forth  
From that ferocious life, when void of faith  
The Anthropophaginian ate his brother !  
To cookery we owe well-ordered states,  
Assembling men in dear society.  
Wild was the earth, man feasting upon man,  
When one of nobler sense and milder heart  
First sacrificed an animal ; the flesh  
Was sweet ; and man then ceased to feed on man  
And something of the rudeness of those times  
The priest commemorates : for to this day,  
He roasts the victim's entrails without salt.  
In those dark times, beneath the earth lay hid  
The precious salt, that gold of cookery !  
But when its particles the palate thrill'd !  
The source of seasonings, charm of cookery ! came.  
They served a paunch with rich ingredients stored ;  
And tender kid, within two covering plates,  
Warm melted in the mouth. So art improved !  
At length a miracle not yet perform'd,  
They minced the meat which roll'd in herbage soft,  
Nor meat nor herbage seem'd, but to the eye  
And to the taste, the counterfeited dish  
Mimick'd some curious fish ; invention rare !  
Then every dish was seasoned more and more,  
Salted, or sour, or sweet, and mingled oft  
Oatmeal and honey. To enjoy the meal  
Men congregated in the populous towns,  
And cities flourish'd, which we cooks adorn'd,  
With all the pleasures of domestic life.

An arch-cook insinuates, that there remain only  
two " pillars of the state," besides himself, of the  
school of Sinon, one of the great masters of the  
condimenting art. Sinon, we are told, applied  
the elements of all the arts and sciences to this  
favourite one. Natural philosophy could produce  
a secret seasoning for a dish ; and architecture  
the art of conducting the smoke out of a chimney ;  
which, says he, if ungovernable, makes a great  
difference in the dressing. From the military  
science he derived a sublime idea of order ; drill-  
ing the under-cooks, marshalling the kitchen,  
hastening one, and making another a sentinel.

We find, however, that a portion of this divine  
art, one of the professors acknowledges to be va-  
pouring and bragging !—a seasoning in this art,  
as well as in others. A cook ought never to come  
unaccompanied by all the pomp and parade of  
the kitchen : with a scurvy appearance, he will be  
turned away at sight ; for all have eyes, but a few  
only understanding.

Another occult part of this profound mystery,  
besides vapouring, consisted, it seems, in fitching.  
Such is the counsel of a patriarch to an appren-



tice ! a precept which contains a truth for all ages of cookery.

"Carion ! time well thy ambidextrous part,  
Nor always flinch. It was but yesterday,  
Blundering, they nearly caught thee in the fact ;  
None of thy balls had livers, and the gusts,  
In horror, pierced their airy emptiness.  
Not even the brains were there, thou brainless  
hound !

If thou art hired among the middling class,  
Who pay thee freely, be thou honourable !  
But for this day, where now we go to cook,  
E'en cut the master's throat for all I care ;  
'A word to th' wise,' and show thyself my  
scholar !

There thou mayst flinch and revel, all may yield  
Some secret profit to thy sharking hand.  
'Tis an old miser gives a sordid dinner,  
And weeps o'er every sparing dish at table ;  
Then if I do not find thou dost devour  
All thou canst touch, e'en to the very coals,  
I will disown thee ! Lo ! Old skin-flint comes ;  
In his dry eyes what parsimony stares !"

These cooks of the ancients, who appear to have been hired for a grand dinner, carried their art to the most whimsical perfection. They were so dexterous as to be able to serve up a whole pig boiled on one side, and roasted on the other. The cook who performed this feat defies his guests to detect the place where the knife had separated the animal, or how it was contrived to stuff the belly with an olio, composed of thrushes and other birds, slices of the matrices of a sow, the yolks of eggs, the bellies of hens with their soft eggs, flavoured with a rich juice, and minced meats highly spiced. When this cook is entreated to explain his secret art, he solemnly swears by the manes of those who braved all the dangers of the Plain of Marathon, and combated at sea at Salamis, that he will not reveal the secret that year. But of an incident, so triumphant in the annals of the gastric art, our philosopher would not deprive posterity of the knowledge. The animal had been bled to death by a wound under the shoulder, whence, after a copious effusion, the master cook extracted the entrails, washed them with wine, and hanging the animal by the feet, he crammed down the throat the stuffings already prepared. Then covering the half of the pig with a paste of barley thickened with wine and oil, he put it in a small oven, or on a heated table of brass, where it was gently roasted with all due care : when the skin was browned, he boiled the other side ; and then taking away the barley paste, the pig was served up, at once boiled and roasted. These cooks with a vegetable could counterfeit the shape, and the taste, of fish and flesh. The king of Bithynia, in some expedition against the Scythians, in the winter, and at a great distance from the sea, had a violent longing for a small fish called *aphy*—a pilchard, a herring, or an anchovy. His cook cut a turnip to the perfect imitation of its shape ; then fried in oil, salted, and well powdered with the grains of a dozen black poppies, his majesty's taste was so exquisitely deceived, that he praised the root to his guests as an excellent fish. This transmutation of vegetables into meat or fish is a province of the culinary art which we appear

to have lost ; yet these are *cibi innocentes*, compared with the things themselves. No people are such gorgers of mere animal food as our own ; the art of preparing vegetables, pulse, and roots, is scarcely known in this country. This cheaper and healthful food should be introduced among the common people, who neglect them from not knowing how to dress them. The peasant, for want of this skill, treads under foot the best meat in the world ; and sometimes the best way of dressing it is least costly.

The gastric art must have reached to its last perfection, when we find that it had its history ; and that they knew how to ascertain the era of a dish with a sort of chronological exactness. The philosophers of Athenæus at table dissert on every dish, and tell us of one called *mdati*, that there was a treatise composed on it ; that it was first introduced at Athens, at the epocha of the Macedonian empire, but that it was undoubtedly a Thessalian invention ; the most sumptuous people of all the Greeks. The *mdati* was a term at length applied to any dainty, of excessive delicacy, always served the last.

But as no art has ever attained perfection without numerous admirers, and as it is the public which only can make such exquisite cooks, our curiosity may be excited to inquire, whether the patrons of the gastric art were as great enthusiasts as its professors ?

We see they had writers who exhausted their genius on these professional topics ; and books of cookery were much read : for a comic poet, quoted by Athenæus, exhibits a character exulting in having procured "The new Kitchen of Philoxenus, which," says he, "I keep for myself to read in my solitude." That these devotees to the culinary art undertook journeys to remote parts of the world, in quest of these discoveries, sufficient facts authenticate. England had the honour to furnish them with oysters, which they fetched from about Sandwich. Juvenal \* records, that Montanus was so well skilled in the science of good eating, that he could tell by the first bite whether they were English or not. The well-known Apicius poured into his stomach an immense fortune. He usually resided at Minturna, a town in Campania, where he ate shrimps at a high price : they were so large, that those of Smyrna, and the prawns of Alexandria, could not be compared with the shrimps of Minturna. However, this luckless epicure was informed that the shrimps in Africa were more monstrous ; and he embarks without losing a day. He encounters a great storm, and through imminent danger arrives at the shores of Africa. The fishermen bring him the largest for size their nets could furnish. Apicius shakes his head : "Have you never any larger ?" he inquires. The answer was not favourable to his hopes. Apicius rejects them, and fondly remembers the shrimps of his own Minturna. He orders his pilot to return to Italy, and leaves Africa with a look of contempt.

A fraternal genius was Philoxenus : he whose higher wish was to possess a crane's neck, that he might be the longer in savouring his dainties ; and who appears to have invented some expedients which might answer, in some degree, the purpose.

\* Sat. IV. 140.

This impudent epicure was so little attentive to the feelings of his brother guests, that, in the hot bath, he avowedly habituated himself to keep his hands in the scalding water; and even used to gargle his throat with it, that he might feel less impediment in swallowing the hottest dishes. He bribed the cooks to serve up the repast smoking hot, that he might gloriously devour what he chose before any one else could venture to touch the dish. It seemed as if he had used his fingers to handle fire. "He is an oven, not a man!" exclaimed a grumbling fellow-guest. Once having embarked for Ephesus, for the purpose of eating fish, his favourite food, he arrived at the market, and found all the stalls empty. There was a wedding in the town, and all the fish had been bespoken. He hastens to embrace the new-married couple, and singing an epithalamium, the dithyrambic epicure enchanted the company. The bridegroom was delighted by the honour of the presence of such a poet, and earnestly requested he would come on the morrow. "I will come," young friend, if there is no fish at the market!"—It was this Philoxenus, who, at the table of Dionysius, the tyrant of Sicily, having near him a small barbel, and observing a large one near the prince, took the little one, and held it to his ear. Dionysius inquired the reason. "At present," replied the ingenious epicure, "I am so occupied by my Galatea" (a poem in honour of the mistress of the tyrant), "that I wished to inquire of this little fish, whether he could give me some information about Nereus; but he is silent, and I imagine they have taken him up too young: I have no doubt that old one, opposite to you, would perfectly satisfy me." Dionysius rewarded the pleasant conceit with the large barbel.

#### ANCIENT AND MODERN SATURNALIA.

THE Stagirite discovered that our nature delights in imitation, and perhaps in nothing more than in representing personages, different from ourselves, in mockery of them; in fact, there is a passion for masquerade in human nature. Children discover this propensity; and the populace, who are the children of society, through all ages have been humoured by their governors with festivals and recreations, which are made up of this malicious transformation of persons and things; and the humble orders of society have been privileged by the higher, to please themselves by burlesquing and ridiculing the great, at short seasons, as some consolation for the rest of the year.

The Saturnalia of the Romans is a remarkable instance of this characteristic of mankind. Macrobius could not trace the origin of this institution, and seems to derive it from the Grecians; so that it might have arisen in some rude period of antiquity, and among another people. The conjecture seems supported by a passage in Gibbon's *Miscellanies*,\* who discovers traces of this institution among the more ancient nations; and Huet imagined that he saw in the jubilee of the Hebrews some similar usages. It is to be regretted that

Gibbon does not afford us any new light on the cause in which originated the institution itself. The jubilee of the Hebrews was the solemn festival of an agricultural people, but bears none of the ludicrous characteristics of the Roman Saturnalia.

It would have been satisfactory to have discovered the occasion of the inconceivable licentiousness which was thus sanctioned by the legislator—this overturning of the principles of society, and this public ridicule of its laws, its customs, and its feelings. We are told, these festivals, dedicated to Saturn, were designed to represent the natural equality which prevailed in his golden age; and for this purpose the slaves were allowed to change places with the masters. This was, however, giving the people a false notion of the equality of men; for, while the slave was converted into the master, the pretended equality was as much violated as in the usual situation of the parties. The political misconception of this term of natural equality seems, however, to have been carried on through all ages; and the political Saturnalia had lately nearly thrown Europe into a state of that worse than slavery, where slaves are masters.

The Roman Saturnalia were latterly prolonged to a week's debauchery and folly; and a diary of that week's words and deeds would have furnished a copious chronicle of *Facetiae*. Some notions we acquire from the laws of the Saturnalia of Lucian, an Epistle of Seneca's,† and from Horace, who, from his love of quiet, retired from the city during this noisy season.

It was towards the close of December that all the town was in an unusual motion, and the children everywhere invoking Saturn; nothing now to be seen but tables spread out for feasting, and nothing heard but shouts of merriment: all business was dismissed, and none at work but cooks and confectioners; no account of expenses was to be kept, and it appears that one-tenth part of a man's income was to be appropriated to this jollity. All exertion of mind and body was forbidden, except for the purposes of recreation; nothing to be read or recited which did not provoke mirth, adapted to the season and the place. The slaves were allowed the utmost freedom of raillery and truth with their masters:† sitting with them at table, dressed in their clothes, playing all sorts of tricks, telling them of their faults to their faces, while they smuted them. The slaves were imaginary kings, as indeed a lottery determined their rank; and as their masters attended them, whenever it happened that these performed their offices clumsily, doubtless with some recollections of their own similar misdemeanors, the slave made the master leap into the water head-foremost. No one was allowed to be angry, and he who was played on, if he loved his own comfort, would be the first to laugh. Glasses of all sizes were to be ready, and all were to drink when and what they chose; none but the most skilful musicians and tumblers were allowed to perform, for those people are worth nothing unless exquisite, as the Saturnalian laws decreed. Dancing, singing, and shouting, and

\* Seneca, Epist. 18.

† Horace, in his dialogue with his slave Davus, exhibits a lively picture of this circumstance. Lib. II. Sat. 7.

\* Miscellaneous Works, vol. V. 504.

carrying a female musician thrice round on their shoulders, accompanied by every grotesque humour they imagined, were indulged in that short week, which was to repay the many in which the masters had their revenge for the reign of this pretended equality. Another custom prevailed at this season: the priests performed their sacrifices to Saturn bareheaded, which Pitiscus explains in the spirit of this extraordinary institution, as designed to show that time discovers, or, as in the present case of the bareheaded priests, uncovers, all things.

Such was the Roman Saturnalia, the favourite popular recreations of Paganism; and as the sports and games of the people outlast the date of their empires, and are carried with them, however they may change their name and their place on the globe, the grosser pleasures of the Saturnalia were too well adapted to their tastes to be forgotten. The Saturnalia, therefore, long generated the most extraordinary institutions among the nations of modern Europe; and, what seems more extraordinary than the unknown origin of the parent absurdity itself, the Saturnalia crept into the services and offices of the Christian church. Strange it is to observe at the altar the rites of religion burlesqued, and all its offices performed with the utmost buffoonery. It is only by tracing them to the Roman Saturnalia, that we can at all account for these grotesque sports—that extraordinary mixture of libertinism and profaneness so long continued under Christianity.

Such were the feasts of the ass, the feast of fools or madmen, *fêtes des fous*—the feast of the bull—of the innocents—and that of the *soudiacres*, which perhaps, in its original term, meant only sub-deacons, but their conduct was expressed by the conversion of a pun into *soudiacres* or *diacres saouls*, drunken deacons. Institutions of this nature, even more numerous than the historian has usually recorded, and varied in their mode, seem to surpass each other in their utter extravagance.\*

These profane festivals were universally practised in the middle ages, and, as I shall show, comparatively even in modern times. The ignorant and the careless clergy then imagined it was the securest means to retain the populace, who were always inclined to these pagan revelries.

These grotesque festivals have sometimes amused the pens of foreign and domestic antiquaries: for our own country has participated as keenly in

\* A large volume might be composed on these grotesque, profane, and licentious feasts. Du Cange notices several under different terms in his *Glossary*—*Festum Asinorum*, *Kalendæ*, *Cervula*. A curious collection has been made by the Abbé Artigny, in the fourth and seventh volumes of his *Mémoires d'Histoire*, &c. Du Radier, in his *Récréations Historiques*, vol. I. p. 109, has noticed several writers on the subject, and preserves one on the hunting of a man, called Adam, from Ash-Wednesday to Holy-Thursday, and treating him with a good supper at night, peculiar to a town in Saxony. See Ancillon's *Mélange Critique*, &c. I. 39, where the passage from Raphael de Volterra is found at length. In my learned friend Mr. Turner's second volume of his *History of England*, p. 367, will be found a copious and a curious note on this subject.

these irreligious fooleries. In the feast of asses, an ass covered with sacerdotal robes was gravely conducted to the choir, where service was performed before the ass, and a hymn chanted in as discordant a manner as they could contrive; the office was a medley of all that had been sung in the course of the year; pails of water were flung at the head of the chanters: the ass was supplied with drink and provender at every division of the service; and the asses were drinking, dancing, and braying for two days. The hymn to the ass has been preserved; each stanza ends with the burthen "Hez! Sire Anc, hez!" "Huzza! Seignior Ass, Huzza!" On other occasions, they put burnt old shoes to fume in the censers; ran about the church, leaping, singing, and dancing obscenely; scattering ordure among the audience; playing at dice upon the altar! while a *boy-bishop*, or a *pope of fools*, burlesqued the divine service. Sometimes they disguised themselves in the skins of animals, and pretending to be transformed into the animal they represented, it became dangerous, or worse, to meet these abandoned fools. There was a *precentor of fools*, who was shaved in public, during which he entertained the populace with all the balderdash his genius could invent. We had in Leicester, in 1415, what was called a *glutton-mass*, during the five days of the festival of the Virgin Mary. The people rose early to mass, during which they practised eating and drinking with the most zealous velocity, and, as in France, drew from the corners of the altar the rich puddings placed there.

So late as 1645, a pupil of Gassendi, writing to his master what he himself witnessed at Aix on the feast of the Innocents, says, "I have seen, in some monasteries in this province, extravagancies solemnized, which the pagans would not have practised. Neither the clergy, nor the guardians, indeed, go to the choir on this day, but all is given up to the lay-brethren, the cabbage-cutters, the errand-boys, the cooks and scullions, the gardeners; in a word, all the menials fill their places in the church, and insist that they perform the offices proper for the day. They dress themselves with all the sacerdotal ornaments, but torn to rags, or wear them inside out; they hold in their hands the books reversed or sideways, which they pretend to read with large spectacles without glasses, and to which they fix the shells of scooped oranges, which renders them so hideous, that one must have seen these madmen to form a notion of their appearance; particularly while dangling the censers, they keep shaking them in derision, and letting the ashes fly about their heads and faces, one against the other. In this equipage they neither sing hymns, nor psalms, nor masses; but mumble a certain gibberish as shrill and squeaking as a herd of pigs whipped on to market. The nonsense-verses they chant are singularly barbarous:—

"Hæc est clara dies, clararum clara dierum,  
Hæc est festa dies, festarum festa dierum."

These are scenes which equal any which the humour of the Italian burlesque poets have invented, and which might have entered with effect

into the "Malmantile racquistato" of Lippi; but that they should have been endured amidst the solemn offices of religion, and have been performed in cathedrals, while it excites our astonishment, can only be accounted for by perceiving that they were, in truth, the Saturnalia of the Romans. Mr. Turner observes, without perhaps having a precise notion that they were copied from the Saturnalia, that "It could be only by rivalling the pagan revelries, that the Christian ceremonies could gain the ascendancy." Our historian further observes, that these "licentious festivities were called the *December liberties*, and seem to have begun at one of the most solemn seasons of the Christian year, and to have lasted through the chief part of January." This very term, as well as the time, agrees with that of the ancient Saturnalia:—

"Age, libertate Decembri,  
Quando ita majores voluerunt, utere : narra."  
Hor. Lib. II. Sat. 7.

The Roman Saturnalia, thus transplanted into Christian churches, had for its singular principle, that of inferiors, whimsically and in mockery, personifying their superiors with a licensed licentiousness. This forms a distinct characteristic from those other popular customs and pastimes which the learned have also traced to the Roman, and even more ancient nations. Our present inquiry is, to illustrate that proneness in man, of delighting to reverse the order of society, and ridiculing its decencies.

Here we had our *boy-bishop*, a legitimate descendant of this family of foolery. On St. Nicholas's day, a saint who was the patron of children, the boy-bishop with his *mitra parva* and a long crozier, attended by his schoolmates as his diminutive prebendaries, assumed the title and state of a bishop. The child-bishop preached a sermon, and afterwards, accompanied by his attendants, went about singing, and collecting his pence : to such theatrical processions in collegiate bodies, Warton attributes the custom, still existing at Eton, of going *ad montem*. But this was a tame mummery compared with the grossness elsewhere allowed in burlesquing religious ceremonies. The English, more particularly after the Reformation, seem not to have polluted the churches with such abuses. The relish for the Saturnalia was not, however, less lively here than on the Continent; but it took a more innocent direction, and was allowed to turn itself into civil life : and since the people would be gratified by mock dignities, and claimed the privilege of ridiculing their masters, it was allowed them by our kings and nobles; and a troop of grotesque characters, frolicsome great men, delighting in merry mischief, are recorded in our domestic annals.

The most learned Seiden, with parsimonious phrase and copious sense, has thus compressed the result of an historical dissertation : he derives our ancient Christmas sports at once from the true, though remote, source. "Christmas succeeds the Saturnalia; the same time, the same number of holy-days; then the master waited upon the servant like the *lord of misrule*."\* Such is the title

of a facetious potentate, who, in this notice of Seiden's, is not further indicated, for this personage was familiar in his day, but of whom the accounts are so scattered, that his offices and his glory are now equally obscure. The race of this nobility of drollery, and this legitimate king of all hoaxing and quizzing, like mightier dynasties, has ceased to exist.

In England our festivities at Christmas appear to have been more entertaining than in other countries. We were once famed for merry Christmases and their pies : witness the Italian proverb, "*Ha più di fare che i fornii di Natale in Inghilterra*:" "He has more business than English ovens at Christmas." Wherever the king resided, there was created for that merry season a Christmas Prince, usually called "the *Lord of Misrule*;" and whom the Scotch once knew under the significant title of "the *Abbot of Unreason*." His office, according to Stowe, was "to make the rarest pastimes to delight the beholder." Every nobleman, and every great family, surrendered their houses, during this season, to the Christmas prince, who found rivals or usurpers in almost every parish; and more particularly, as we shall see, among the grave students in our inns of court.

The Italian Polydore Vergil, who, residing here, had clearer notions of this facetious personage, considered the Christmas Prince as peculiar to our country. Without venturing to ascend in his genealogy, we must admit his relationship to that ancient family of foolery we have noticed, whether he be legitimate or not. If this whimsical personage, at his creation, was designed to regulate "misrule," his lordship, invested with plenary power, came himself, at length, to delight too much in his "merry disports." Stubbes, a morose puritan in the reign of Elizabeth, denominates him "a grand captain of mischief," and has preserved a minute description of all his wild doings in the country; but as Strutt has anticipated me in this amusing extract, I must refer to his "*Sports and Pastimes of the People of England*," p. 254. I prepare another scene of unparalleled Saturnalia, among the grave judges and sergeants of the law, where the Lord of Misrule is viewed amidst his frolicsome courtiers, with the humour of hunting the fox and the cat with ten couple of hounds round their great hall, among the other merry disports of those joyous days when sages could play like boys.

For those who can throw themselves back amidst the grotesque humours and clumsy pastimes of our ancestors, who, without what we think to be taste, had whim and merriment—there has been fortunately preserved a curious history of the manner in which "A grand Christmas" was kept at our Inns of Court, by the grave and learned Dugdale, in his "*Origines Juridicales*:" it is a complete festival of foolery, acted by the students and law-officers. They held for that season everything in mockery : they had a mock parliament, a Prince of *Sophie*, or Wisdom, an honourable order of Pegasus, a high constable, marshal, a master of the game, a ranger of the forest, lieutenant of the Tower, which was a temporary prison for Christmas delinquents, all the paraphernalia of a court, burlesqued by these youthful sages before the boyish judges.

\* Seiden's Table-talk.

The characters personified were in the costume of their assumed offices. On Christmas-day, the constable-marshal, accoutred with a complete gilded "harness," showed that everything was to be chivalrously ordered; while the lieutenant of the Tower, in "a fair white armour," attended with his troop of halberdiers; and the Tower was then placed beneath the fire. After this opening followed the costly feasting; and then, nothing less than a hunt with a pack of hounds in their hall!

The master of the game dressed in green velvet, and the ranger of the forest in green satin, bearing a green bow and arrows, each with a hunting-horn about their necks, blowing together three blasts of ventry (or hunting); they pace round about the fire three times. The master of the game kneels to be admitted into the service of the high-constable. A huntsman comes into the hall, with nine or ten couple of hounds, bearing on the end of his staff a purse-net, which holds a fox and a cat: these were let loose and hunted by the hounds, and killed beneath the fire.

These extraordinary amusements took place after their repast; for these grotesque Saturnalia appeared after that graver part of their grand Christmas. Supper ended, the constable-marshal presented himself with drums playing, mounted on a stage borne by four men, and carried round; at length he cries out "a lord! a lord!" &c., and then calls his mock court every one by name.

Sir Francis Flatterer, of Fowlshurt.

Sir Randall Rackabite, of Rascal-hall, in the county of Rake-hell.

Sir Morgan Mumchance, of Much Monkery, in the county of Mad Mopery.

Sir Bartholomew Bald-breech, of Buttockbury, in the county of Break-neck.\*

They had also their mock arraignments. The king's-serveant, after dinner or supper, "orator-like," complained that the constable-marshal had suffered great disorders to prevail; the complaint was answered by the common-serveant, who was to show his talent at defending the cause. The king's-serveant replies; they rejoin, &c.: till one at length is committed to the Tower, for being found most deficient. If any offender contrived to escape from the lieutenant of the Tower into the buttery, and brought into the hall a manchot (or small loaf)

\* A rare quarto tract seems to give an authentic narrative of one of these grand Christmas-keepings, exhibiting all their whimsicality and burlesque humour: it is entitled "Gesta Grayorum; or the History of the high and mighty Prince Henry, Prince of Purpoole, Arch-duke of Stapulia and Bernardia (Staple's and Bernard's Inns), Duke of High and Nether-Holborn, Marquess of St. Giles and Tottenham, Count Palatine of Bloomsbury and Clerkenwell, Great Lord of the Cantons of Islington, Kentish Town, &c., Knight and Sovereign of the most heroidal order of the Helmet, who reigned and died A.D. 1594." It is full of burlesque speeches and addresses. As it was printed in 1688, I suppose it was from some manuscript of the times; the preface gives no information.

upon the point of a knife, he was pardoned; for the buttery in this jovial season was considered as a sanctuary. Then began the *revels*. Blount derives this term from the French *réveiller*, to awake from sleep. These were sports of dancing, masking, comedies, &c. (for some were called solemn revels), used in great houses, and were so denominated because they were performed by night; and these various pastimes were regulated by a master of the revels.

Amidst "the grand Christmas," a personage of no small importance was "the Lord of Misrule." His lordship was abroad early in the morning, and if he lacked any of his officers, he entered their chambers to drag forth the loiterers; but after breakfast his lordship's power ended, and it was in suspense till night, when his personal presence was paramount, or as Dugdale expresses it, "and then his power is most potent."

Such once were the pastimes of the whole learned bench; and when once it happened that the under-barristers did not dance on Candlemas-day, according to the ancient order of the society, when the judges were present, the whole bar was offended, and at Lincoln's-Inn were by decimation put out of commons, for example-sake; and if the same omission were repeated, they were to be fined or disbanded; for these dances were thought necessary, "as much conducing to the making of gentlemen more fit for their books at other times." I cannot furnish a detailed notice of these pastimes; for Dugdale, whenever he indicates them, spares his gravity from recording the evanescent frolics, by a provoking &c., &c., &c.

The dance "round about the coal-fire" is taken off in the "Rehearsal." These revels have also been ridiculed by Donne in his Satires, Prior in his Alma, and Pope in his Dunciad. "The judge to dance, his brother sergeants calls."

"The Lord of Misrule," in the inns of court, latterly did not conduct himself with any recollection of "*Medio tutissimus ibis*," being unreasonable; but the "sparks of the Temple," as a contemporary calls them, had gradually, in the early part of Charles I.'s reign, yielded themselves up to excessive disorders. Sir Symonds D'Ewes, in his ms. diary in 1620, has noticed their choice of a lieutenant, or lord of misrule, who seems to have practised all the mischief he invented; and the festival days, when "a standing table was kept," were accompanied by dicing, and much gaming, oaths, execrations, and quarrels: being of a serious turn of mind, he regrets this, for he adds, "the sport, of itself, I conceive to be lawful."

I suspect that the last memorable act of a Lord of Misrule of the inns of court occurred in 1627, when the Christmas game became serious. The Lord of Misrule then issued an edict to his officers to go out at Twelfth-night to collect his rents, in the neighbourhood of the Temple, at the rate of five shillings a house; and on those who were in their beds, or would not pay, he levied a distress. An unexpected resistance at length occurred in a memorable battle with the Lord Mayor in person:—and I shall tell how the Lord of Misrule for some time stood victor, with his gunner, and his

\* On the last Revels held, see Gent. Mag. 1774, p. 273.

trumpeter, and his martial array : and how heavily and fearfully stood my Lord Mayor amidst his "watch and ward:" and how their lordships agreed to meet half way, each to preserve his independent dignity, till one knocked down the other : and how the long halberds clashed with the short swords : how my Lord Mayor valorously took the Lord of Mistrule prisoner with his own civic hand : and how the Christmas prince was immured in the Counter : and how the learned Templars insisted on their privilege, and the unlearned of Ram's-alley and Fleet-street asserted their right of saving their crown-pieces : and finally how this combat of mockery and earnestness was settled, not without the introduction of "a God," as Horace allows on great occasions, in the interposition of the king and the attorney-general—altogether the tale had been well told in some comic epic ; but the wits of that day let it pass out of their hands.

I find this event, which seems to record the last desperate effort of a "Lord of Mistrule," in a manuscript letter of the learned Mede to Sir Martin Stuteville ; and some particulars are collected from Hammond L'Estrange's Life of Charles I.

"Jan. 12, 1627-8.

"On Saturday the Templars chose one Mr. Palmer their Lord of Mistrule, who on Twelfth-eve, late in the night, sent out to gather up his rents at five shillings a house, in Ram-alley and Fleet-street. At every door they came they winded the Temple horn, and if at the second blast or summons they within opened not the door, then the Lord of Mistrule cried out, 'Give fire, gunner!' His gunner was a robustious Vulcan, and the gun or petard itself was a huge overgrown smith's hammer. This being complained of to my Lord Mayor, he said he would be with them about eleven o'clock on Sunday night last ; willing that all that ward should attend him with their halberds, and that himself, besides those that came out of his house, should bring the Watches along with him. His lordship, thus attended, advanced as high as Ram-alley in martial equipage ; when forth came the Lord of Mistrule, attended by his gallants, out of the Temple-gate, with their swords, all armed in *cuerpo*. A halberdier bad the Lord of Mistrule come to my Lord Mayor. He answered, No ! let the Lord Mayor come to me ! At length they agreed to meet half-way ; and, as the interview of rival princes is never without danger of some ill accident, so it happened in this : for first, Mr. Palmer being quarrelled with, for not pulling off his hat to my Lord Mayor, and giving cross answers, the halberds began to fly about his ears, and he and his company to brandish their swords. At last being beaten to the ground, and the Lord of Mistrule sore wounded, they were fain to yield to the longer and more numerous weapon. My Lord Mayor taking Mr. Palmer by the shoulder, led him to the Counter, and thrust him in at the prison-gate with a kind of indignation ; and so, notwithstanding his hurts, he was forced to lie among the common prisoners for two nights. On Tuesday the king's attorney became a suitor to my Lord Mayor for their liberty ; which his lordship granted, upon condition they should repay the gathered rents, and do reparations upon broken doors. Thus the game ended. Mr. Attorney-

General, being of the same house, fetched them in his own coach, and carried them to the court, where the King himself reconciled my Lord Mayor and them together with joining all hands ; the gentlemen of the Temple being this Shrove-tide to present a Mask to their Majesties, over and besides the King's own great Mask, to be performed at the Banqueting-house by an hundred actors."

Thus it appears, that although the grave citizens did well and rightly protect themselves, yet, by the attorney-general taking the Lord of Mistrule in his coach, and the king giving his royal interference between the parties, that they considered that this Lord of Foolery had certain ancient privileges ; and it was, perhaps, a doubt with them, whether this interference of the Lord Mayor might not be considered as severe and unseasonable. It is probable, however, that the arm of the civil power brought all future Lords of Mistrule to their senses. Perhaps this dynasty in the empire of foolery closed with this Christmas prince, who fell a victim to the arbitrary taxation he levied. I find after this, orders made for the Inner Temple, for "preventing of that general scandal and obloquie, which the House hath heretofore incurred in time of Christmas:" and that "there be not any going abroad out of the gates of this House, by any lord or others, to break open any house, or take anything in the name of rent or a distress."

These "Lords of Mistrule," and their mock court and royalty, appear to have been only extinguished with the English sovereignty itself, at the time of our republican government. Edmund Gayton tells a story, to show the strange impressions of strong fancies : as his work is of great rarity, I shall transcribe the story in his own words, both to give a conclusion to this inquiry, and a specimen of his style of narrating this sort of little things. "A gentleman importuned, at a fire-night in the public hall, to accept the high and mighty place of a mock-emperor, which was duly conferred upon him by seven mock-electors. At the same time, with much wit and ceremony, the emperor accepted his chair of state, which was placed in the highest table in the hall ; and at his instalment all pomp, reverence, and signs of homage were used by the whole company ; inasmuch that our emperor, having a spice of self-conceit before, was soundly peppered now, for he was instantly metamorphosed into the stateliest, gravest, and commanding soul, that ever eye beheld. Taylor acting Arbaces, or Swanson D'Ambolse, were shadows to him : his pace, his look, his voice, and all his garb, was altered. Alexander upon his elephant, nay, upon the castle upon that elephant, was not so high ; and so close did this imaginary honour stick to his fancy, that for many years he could not shake off this one night's assumed deportments, until the times came that drove all monarchical imaginations out, not only out of his head, but every one's."\* This mock "emperor" was unquestionably one of these "Lords of Mistrule," or "a Christmas Prince." The "public hall" was that of the Temple, or Lincoln's Inn, or Gray's Inn. And it was natural enough, when the levelling equality of our theatrical and practical

\* Pleasant Notes upon Don Quixote, by Edmund Gayton, Esq., folio, 1654, p. 24.

commonwealths men were come into vogue, that even the shadowy regality of mockery startled them, by reviving the recollections of ceremonies and titles which some might incline, as they afterwards did, seriously to restore. The "Prince of Christmass" did not, however, attend the Restoration of Charles II.

The Saturnalian spirit has not been extinct even in our days. The Mayor of Garrat, with the mock addresses and burlesque election, was an image of such satirical exhibitions of their superiors, so delightful to the people. France, at the close of Louis XIV.'s reign, first saw her imaginary "Régiment de la Calotte," which was the terror of the sinners of the day, and the blockheads of all times. This "regiment of the skullcaps" originated in an officer and a wit, who, suffering from violent headaches, was recommended the use of a skullcap of lead: and his companions, as great wits, formed themselves into a regiment, to be composed only of persons distinguished by their extravagancies in words or in deeds. They elected a general, they had their arms blazoned, and struck medals, and issued "brevets," and "lettres patentes," and granted pensions to certain individuals, stating their claims to be enrolled in the regiment for some egregious extravagance. The wits versified these army commissions; and the idlers, like pioneers, were busied in clearing their way, by picking up the omissions and commissions of the most noted characters. Those who were favoured with its "brevets" intrigued against the regiment; but at length they found it easier to wear their "calotte," and say nothing. This society began in raillery and playfulness, seasoned by a spice of malice. It produced a great number of ingenious and satirical little things. That the privileges of the "calotte" were afterwards abused, and calumny too often took the place of poignant satire, is the history of human nature, as well as of "the calotins."\*

Another society in the same spirit has been discovered in one of the lordships of Poland. It was called "The Republic of Baboonery." The society was a burlesque model of their own government: a king, chancellor, counsellors, archbishops, judges, &c. If a member would engross the conversation, he was immediately appointed orator of the republic. If he spoke with impropriety, the absurdity of his conversation usually led to some suitable office created to perpetuate his folly. A man talking too much of dogs, would be made a master of the buck-hounds; or vaunting his courage, perhaps a field-marshal; and if bigoted on disputable matters and speculative opinions in religion, he was considered to be nothing less than an inquisitor. This was a pleasant and useful project to reform the manners of the Polish youth; and one of the Polish kings good-humouredly observed, that he considered himself "as much King of Baboonery as King of Poland." We have had in our own country some attempts at similar

\* Their "brevets," &c. are collected in a little volume, "Recueil des pièces du Régiment de la Calotte; à Paris chez Jacques Colombat, Imprimeur privilégié du Régiment. L'an de l'Écalotine 7736." From the date we infer, that the true calotine is as old as the creation. ;

Saturnalia; but their success has been so equivocal that they hardly afford materials for our domestic history.

#### RELIQUIÆ GETHINIANÆ.

IN the south aisle of Westminster Abbey stands a monument erected to the memory of LADY GRACE GETHIN. A statue of her adyship represents her kneeling, holding a book in her right hand. This accomplished lady was considered as a prodigy in her day, and appears to have created a feeling of enthusiasm for her character. She died early, having scarcely attained to womanhood, although a wife; for "all this goodness and all this excellence was bounded within the compass of twenty years."

But it is her book commemorated in marble, and not her character which may have merited the marble that chronicles it, which has excited my curiosity and my suspicion. After her death a number of loose papers were found in her handwriting, which could not fail to attract, and, perhaps, astonish their readers, with the maturity of thought and the vast capacity which had composed them. These reliques of genius were collected together, methodized under heads, and appeared with the title of "Reliquiæ Gethinianæ; or some remains of Grace Lady Gethin, lately deceased: being a collection of choice discourses, pleasant apothegms, and witty sentences; written by her for the most part by way of Essay, and at spare hours; published by her nearest relations to preserve her memory. Second edition, 1700."

Of this book, considering that comparatively it is modern, and the copy before me is called a second edition, it is somewhat extraordinary that it seems always to have been a very scarce one. Even Ballard, in his *Memoirs of Learned Ladies*, 1750, mentions that these remains are "very difficult to be procured;" and Sir William Musgrave in a manuscript note observed, that "this book was very scarce." It bears now a high price. A hint is given in the preface that the work was chiefly printed for the use of her friends; yet, by a second edition, we must infer that the public at large were so. There is a poem prefixed with the signature W. C. which no one will hesitate to pronounce is by Congreve; he wrote indeed another poem to celebrate this astonishing book, for, considered as the production of a young lady, it is a miraculous, rather than a human, production. The last lines in this poem we might expect from Congreve in his happier vein, who contrives to preserve his panegyric amidst that caustic wit, with which he keenly touched the age.

#### "A POEM IN PRAISE OF THE AUTHOR.

"I that hate books, such as come daily out  
By public licence to the reading rout,  
A due religion yet observe to this;  
And here assert, if any thing's amiss,  
It can be only the compiler's fault,  
Who has ill-drest the charming author's  
thought—  
That was all right: her beauteous looks were  
join'd  
To a no less admired exelling mind.

But oh ! this glory of frail Nature's dead,  
As I shall be that write, and you that read.\*  
Once, to be out of fashion, I'll conclude  
With something that may tend to public good :  
I wish that piety, from which in heaven  
The fair is placed—to the lawn sleeves were  
given ;  
Her justice—to the knot of men whose care  
From the raised millions is to take their share.  
“ W. C.”

The book claimed all the praise the finest genius could bestow on it. But let us hear the editor.—He tells us, that “It is a vast disadvantage to authors to publish their *private undigested thoughts*, and *first notions hastily set down*, and designed only as materials for a future structure.” And he adds, “That the work may not come short of that great and just expectation which the world had of her while she was alive, and still has of everything that is the genuine product of her pen, they must be told that this *was written for the most part in haste*, were her *first conceptions* and overflowings of her luxuriant fancy, noted with her pencil at spare hours, or as she *was dressing*, as her *Παρεργον* only ; and *set down just as they came into her mind*.”

All this will serve as a memorable example of the cant and mendacity of an editor ; and that total absence of critical judgment that could assert such matured reflection, in so exquisite a style, could ever have been “first conceptions, just as they came into the mind of Lady Gethin, as she was dressing.”

The truth is, that Lady Gethin may have had little concern in all these “Reliquiæ Gethinianæ.” They indeed might well have delighted their readers ; but those who had read Lord Bacon's *Essays*, and other writers, such as Owen Feltham, and Osborne, from whom these relics are chiefly extracted, might have wondered that Bacon should have been so little known to the families of the Nortons and the Gethins, to whom her ladyship was allied ; to Congreve and to the editor ; and still more particularly to subsequent compilers, as Ballard in his *Memoirs*, and lately the Rev. Mark Noble in his *Continuation of Granger* ; who both, with all the innocence of criticism, give specimens of these “Relicks,” without a suspicion that they were transcribing literally from Lord Bacon's *Essays* ! Unquestionably Lady Gethin herself intended no imposture ; her mind had all the delicacy of her sex ; she noted much from the book she seems most to have delighted in ; and nothing less than the most undiscerning friends could have imagined that everything written by the hand of this young lady was her “first conceptions ;” and *apologize* for some of the finest thoughts, in the most vigorous style which the English language can produce. It seems, however, to prove that Lord Bacon's *Essays* were not much read at the time this volume appeared.

The marble book in Westminster Abbey must, therefore, lose most of its leaves ; but it was necessary to discover the origin of this miraculous pro-

\* Was this thought, that strikes with a sudden effect, in the mind of Hawkesworth, when he so pathetically concluded his last paper ?

duction of a young lady. What is Lady Gethin's, or what is not hers, in this miscellany of plagiarisms, it is not material to examine. Those passages in which her ladyship speaks in her own person probably are of original growth ; of this kind many evince great vivacity of thought, drawn from actual observation on what was passing around her ; but even among these are intermixed the splendid passages of Bacon and other writers.

I shall not crowd my pages with specimens of a very suspicious author. One of her subjects has attracted my attention ; for it shows the corrupt manners of persons of fashion who lived between 1680 and 1700. To find a mind so pure and elevated as Lady Gethin's unquestionably was, discussing whether it were most advisable to have for a husband a general lover, or one attached to a mistress, and deciding by the force of reasoning in favour of the dissipated man (for a woman, it seems, had only the alternative), evinces a public depravation of morals. These manners were the wretched remains of the Court of Charles II. when Wycherley, Dryden, and Congreve seem to have written with much less invention, in their indecent plots and language, than is imagined.

“I know not which is worse, to be wife to a man that is continually changing his *loves*, or to an husband that hath but one mistress whom he loves with a constant passion. And if you keep some measure of civility to her, he will at least esteem you ; but he of the roving humour plays an hundred frolics that divert the town and perplex his wife. She often meets with her husband's mistress, and is at a loss how to carry herself towards her. 'Tis true the constant man is ready to sacrifice, every moment, his whole family to his love ; he hates any place where *she* is not, is prodigal in what concerns his love, covetous in other respects ; expects you should be blind to all he doth, and though you can't but see, yet must not dare complain. And tho' both he who lends his heart to whosoever pleases it, and he that gives it entirely to one, do both of them require the exactest devoir from their wives, yet I know not if it be not better to be wife to an unconstant husband (provided he be something discreet) than to a constant fellow who is always perplexing her with his inconstant humour. For the unconstant lovers are commonly the best humoured ; but let them be what they will, women ought not to be unfaithful for Virtue's sake and their own, nor to offend by example. It is one of the best bonds of charity and obedience in the wife if she think her husband wise, which she will never do if she find him jealous.”

“Wives are young men's mistresses, companions for middle age, and old men's nurses.”

The last degrading sentence is found in some writer, whose name I cannot recollect. Lady Gethin, with an intellect so superior to that of the women of that day, had no conception of the dignity of the female character, the claims of virtue, and the duties of honour. A wife was only to know obedience and silence ; however, she hints that such a husband should not be jealous ! There was a sweetness in revenge reserved for some of these married women.



## ROBINSON CRUSOE.

ROBINSON CRUSOE, the favourite of the learned and the unlearned, of the youth and the adult; the book that was to constitute the library of Rousseau's *Emilius*, owes its secret charm to its being a new representation of human nature, yet drawn from an existing state; this picture of self-education, self-inquiry, self-happiness, is scarcely a fiction, although it includes all the magic of romance; and is not a mere narrative of truth, since it displays all the forcible genius of one of the most original minds our literature can boast. The history of the work is therefore interesting. It was treated in the author's time as a mere idle romance, for the philosophy was not discovered in the story; after his death it was considered to have been pillaged from the papers of Alexander Selkirk, confided to the author, and the honour, as well as the genius, of De Foe were alike questioned.

The entire history of this work of genius may now be traced, from the first hints to the mature state, to which only the genius of De Foe could have wrought it.

The adventures of Selkirk are well known: he was found on the desert island of Juan Fernandez, where he had formerly been left, by Woodes, Rogers, and Edward Cooke, who in 1712 published their voyages, and told the extraordinary history of Crusoe's prototype, with all those curious and minute particulars which Selkirk had freely communicated to them. This narrative of itself is extremely interesting, and has been given entire by Captain Burney; it may also be found in the *Biographia Britannica*.

In this artless narrative we may discover more than the embryo of Robinson Crusoe.—The first appearance of Selkirk, "a man clothed in goats' skins, who looked more wild than the first owners of them." The two huts he had built, the one to dress his victuals, the other to sleep in; his contrivance to get fire, by rubbing two pieces of pimento wood together; his distress for the want of bread and salt, till he came to relish his meat without either; his wearing out his shoes, till he grew so accustomed to be without them, that he could not for a long time afterwards, on his return home, use them without inconvenience; his bedstead of his own contriving, and his bed of goat-skins; when his gunpowder failed, his teaching himself by continual exercise to run as swiftly as the goats; his falling from a precipice in catching hold of a goat, stunned and bruised, till coming to his senses he found the goat dead under him; his taming kids to divert himself by dancing with them and his cats; his converting a nail into a needle; his sewing his goat-skins with little thongs of the same; and when his knife was worn to the back, contriving to make blades out of some iron hoops. His solacing himself in this solitude by singing psalms, and preserving a social feeling in his fervent prayers. And the habitation which Selkirk had raised, to reach which, they followed him "with difficulty, climbing up and creeping down many rocks, till they came at last to a pleasant spot of ground full of grass and of trees, where stood his two huts, and his numerous tame goats showed his solitary retreat;" and,

finally, his indifference to return to a world, from which his feelings had been so perfectly weaned.—Such were the first rude materials of a new situation in human nature: an European in a primeval state, with the habits or mind of a savage.

The year after this account was published, Selkirk and his adventures attracted the notice of Steele; who was not likely to pass unobserved a man and a story so strange and so new. In his paper of "The Englishman," Dec. 1713, he communicates further particulars of Selkirk. Steele became acquainted with him; he says, that "he could discern that he had been much separated from company from his aspect and gesture. There was a strong but cheerful seriousness in his looks, and a certain disregard to the ordinary things about him, as if he had been sunk in thought. The man frequently bewailed his return to the world, which could not, he said, with all its enjoyments, restore him to the tranquillity of his solitude." Steele adds another very curious change in this wild man, which occurred some time after he had seen him. "Though I had frequently conversed with him, after a few months' absence, he met me in the street, and though he spoke to me, I could not recollect that I had seen him. Familiar converse in this town had taken off the loneliness of his aspect, and quite altered the air of his face." De Foe could not fail of being struck by these interesting particulars of the character of Selkirk; but probably it was another observation of Steele which threw the germ of Robinson Crusoe into the mind of De Foe. "It was matter of great curiosity to hear him, as he was a man of sense, give an account of the different revolutions in his own mind in that long solitude."

The work of De Foe, however, was no sudden ebullition; long engaged in political warfare, condemned to suffer imprisonment, and at length struck by a fit of apoplexy, this unhappy and unprosperous man of genius on his recovery was reduced to a comparative state of solitude. To his injured feelings and lonely contemplations, Selkirk in his Desert Isle, and Steele's vivifying hint, often occurred; and to all these we perhaps owe the instructive and delightful tale, which shows man what he can do for himself, and what the fortitude of piety does for man. Even the personage of Friday is not a mere coinage of his brain: a *Musquito Indian*, described by Dampier, was the prototype. Robinson Crusoe was not given to the world till 1719; seven years after the publication of Selkirk's adventures. Selkirk could have no claims on De Foe; for he had only supplied the man of genius with that which lies open to all; and which no one had, or perhaps could have converted into the wonderful story we possess but De Foe himself. Had De Foe not written Robinson Crusoe, the name and story of Selkirk had been passed over like others of the same sort; yet Selkirk has the merit of having detailed his own history, in a manner so interesting, as to have attracted the notice of Steele, and to have inspired the genius of De Foe.

After this, the originality of Robinson Crusoe will no longer be suspected; and the idle tale which Dr. Beattie has repeated of Selkirk having supplied the materials of his story to De Foe,

from which our author borrowed his work, and published for his own profit, will be finally put to rest. This is due to the injured honour and the genius of De Foe.

## CATHOLIC AND PROTESTANT DRAMAS.

LITERATURE, and the arts connected with it, in this free country, have been involved with its political state, and have sometimes flourished or declined with the fortunes, or been made instrumental to the purposes, of the parties which had espoused them. Thus in our dramatic history, in the early period of the Reformation, the Catholics were secretly working on the stage; and long afterwards the royalist party, under Charles I., possessed it till they provoked their own ruin. The Catholics, in their expiring cause, took refuge in the theatre, and disguised the invectives they would have invented in sermons, under the more popular forms of the drama, where they freely ridiculed the chiefs of the *new religion*, as they termed the Reformation, and "the new Gospellers," or those who quoted their Testament as an authority for their proceedings. Fuller notices this circumstance, "The popish priests, though unseen, stood behind the hangings, or lurked in the tiring-house."\* These found supporters among the elder part of their auditors, who were tenacious of their old habits and doctrines; and opposers in the younger, who eagerly adopted the term Reformation in its full sense.

This conduct of the Catholics called down a proclamation from Edward VI., when we find that the government was most anxious that these pieces should not be performed in "the English tongue;" so that we may infer that the government was not alarmed at treason in Latin. This proclamation states, "that a great number of those that be common players of interludes or plays, as well within the city of London as elsewhere, who for the most part play such interludes as contain matter tending to sedition, &c. &c., whereupon are grown, and daily are like to grow, much division, tumult, and uproars in this realm. The king charges his subjects that they should not openly or secretly play in the *English tongue*, any kind of *Interlude*, *Play*, *Dialogue*, or other matter set forth in *form of Play*, on pain of imprisonment, &c."

This was, however, but a temporary prohibition; it cleared the stage for a time of these Catholic dramatists; but *reformed Entertainments*, as they were termed, were afterwards permitted.

These Catholic dramas would afford some speculation to historical inquirers: we know they made very free strictures on the first heads of the Reformation, on Cromwell, Cranmer, and their party; but they were probably overcome in their struggles with their prevailing rivals. Some may yet possibly lurk in their manuscript state. We have, printed, one of those Moralities, or moral plays, or allegorical dramatic pieces, which succeeded the Mysteries in the reign of Henry VIII., entitled "Every Man:" in the character of that hero, the

writer not unaptly designates Human Nature herself.\* This comes from the Catholic school, to recall the auditors back to the forsaken ceremonies of that church; but it levels no strokes of personal satire on the Reformers. Percy observed that from the solemnity of the subjects, the summoning of man out of the world by death, and by the gravity of its conduct, not without some attempts, however rude, to excite terror and pity, this morality may not improperly be referred to the class of tragedy. Such ancient simplicity is not worthless to the poetical antiquary: although the mere modern reader would soon feel weary at such inartificial productions, yet the invention which may be discovered in these rude pieces would be sublime, warm with the colourings of a Gray or a Collins.

On the side of the reformed we have no deficiency of attacks on the superstitious and idolatries of the Romish church; and Satan, and his old son Hypocrisy, are very busy at their intrigues with another hero called "Lusty Juventus," and the seductive mistress they introduce him to, "Abominable Living;" this was printed in the reign of Edward VI. It is odd enough to see quoted in a dramatic performance chapter and verse, as formally as if a sermon were to be performed. There we find such rude learning as this:—

"Read the V. to the Galatians, and there you shall see

That the flesh rebelleth against the spirit"—

or in homely rhymes like these,

"I will show you what St. Paul doth declare  
In his epistle to the Hebrews, and the X. chapter."

In point of historical information respecting the pending struggle between the Catholics and the "New Gospellers," we do not glean much secret history from these pieces: yet they curiously exemplify that regular progress in the history of man, which has shown itself in the more recent revolutions of Europe: the old people still clinging, from habit and affection, to what is obsolete, and the young ardent in establishing what is new; while the balance of human happiness trembles between both.

Thus "Lusty Juventus" conveys to us in his rude simplicity the feeling of that day. Satan, in lamenting the downfall of superstition, declares that—

"The old people would believe still in my laws,  
But the younger sort lead them a contrary way—  
They will live as the Scripture teacheth them."

Hypocrisy, when informed by his old master, the Devil, of the change that "Lusty Juventus" has undergone, expresses his surprise; attaching that usual odium of meanness on the early reformers, in the spirit that the Hollanders were nicknamed at their first revolution, by their lords the Spaniards, as "Les Gucux," or the Beggars.

"What, is Juventus become so tame  
To be a new Gospeller?"

But in his address to the young reformer, who as—

\* It has been preserved by Hawkins in his "Origin of the English Drama," vol. I.

\* Eccl. Hist. Book VII. 390.

serts that he is not bound to obey his parents but "in all things honest and lawful," Hypocrisy thus vents his feeling:

"Lawful, quoth ha? Ah! fool! fool!  
Wilt thou set men to school  
When they be old?  
I may say to you secretly,  
The world was never merry  
Since children were so bold;  
Now every boy will be a teacher,  
The father a fool, the child a preacher;  
This is pretty gear!  
The foul presumption of youth  
Will shortly turn to great ruth,  
I fear, I fear, I fear!"

In these rude and simple lines there is something like the artifice of composition: the repetition of words in the first and the last lines was doubtless intended as a grace in the poetry. That the ear of the poet was not unmusical, amidst the inartificial construction of his verse, will appear in this curious catalogue of holy things, which Hypocrisy has drawn up, not without humour, in asserting the services he had performed for the Devil.

"And I brought up such superstition  
Under the name of holiness, and religion,  
That deceived almost all.

As—holy cardinals, holy popes,  
Holy vestments, holy copes,  
Holy hermits, and friars,  
Holy priests, holy bishops,  
Holy monks, holy abbots,  
Yea, and all obstinate liars.

Holy pardons, holy beads,  
Holy saints, holy images,  
With holy holy blood.  
Holy stocks, holy stones,  
Holy clouts, holy bones,  
Yea, and holy holy wood.

Holy skins, holy bulls,  
Holy rochets, and cowls,  
Holy crutches and staves,  
Holy hoods, holy caps,  
Holy mitres, holy hats,  
And good holy holy knaves.

Holy days, holy fastings,  
Holy twitching, holy tastings,  
Holy visions and sights,  
Holy wax, holy lead,  
Holy water, holy bread,  
To drive away spirits.

Holy fire, holy palms,  
Holy oil, holy cream,  
And holy ashes also;  
Holy broaches, holy rings,  
Holy kneeling, holy censings,  
And a hundred trims-trams mo.

Holy crosses, holy bells,  
Holy reliques, holy jewels,  
Of mine own invention;  
Holy candles, holy tapers,  
Holy parchments, holy papers;—  
Had not you a holy son?"

Some of these Catholic dramas were long afterwards secretly performed among Catholic families. In an unpublished letter of the times, I find a cause in the Star-chamber respecting a play being acted at Christmas 1614, at the house of Sir John Yorke; the consequences of which were heavy fines and imprisonment. The letter-writer describes it, as containing "many foul passages to the vilifying of our religion and exacting of popery, for which he and his lady, as principal procurers, were fined one thousand pounds apiece, and imprisoned in the Tower for a year; two or three of his brothers at five hundred pounds apiece, and others in other sums."

#### THE HISTORY OF THE THEATRE DURING ITS SUPPRESSION.

A PERIOD in our dramatic annals has been passed over during the progress of the civil wars, which indeed was one of silence, but not of repose in the theatre. It lasted beyond the death of Charles I., when the fine arts seemed also to have suffered with the monarch. The theatre, for the first time in any nation, was abolished by a public ordinance, and the actors, and consequently all that family of genius who by their labours or their tastes are connected with the drama, were reduced to silence. The actors were forcibly dispersed, and became even some of the most persecuted objects of the new government.

It may excite our curiosity to trace the hidden footsteps of this numerous fraternity of genius. Hypocrisy and Fanaticism had, at length, triumphed over Wit and Satire. A single blow could not, however, annihilate those never-dying powers; nor is suppression always extinction. Reduced to a state which did not allow of uniting in a body, still their habits and their affections could not desert them: actors would attempt to resume their functions, and the genius of the authors and the tastes of the people would occasionally break out, though scattered and concealed.

Mr. GIFFORD has noticed, in his introduction to MASSINGER, the noble contrast between our actors at that time, with those of revolutionary France, when, to use his own emphatic expression, "One wretched actor only deserted his sovereign; while of the vast multitude fostered by the nobility and the royal family of France, not one individual adhered to their cause: all rushed madly forward to plunder and assassinate their benefactors."

The contrast is striking, but the result must be traced to a different principle; for the cases are not parallel as they appear. The French actors did not occupy the same ground as ours. Here the fanatics shut up the theatre, and extirpated the art and the artists; there, the fanatics enthusiastically converted the theatre into an instrument of their own revolution, and the French actors therefore found an increased national patronage. It was natural enough that actors would not desert a flourishing profession. "The plunder and assassinations," indeed, were quite peculiar to themselves as Frenchmen, not as actors.

The destruction of the theatre here was the result of an ancient quarrel between the Puritanic party and the whole *corps dramatique*. In this

little history of plays and players, like more important history, we perceive how all human events form but a series of consequences, linked together; and we must go back to the reign of Elizabeth to comprehend an event which occurred in that of Charles the First. It has been perhaps peculiar to this land of contending opinions, and of happy and unhappy liberty, that a gloomy sect was early formed, who, drawing, as they fancied, the principles of their conduct from the literal precepts of the Gospel, formed those views of human nature which were more practicable in a desert than a city, and which were rather suited to a monastic order than to a polished people. These were our PURITANS, who at first, perhaps from utter simplicity, among other extravagant reforms, imagined that of the extinction of the theatre. Numerous works from that time fatigued their own pens and their readers' heads, founded on literal interpretations of the Scriptures, which were applied to our drama, though written ere our drama existed; voluminous quotations from the Fathers, who had only witnessed farcical interludes and licentious pantomimes: they even quoted classical authority to prove that "a stage-player" was considered infamous by the Romans; among whom, however, KOSTIUS, the admiration of Rome, received the princely remuneration of a thousand denarii per diem; the tragedian ESOPUS bequeathed about £150,000 to his son: \* remunerations which show the high regard in which the great actors were held among the Roman people.

A series of writers might be collected of these anti-dramatists. The licentiousness of our comedies had too often indeed presented a fair occasion for their attacks; and they at length succeeded in purifying the stage: we owe them this good, but we owe little gratitude to that blind zeal which was desirous of extinguishing the theatre, which wanted the taste also to feel that the theatre was a popular school of morality; that the stage is a supplement to the pulpit, where virtue, according to Plato's sublime idea, moves our love and affections when made visible to the eye. Of this class among the earliest writers was STEPHEN GOSSON, who in 1579 published "The School of Abuse, or a pleasant Invetive against Poets, Players, Jesters, and such-like Caterpillars." Yet this Gosson dedicated his work to Sir Philip Sidney, a great lover of plays, and one who has vindicated their morality in his "Defence of Poesy." The same puritanic spirit soon reached our universities; for when a Dr. GAGER had a play performed at Christchurch, Dr. REYNOLDS, of Queen's College, terrified at the Satanic novelty, published "The Ouerthrow of Stage-plays, 1593;" a tedious invective, foaming at the mouth of its text with quotations and authorities; for that was the age when authority was stronger than opinion, and the slightest could awe the readers. REYNOLDS takes great pains to prove that a stage-play is infamous, by the opinions of antiquity; that a theatre corrupts morals, by those of the Fathers; but the most reasonable point of attack is "the sin of boys wearing the dress and affecting the airs of women." This was too long a flagrant evil in the theatrical economy. To us there appears something so repulsive in the exhibi-

tion of boys, or men, personating female characters, that one cannot conceive how they could ever have been tolerated as a substitute for the spontaneous grace, the melting voice, and the soothing looks of a female. It was quite impossible to give the tenderness of a woman to any perfection of feeling in a personating male; and to this cause may we not attribute that the female characters have never been made a chief personage among our elder poets, as they would assuredly have been had they not been conscious that the male actor could not have sufficiently affected the audience? A poet who lived in Charles II.'s day, and who has written a prologue to Othello, to introduce the first actress on our stage, has humorously touched on this gross absurdity:

"Our women are delective, and so sized,  
You'd think they were some of the guard disguised;  
For to speak truth, men act, that are between  
Forty and fifty, wench-like of fifteen;  
With brows so large, and nerve so uncompliant,  
When you call *Desdemona*—enter *Giant*."

Yet at the time the absurd custom prevailed, TOM NASH, in his *Pierce Penniless*, commends our stage for not having, as they had abroad, women-actors, or "courtizans," as he calls them; and even so late as in 1650, when women were first introduced on our stage, endless are the apologies for the *indecorum* of this novel usage! Such are the difficulties which occur even in forcing bad customs to return to nature; and so long does it take to infuse into the multitude a little common sense! It is even probable that this happy revolution originated from mere necessity, rather than from choice; for the boys who had been trained to act female characters before the Rebellion, during the present suspension of the theatre, had grown too masculine to resume their tender office at the Restoration; and, as the same poet observes,

"Doubting we should never play agen,  
We have play'd all our *women* into *men*."

So that the introduction of women was the mere result of necessity:—hence all these apologies for the most natural ornament of the stage.

This volume of REYNOLDS seems to have been the shadow and precursor of one of the most substantial of literary monsters, in the tremendous "Histriomastix, or the Player's Scourge," of PRYNN, in 1633. In that volume, of more than a thousand closely-printed quarto pages, all that was ever written against plays and players, perhaps, may be found: what followed could only have been transcripts from a genius who could raise at once the Mountain and the Mouse. Yet COLLIER, so late as in 1698, renewed the attack still more vigorously, and with final success; although he left room for Arthur Bedford a few years afterwards, in his "Evil and Danger of Stage-plays:" in which extraordinary work he produced "seven thousand instances, taken out of plays of the present century;" and a catalogue of "fourteen hundred texts of scriptures, ridiculed by the stage." This religious anti-dramatist must have been more deeply read in the drama than even its most fervent lovers. His piety pursued too deeply the study of such impious productions; and such

\* Macrobius, Saturn. lib. III. l. 14.

labours were, probably, not without more amusement than he ought to have found in them.

This stage-persecution, which began in the reign of ELIZABETH, had been necessarily resented by the theatrical people, and the fanatics were really objects too tempting for the traders in wit and satire to pass by. They had made themselves very marketable; and the puritans, changing their character with the times, from ELIZABETH to CHARLES I., were often the *Tartuffes* of the stage. But when they became the government itself, in 1642, all the theatres were suppressed, because "stage-plays do not suit with seasons of humiliation; but fasting and praying have been found very effectual." This was but a mild cant, and the suppression, at first, was only to be temporary. But as they gained strength, the hypocrite, who had at first only struck a gentle blow at the Theatre, with redoubled vengeance buried it in its own ruins. ALEXANDER BROME, in his verses on RICHARD BROME's comedies, discloses the secret motive:—

—“’Tis worth our note,  
Bishops and players, both suffer'd in one vote:  
And reason good, for they had cause to fear  
them;  
One did suppress their schisms, and t'other JEER  
THEM.  
Bishops were guiltiest, for they swell'd with  
riches;  
T'other had nought but verses, songs, and  
speeches,  
And by their ruin, the state did no more  
But rob the spittle, and unrag the poor.”

They poured forth the long-suppressed bitterness of their souls six years afterwards, in their ordinance of 1648, for "the suppression of all stage-plays, and for the taking down all their boxes, stages, and seats whatsoever, that so there might be no more plays acted." "Those proud parrotting players" are described as "a sort of supercilious ruffians; and, because sometimes the asses are clothed in lions' skins, the dolts imagine themselves somebody, and walke in as great state as Cæsar." This ordinance against "boxes, stages, and seats," was, without a metaphor, a war of extermination. They passed their ploughshare over the land of the drama, and sowed it with their salt; and the spirit which raged in the governing powers appeared in the deed of one of their followers. When an actor had honourably surrendered himself in battle to this spurious "saint," he exclaimed, "Cursed be he who doth the work of the Lord negligently," and shot his prisoner because he was an actor!

We find some account of the dispersed actors in that curious morsel of "Historia Historica," preserved in the twelfth volume of Dodsley's *Old Plays*; full of the traditional history of the Theatre, which the writer appears to have gleaned from the reminiscences of the old cavalier, his father.

The actors were "Malignants" to a man, if we except that "wretched actor," as Mr. Gifford distinguishes him, who was, however, only such for his politics: and he pleaded hard for his treason, that he really was a presbyterian, although an actor. Of these men, who had lived in the sunshine of a court, and amidst taste and criticism,

many perished in the field, from their affection for their royal master. Some sought humble occupations; and not a few, who, by habits long indulged, and their own turn of mind, had hands too delicate to put to work, attempted often to entertain secret audiences, and were often dragged to prison.

These disturbed audiences were too unpleasant to afford much employment to the actors. Francis Kirkman, the author and bookseller, tells us they were often seized on by the soldiers, and stripped and fined at their pleasure. A curious circumstance occurred in the economy of these strolling theatricals: these seizures often deprived them of their wardrobe; and among the stage directions of the time may be found among the exits and the entrances, these; *Enter the red-coat—Exit hat and cloak*, which were, no doubt, considered not as the least precious parts of the whole living company: they were at length obliged to substitute painted cloth for the splendid habits of the drama.

At this epoch a great comic genius, ROBERT COX, invented a peculiar sort of dramatic exhibition, suited to the necessities of the time, short pieces which he mixed with other amusements, that these might disguise the acting. It was under the pretence of rope-dancing that he filled the Red-bull playhouse, which was a large one, with such a confluence that as many went back for want of room as entered. The dramatic contrivance consisted of a combination of the richest comic scenes into one piece, from Shakespeare, Marston, Shirley, &c., concealed under some taking title; and these pieces of plays were called "Humours" or "Drolleries." These have been collected by MARSH, and reprinted by KIRKMAN, as put together by COX, for the use of theatrical booths at the fairs.\* The argument prefixed to each piece serves as its plot; and drawn as most are from some of our dramas, these "Drolleries" may still be read with great amusement, and offer, seen altogether, an extraordinary specimen of our national humour. The price this collection obtains among book-collectors is excessive. In "The Eouncing Knight, or the Robbers Robbed," we recognize our old friend Falstaff, and his celebrated adventure: "The Equal Match" is made out of "Kule a Wife and have a Wife;" and thus most.

\* The title of this collection is "THE WITS, or Sport upon Sport, in select pieces of Drollery, digested into scenes by way of Dialogue. Together with variety of Humours of several nations, fitted for the pleasure and content of all persons, either in Court, City, Country, or Camp. The like never before published. Printed for H. Marsh, 1662:" again printed for F. Kirkman, 1672. To Kirkman's edition is prefixed a curious print representing the inside of a Bartholomew-fair theatre. Several characters are introduced. In the middle of the stage, a clown with a fool's cap peeps out of the curtain with a label from his mouth, "Tu quoque," which perhaps was a cant expression used by clowns or fools. Then a changeling, a simpleton, a French dancing-master, Clause the beggar, Sir John Falstaff and hostess. Our notion of Falstaff by this print seems very different from that of our ancestors: their Falstaff is no extravaganza of obesity, and he seems not to have required, to be Falstaff, so much "stuffing" as ours does.

There are, however, some original pieces, by Cox himself, which were the most popular favourites; being characters created by himself, for himself, from ancient farces: such were, "The Humours of John Swabber, Simpleton the Smith," &c. These remind us of the extempore comedy and the pantomimical characters of Italy, invented by actors of genius. This Cox was the delight of the city, the country, and the universities: assisted by the greatest actors of the time, expelled from the theatre, it was he who still preserved alive, as it were by stealth, the suppressed spirit of the drama. That he merited the distinctive epithet of "the incomparable ROBERT COX," as KIRKMAN calls him, we can only judge by the memorial of our mimetic genius, which will be best given in Kirkman's words. "As meanly as you may now think of these DOLLS, they were then acted by the best comedians; and I may say, by some that then exceeded all now living; the incomparable ROBERT COX, who was not only the principal actor, but also the contriver and author of most of these farces. How have I heard him cried up for his *John Swabber*, and *Simpleton the Smith*; in which he being to appear with a large piece of bread and butter, I have frequently known several of the female spectators and auditors to long for it; and once that well-known natural *Jack Adams of Clerkenwell*, seeing him with bread and butter on the stage, and knowing him, cried out, 'Cuz! Cuz! give me some!' to the great pleasure of the audience. And so naturally did he act the Smith's part, that being at a fair in a country town, and that farce being presented, the only master-smith of the town came to him, saying, 'Well, although your father speaks so ill of you, yet when the fair is done, if you will come and work with me, I will give you twelve pence a week more than I give any other journeyman.' Thus was he taken for a smith *bird*, that was, indeed, as much of any trade."

To this low state the gloomy and exasperated fanatics, who had so often smarted under the satirical whips of the dramatists, had reduced the drama itself; without, however, extinguishing the talents of the players, or the finer ones of those who once derived their fame from that noble arena of genius the English stage. At the first suspension of the theatre by the Long Parliament in 1642, they gave vent to their feelings in an admirable satire. About this time, "petitions" to the parliament from various classes were put into vogue; multitudes were presented to the House from all parts of the country, and from the city of London; and some of these were extraordinary. The *porters*, said to have been 15,000 in number, declaimed with great eloquence on the blood-sucking malignants for insulting the privileges of parliament, and threatened to come to extremities, and make good the saying "necessity has no law;" there was one from the *beggars*, who declared, that by means of the bishops and popish lords they knew not where to get bread; and we are told of a third from the *tradesmen's wives*, in London, headed by a brewer's wife: all these were encouraged by their party, and were alike "most thankfully accepted."

The satirists soon turned this new political trick of "petitions," into an instrument for their own purpose: we have "Petitions of the Poets,"—of

the House of Commons to the King,—Remonstrances to the Porters' Petition, &c.: spirited political satires. One of these, the "Players' Petition to the Parliament," after being so long silenced, that they might play again, is replete with sarcastic allusions. It may be found in that rare collection entitled "Rump Songs, 1662," but with the usual incorrectness of the press in that day. The following extract I have corrected by a manuscript copy:

"Now while you reign, our low petition craves  
That we, the king's true subjects and your slaves,  
May in our comic mirth and tragic rage  
Set up the theatre, and show the stage;  
'This shop of truth and fancy, where we vow  
Not to act anything you disallow.

We will not dare at your strange votes to jeer,  
Or personate King Pym\* with his state-sneer;  
Aspiring Catiline shall be forgot,  
Bloody Seganus, or whoe'er could plot  
Confusion 'gainst a state; the war betwixt  
The parliament and just Harry the Sixth  
Shall have no thought or mention, 'cause their  
power

Not only placed, but lost him in the Tower;  
Nor will we parallel, with least suspicion,  
Your synod with the Spanish inquisition.

All these, and such like maxims as may mar  
Your soaring plots, or show you what you are,  
We shall omit, lest our inventions shake them:  
Why should the men be wiser than you make  
them?

We think there should not such a difference be  
'Twixt our profession and your quality:  
You meet, plot, act, talk high with minds  
immense;

The like with us, but only we speak sense  
Inferior unto yours; we can tell how  
To depose kings, there we know more than you,  
Although not more than what we would; then  
we

Likewise in our vast privilege agree;  
But that yours is the larger; and controls  
Not only lives and fortunes, but men's souls,  
Declaring by an enigmatic sense  
A privilege on each man's conscience,  
As if the Trinity could not consent  
To save a soul but by the parliament.  
We make the people laugh at some strange  
show,

And as they laugh at us, they do at you;  
Only if the contrary we disagree,  
For you can make them cry faster than we.  
Your tragedies more real are express'd,  
You murder men in earnest, we in jest:  
There we come short; but if you follow thus,  
Some wise men fear you will come short of us.

As humbly as we did begin, we pray,  
Dear schoolmasters, you'll give us leave to play  
Quickly before the king comes; for we would  
Be glad to say you've done a little good  
Since ye have sat: your play is almost done  
As well as ours—would it had ne'er begun!

\* Pym was then at the head of the commons, and was usually deputed to address personally the motley petitioners. We have a curious speech he made to the *tradesmen's wives* in Echard's History of England, vol. II. 290.

But we shall find, ere the last act be spent,  
*Enter the King, exeunt the Parliament.*  
 And *Heigh then up we go!* who by the frown  
 Of guilty members have been voted down,  
 Until a legal trial show us how  
 You used the king, and *Heigh then up go you!*  
 So pray your humble slaves with all their powers,  
 That when they have their due, you may have  
 yours."

Such was the petition of the suppressed players in 1642; but, in 1653, their secret exultation appears, although the stage was not yet restored to them, in some verses prefixed to RICHARD BROME'S Plays by ALEXANDER BROME, which may close our little history. Alluding to the theatrical people, he moralizes on the fate of players:

"See the strange twirl of times! when such poor things  
 Outlive the dates of parliaments or kings!  
 This revolution makes exploded wit  
 Now see the fall of those that ruin'd it;  
 And the condemned stage hath now obtain'd  
 To see her executioners arraign'd.  
 There's nothing permanent: those high great men  
 That rose from dust, to dust may fall again;  
 And fate so orders things, that the same hour  
 Sees the same man both in contempt and power:  
 For the multitude, in whom the power doth lie,  
 Do in one breath cry *Hail!* and *Crucify!*"

At this period, though deprived of a Theatre, the taste for the drama was, perhaps, the more lively among its lovers; for, besides the performances already noticed, sometimes contrived at, and sometimes protected by bribery, in Oliver's time they stole into a practice of privately acting at noblemen's houses, particularly at Holland-house, at Kensington: and "Alexander Goffe, the woman-actor, was the jackall, to give notice of time and place to the lovers of the drama," according to the writer of "*Historia Histrionica*." The players, urged by their necessities, published several excellent manuscript plays, which they had hoarded in their dramatic exchequers, as the sole property of their respective companies. In one year appeared fifty of these new plays. Of these dramas many have, no doubt, perished; for numerous titles are recorded, but the plays are not known; yet some may still remain in their manuscript state, in hands not capable of valuing them. All our old plays were the property of the actors, who bought them for their own companies. The immortal works of Shakespeare had not descended to us, had HEMINGE and CONDELL felt no sympathy for the fame of their friend. They had been scattered and lost, and, perhaps, had not been discriminated among the numerous manuscript plays of that age. One more effort, during this suspension of the drama, was made in 1655, to recall the public attention to its productions. This was a very curious collection by John Cotgrave, entitled "*The English Treasury of Wit and Language, collected out of the most, and best, of our English Dramatick Poems.*" It appears by Cotgrave's Preface, that "*The Dramatick Poem,*" as he calls our tragedies and comedies, "had been

of late too much slighted." He tells us how some, not wanting in wit themselves, but "through a stiff and obstinate prejudice, have, in *this neglect*, lost the benefit of many rich and useful observations; not duly considering, or believing, that the framers of them were the most fluent and redundant wits that this age, or I think any other, ever knew." He enters further into this just panegyric of our old dramatic writers, whose acquired knowledge in ancient and modern languages, and whose luxuriant fancies, which they derived from no other sources but their own native growth, are viewed to great advantage in COTGRAVE'S commonplaces; and, perhaps, still more in HAYWARD'S "*British Muse*," which collection was made under the supervision, and by the valuable aid of OLDYS, an experienced caterer of these relishing morsels.

#### DRINKING-CUSTOMS IN ENGLAND.

THE ancient Bacchus, as represented in gems and statues, was a youthful and graceful divinity; he is so described by Ovid, and was so painted by Barry. He has the epithet of *Psilas*, or *Wings*, to express the light spirits which gave wings to the soul. His voluptuousness was joyous and tender; and he was never viewed reeling with intoxication. According to Virgil:

*Et quocunque deus circum caput egit honestum;*  
 Georg. II. 392.

which Dryden, contemplating on the red-faced boorish boy astride on a barrel on our sign-posts, tastelessly sinks into gross vulgarity:

"On whate'er side he turns his *honest* face."

This Latinism of *honestum*, even the literal inelegance of Davidson had spirit enough to translate, "Where'er the god hath moved around his *graceful* head." The hideous figure of ebriety, in its most disgusting stage, the ancients exposed in the bestial Silenus and his crew; and with these, rather than with the Ovidian and Virgilian deity, our own convivial customs have assimilated.

We shall, probably, outlive that custom of hard-drinking, which was so long one of our national vices. The Frenchman, the Italian, and the Spaniard, only taste the luxury of the grape, but seem never to have indulged in set convivial parties, or drinking matches, as some of the Northern people. Of this folly of ours, which was, however, a borrowed one, and which lasted for two centuries, the history is curious: the variety of its modes and customs; its freaks and extravagances; the technical language introduced to raise it into an art; and the inventions contrived to animate the progress of the thirsty souls of its votaries.

Nations, like individuals, in their intercourse are great imitators; and we have the authority of Camden, who lived at the time, for asserting that "the English in their long wars in the Netherlands first learnt to drown themselves with immoderate drinking, and by drinking others' healths to impair their own. Of all the northern nations, they had been before this most commended for their sobriety." And the historian adds, "that the

vice had so diffused itself over the nation, that in our days it was first restrained by severe laws."\*

Here we have the authority of a grave and judicious historian for ascertaining the first period and even origin of this custom; and that the nation had not, heretofore, disgraced itself by such prevalent ebriety is also confirmed by one of those curious contemporary pamphlets of a popular writer, so invaluable to the philosophical antiquary. Tom Nash, a town-wit of the reign of Elizabeth, long before Camden wrote her history, in his "Pierce Penniless," had detected the same origin.

"Superfluity in drink," says this spirited writer, "is a sin that ever since we have mixed ourselves with the Low-Countries is counted honourable; but before we knew their lingering wars, was held in that highest degree of hatred that might be. Then if we had seen a man go wallowing in the streets, or lain sleeping under the board, we should have spet at him, and warned all our friends out of his company."†

Such was the fit source of this vile custom, which is further confirmed by the barbarous dialect it introduced into our language; all the terms of drinking which once abounded with us are, without exception, of a base northern origin.‡

\* Camden's History of Queen Elizabeth, Book III. Many statutes against drunkenness, by way of prevention, passed in the reign of James I. Our law looks on this vice as an aggravation of any offence committed, not as an excuse for criminal misbehaviour. See Blackstone, Book IV. C. 2, Sect. III. In Mr. Gifford's Massinger, vol. II. 458, is a note, to show that when we were young scholars, we soon equalled, if we did not surpass, our masters. Mr. Gilchrist there furnishes an extract from Sir Richard Baker's Chronicle, which traces the origin of this exotic custom to the source mentioned; but the whole passage from Baker is literally transcribed from Camden.

† Nash's Pierce Penniless, 1595, Sig. F. 2.

‡ These barbarous phrases are Dutch, Danish, or German. The term *skinker*, a filler of wine, a butler or cup-bearer, according to Phillips; and in taverns, as appears by our dramatic poets, a *drawer*, is Dutch; or according to Dr. Nott, purely Danish, from *skenker*.

*Half-seas over*, or nearly drunk, is likely to have been a proverbial phrase from the Dutch, applied to that state of ebriety by an idea familiar with those water-rats. Thus, *op-zee*, Dutch, means literally *over-sea*. Mr. Gifford has recently told us in his Jonson, that it was a name given to a stupefying beer introduced into England from the Low-Countries; hence *op-zee* or *over-sea*; and *frozen* in German, signifies *to swallow greedily*: from this vile alliance they compounded a harsh term, often used in our old plays. Thus Jonson:

"I do not like the dulness of your eye,  
It hath a heavy cast, 'tis *upsee Dutch*."

Alchemist, A. 4. S. 2.

And Fletcher has "upsee-freeze," which Dr. Nott explains in his edition of Decker's Gull's Horn-book, as "a tipsy draught, or swallowing liquor till drunk." Mr. Gifford says it was the name of Friesland beer; the meaning, however, was, "to drink swinishly like a Dutchman." [We

But the best account I can find of all the refinements of this new science of potation, when it seems to have reached its height, is in our Tom Nash, who being himself one of these deep experimental philosophers, is likely to disclose all the mysteries of the craft.

He says, "Now, he is nobody that cannot drink *super-nagulum*; *carouse* the hunter's *hoop*; quaff *op-se freeze crosse*; with *healths*, *gloves*, *mumps*, *frillicks*, and a thousand such domineering inventions."

*Drinking super-nagulum*, that is, on the nail, is a device, which Nash says is new come out of France; but it had probably a northern origin, for far northward it still exists. This new device consisted in this, that after a man, says Nash, hath turned up the bottom of the cup to drop it on his nail, and make a pearl with what is left, which if it shed, and cannot make it stand on, by reason there is too much, he must drink again for his penance.

The custom is also alluded to by Bishop Hall, in his satirical romance of "*Mundus alter et idem*," "A Discovery of a New World," a work which probably Swift read, and did not forget. The Duke of Tenter-belly in his oration, when he drinks off his large goblet of twelve quarts on his election, exclaims, should he be false to their laws, "Let never this goodly-formed goblet of wine go jovially through me; and then he set it by his mouth, stole it off every drop, save a little remainder, which he was by custom to set upon his thumb's nail, and lick it off as he did."

The phrase is in Fletcher:

I am thine *ad unguem*—

that is, he would drink with his friend to the last. In a manuscript letter of the times, I find an account of Columbo the Spanish ambassador being at Oxford, and drinking healths to the Infanta. The writer adds, "I shall not tell you how our doctors pledged healths to the Infanta and the archduchess; and if any left too big a *muff*, Columbo would cry, *supernaculum! supernaculum!*"

This Bacchic freak seems still preserved; for a recent traveller, Sir George Mackenzie, has noticed the custom in his Travels through Iceland. "His host having filled a silver cup to

We are indebted to the Danes for many of our terms of jollity; such as a *rouse* and a *carouse*. Mr. Gifford has given not only a new, but a very distinct explanation of these classical terms in his Massinger. "A *rouse* was a large glass, in which a health was given, the drinking of which by the rest of the company formed a *carouse*. Barnaby Rich notices the *carouse* as an invention for which the first founder merited hanging. It is necessary to add, that there could be no *rouse* or *carouse*, unless the glasses were emptied." Although we have lost the terms, we have not lost the practice, as those who have the honour of dining in public parties are still gratified by the animating cry of "Gentlemen, charge your glasses."

According to Blount's Glossographia, *carouse* is a corruption of two old German words, *gar* signifying all, and *aux*, out: so that to drink *gar aux* is to drink all out: hence *carouse*.

\* Pierce Penniless, Sig. F. 2, 1595.



the brim, and put on the cover, then held it towards the person who sat next to him, and desired him to take off the cover, and look into the cup; a ceremony intended to secure fair play in filling it. He drank our health, desiring to be excused from emptying the cup, on account of the indifferent state of his health; but we were informed at the same time that if any one of us should neglect any part of the ceremony, or *fail to invert the cup, placing the edge on one of the thumbs* as a proof that we had swallowed every drop, the defaulter would be obliged by the laws of drinking to fill the cup again, and drink it off a second time. In spite of their utmost exertions, the penalty of a second draught was incurred by two of the company; and we were dreading the consequences of having swallowed so much wine, and in terror lest the cup should be sent round again."

*Carouse the hunter's hoop*—"Carouse" has been already explained: the *hunter's hoop* alludes to the custom of hoops being marked on a drinking-pot, by which every man was to measure his draught. Shakespeare makes the Jacobin Jack Cade, among his furious reformatorys, promise his friends that "there shall be in England seven halfpenny loaves sold for a penny; the three-hooped pot shall have ten hoops, and I will make it felony to drink small beer." I have elsewhere observed that our modern Bacchanalians, whose feats are recorded by the bottle, and who insist on an equality in their rival combats, may discover some ingenuity in that invention among our ancestors of their *peg-tankards*, of which a few may yet occasionally be found in Derbyshire; \* the invention of an age

\* These inventions for keeping every thirsty soul within bounds are alluded to by Tom Nash: I do not know that his authority will be great as an antiquary, but the things themselves he describes he had seen. He tells us that "King Edgar, because his subjects should not offend in swilling and bibbing as they did, caused certain *iron cups* to be chained to every fountain and well-side; and at every vintner's door with *iron pins* in them, to stint every man how much he should drink, and he who went beyond one of those pins forfeited a penny for every draught."

Pegge, in his *Anonymiana*, has minutely described these *peg-tankards*, which confirms this account of Nash, and nearly the antiquity of the custom. "They have in the inside a row of eight pins one above another, from top to bottom; the tankards hold two quarts, so that there is a gill of ale, *i.e.* half a pint of Winchester measure, between each pin. The first person that drank was to empty the tankard to the next peg or pin; the second was to empty to the next pin, &c., by which means the pins were so many measures to the compositors, making them all drink alike, or the same quantity; and as the distance of the pins was such as to contain a large draught of liquor, the company would be very liable by this method to get drunk, especially when, if they drank short of the pin or beyond it, they were obliged to drink again. In archbishop Anselm's Canons, made in the council at London in 1102, priests are enjoined not to go to drinking-bouts, nor to drink so pags. The words are, "*Ut Presbyteri non eant ad potationes, nec ad PINNAS bibant.*" (Wilkins,

less refined than the present, when we have heard of globular glasses and bottles, which by their shape cannot stand, but roll about the table; thus compelling the unfortunate Bacchanalian to drain the last drop, or expose his recreant sobriety.

We must have recourse again to our old friend Tom Nash, who acquaints us with some of "the general rules and inventions for drinking, as good as printed precepts or statutes by act of parliament, that go from drunkard to drunkard; as, still to keep your first man; not to leave any flocks in the bottom of the cup; to knock the glass on your thumb when you have done; to have some shoeing-horn to pull on your wine, as a rasher on the coals or a red herring."

*Shoeing-horns*, sometimes called *gloves*, are also described by Bishop Hall in his "Mundus alter idem." "Then, sir, comes me up a service of shoeing-horns of all sorts; salt cakes, red herrings, anchovies, and gammon of bacon, and abundance of such pullers-on." That famous surfeit of Rhenish and pickled herrings, which banquet proved so fatal to Robert Green, a congenial wit and associate of our Nash, was occasioned by these shoeing-horns.

Massinger has given a curious list of "a service of shoeing-horns:"

—J usher

Such an unexpected dainty bit for breakfast  
As never yet I cook'd; 'tis not Botargo,  
Fried frogs, potatoes marrow'd, cavear,  
Carps' tongues, the pith of an English chine of beef,  
Nor our Italian delicate oil'd mushrooms,  
And yet a drawer-on too; \* and if you show not

vol. I. p. 388.) This shows the antiquity of this invention, which at least was as old as the Conquest.

\* And yet a drawer-on too;] *i.e.* an incitement to appetite: the phrase is yet in use. This drawer-on was also technically termed a *puller-on* and a *shoeing-horn* in drink.

On "the Italian delicate oil'd mushrooms," still a favourite dish with the Italians, I have to communicate some curious knowledge. In an original manuscript letter dated Hereford, 15 Nov. 1659, the name of the writer wanting, but evidently the composition of a physician who had travelled, I find that the dressing of MUSHROOMS was then a novelty. The learned writer laments his error that he "disdained to learn the cookery that occurred in my travels, by a sullen principle of mistaken devotion, and thus declined the great helps I had to enlarge and improve human diet." This was an age of medicine, when it was imagined that the health of mankind essentially depended on diet; and Moffet had written his curious book on this principle. Our writer, in noticing the passion of the Romans for mushrooms, which was called "an imperial dish," says, "he had eaten it often at Sir Henry Wotton's table (our resident ambassador at Venice), always dressed by the inspection of his Dutch-Venetian Johanna, or of Nic. Oudart, and truly it did deserve the old applause as I found it at his table; it was far beyond our English food. Neither did any of us find it of hard digestion, for we did not eat like Adamites, but as modest men would eat of muskmelons. If it were now lawful to hold any kind

An appetite, and a strong one, I'll not say  
To eat it, but devour it, without grace too,  
(For it will not stay a preface) I am shamed,  
And all my past provocatives will be jeer'd at.

Massinger, the Guardian, A. 2. S. 3.

To knock the glass on the thumb, was to show they had performed their duty. Barnaby Rich describes this custom; after having drunk, the president "turned the bottom of the cup upward, and in ostentation of his dexterity, gave it a fillip, to make it cry *ting*."

They had among these "domineering inventions" some which we may imagine never took place, till they were told by "the hollow cask"

"How the waning night grew old."

Such were *flap-dragns*, which were small combustible bodies fired at one end and floated in a glass of liquor, which an experienced toper swallowed unharmed, while yet blazing. Such is Dr. Johnson's accurate description, who seems to have witnessed what he so well describes.\* When Falstaff says of Poins's acts of dexterity to ingratiate himself with the prince, that "he drinks off *candle-ends* for flap dragons," it seems that this was likewise one of these "frolics," for Nash notices that the liquor was "to be stirred about with a *candle's end*, to make it taste better, and not to hold your peace while the pot is stirring," no doubt to mark the intrepidity of the miserable "skinker." The most illustrious feat of all is one, however, described by Bishop Hall. If the drinker "could put his finger into the flame of the candle without playing hit-I-miss-I! he is held a sober man, however otherwise drunk he might be." This was considered as a trial of victory among these "canary birds," or bibbers of canary wine.†

We have a very common expression to describe a man in a state of ebriety, that "he is as drunk as a beast," or that "he is beastly drunk." This is a libel on the brutes, for the vice of ebriety is perfectly human. I think the phrase is peculiar to ourselves; and I imagine I have discovered its origin. When ebriety became first prevalent in our nation, during the reign of Elizabeth, it was a favourite notion among the writers of the time, and on which they have exhausted their fancy; that a man in the different stages of ebriety showed the most vicious quality of different animals; or that a company of drunkards exhibited a collection of brutes, with their different characteristics.

"All drunkards are beasts," says George Gascoigne in a curious treatise on them,‡ and he pro-

of intelligence with Nic. Oudart, I would only ask him Sir Henry Wotton's art of dressing mushrooms, and I hope that is not high treason."—Sloane MSS. 4292.

\* See Mr. Douce's curious "Illustrations of Shakespeare," Vol. I. 457: a gentleman more intimately conversant with our ancient domestic manners than, perhaps, any single individual in the country.

† This term is used in "Bancroft's two books of Epigrams and Epitaphs," 1639. I take it to have been an accepted one of that day.

‡ A delicate diet for daintie mouthde droonkardes, wherein the fowle abuse of common carows-

ceeds in illustrating his proposition; but the satirist Nash has classified eight kinds of "drunkards;" a fanciful sketch from the hand of a master in humour, and which could only have been composed by a close spectator of their manners and habits.

"The first is *ape-drunk*, and he leaps and sings and hollows and danceth for the heavens; the second is *lion-drunk*, and he flings the pots about the house, calls the hostess w-c, breaks the glass-windows with his dagger, and is apt to quarrel with any man that speaks to him; the third is *swine-drunk*, heavy, lumpish, and sleepy, and cries for a little more drink and a few more clothes; the fourth is *sheep-drunk*, wise in his own conceit when he cannot bring forth a right word; the fifth is *maudlin-drunk*, when a fellow will weep for kindness in the midst of his drink, and kiss you, saying, 'By God! captain, I love thee; go thy ways, thou dost not think so often of me, as I do of thee: I would (if it pleased God) I could not love thee so well as I do,' and then he puts his finger in his eye and cries. The sixth is *martin-drunk*, when a man is drunk, and drinks himself sober ere he stir; the seventh is *goat-drunk*, when in his drunkenness he hath no mind but on lechery. The eighth is *fox-drunk*, when he is crafty-drunk, as many of the Dutchmen be, which will never bargain but when they are drunk. All these *species*, and more, I have seen practised in one company at one sitting; when I have been permitted to remain sober amongst them only to note their several humours." These beast-drunkards are characterized in a frontispiece to a curious tract on Drunkenness where the men are represented with heads of apes, swine, &c. &c.

A new æra in this history of our drinking-parties occurred about the time of the Restoration, when politics heated their wine, and drunkenness and loyalty became more closely connected. As the puritan coldness wore off, the people were perpetually, in 1650, warmed in drinking the king's health on their knees; and among various kinds of "ranting cavalierism," the cavaliers during Cromwell's usurpation usually put a crumb of bread into their glass, and before they drank it off, with cautious ambiguity exclaimed, "God send this *crumb well down*!" which by the way preserves the orthoepy of that extraordinary man's name, and may be added to the instances adduced in our present volume "On the orthography of proper names." We have a curious account of a drunken bout by some royalists, told by Whitelocke in his Memorials. It bore some resemblance to the drinking party of Catiline: they mingled their own blood with their wine.\* After the Restoration,

ing and quaffing with hartie draughtes is honestlie admonished. By George Gascoigne, Esquier. 1576.

\* I shall preserve the story in the words of Whitelocke; it was something ludicrous, as well as terrific.

"From Berkshire (in May 1650) that five drunkards agreed to drink the king's health in their blood, and that each of them should cut off a piece of his buttock, and fry it upon the gridiron, which was done by four of them, of whom one did bleed so exceedingly, that they were fain to

Burnet complains of the excess of convivial loyalty. "Drinking the king's health was set up by too many as a distinguishing mark of loyalty, and drew many into great excess after his majesty's restoration." \*

### LITERARY ANECDOTES.

A WRITER of penetration sees connexions in literary anecdotes which are not immediately perceived by others; in his hands anecdotes, even should they be familiar to us, are susceptible of deductions and inferences, which become novel and important truths. Facts of themselves are barren; it is when these facts pass through our reflections, and become interwoven with our feelings, or our reasonings, that they are the finest illustrations; that they assume the dignity of "philosophy teaching by example;" that, in the moral world, they are what the wise system of Bacon inculcated in the natural knowledge deduced from experiments; the study of Nature in her operations. "When examples are pointed out to us," says Lord Bolingbroke, "there is a kind of appeal, with which we are flattered, made to our senses, as well as to our understandings. The instruction comes then from our authority; we yield to fact, when we resist speculation."

For this reason, writers and artists should, among their recreations, be forming a constant acquaintance with the history of their departed kindred. In literary biography a man of genius always finds something which relates to himself. The studies of artists have a great uniformity, and their habits of life are monotonous. They have all the same difficulties to encounter, although they do not all meet with the same glory. How many secrets may the man of genius learn from literary anecdotes! important secrets, which his friends will not convey to him. He traces the effects of similar studies; warned sometimes by failures, and often animated by watching the incipient and shadowy attempts which closed in a great work. From one he learns in what manner he planned and corrected; from another he may overcome those obstacles which, perhaps, at that very moment make him rise in despair from his own unfinished labour. What perhaps he had in vain desired to know for half his life is revealed to him by a literary anecdote; and thus the amusements of indolent hours may impart the vigour of study; as we find sometimes in the fruit we have taken for pleasure the medicine which restores our health. How superficial is that cry of some impertinent pretended geniuses of these times, who affect to exclaim, "Give me no anecdotes of an author, but give me his works!" I have often found the anecdotes more interesting than the works.

Dr. Johnson devoted one of his periodical papers

send for a surgeon, and so were discovered. The wife of one of them hearing that her husband was amongst them, came to the room, and taking up a pair of tongs laid about her, and so saved the cutting of her husband's flesh."—*Whitlock's Memorials*, p. 453, second edition.

\* Burnet's Life of Sir Matthew Hale.

to a defence of anecdotes, and expresses himself thus on certain collectors of anecdotes: "They are not always so happy as to select the most important. I know not well what advantage posterity can receive from the only circumstance by which Tickell has distinguished *Addison* from the rest of mankind,—the *irregularity of his faults*; nor can I think myself overpaid for the time spent in reading the life of *Malherbe*, by being enabled to relate, after the learned biographer, that *Malherbe* had two predominant opinions; one, that the looseness of a single woman might destroy all her boast of ancient descent; the other, that the French beggars made use, very improperly and barbarously, of the phrase *noble gentlemen*, because either word included the sense of both."

These just observations may, perhaps, be further illustrated by the following notices. Dr. J. Warton has informed the world that *many of our poets have been handsome*. This, certainly, neither concerns the world, nor the class of poets. It is trifling to tell us that Dr. Johnson was accustomed "to cut his nails to the quick." I am not much gratified by being informed, that *Menage* wore a greater number of stockings than any other person, excepting one, whose name I have really forgotten. The biographer of Cuyas, a celebrated lawyer, says, that *two things were remarkable of this scholar*. The first, that he studied on the floor, lying prostrate on a carpet, with his books about him; and, secondly, that his perspiration exhaled an agreeable smell, which he used to inform his friends he had in common with Alexander the Great! This admirable biographer should have told us whether he frequently turned from his very uneasy attitude. Somebody informs us, that Guy Patin resembled Cicero, whose statue is preserved at Rome; on which he enters into a comparison of Patin with Cicero; but a man may resemble a statue of Cicero, and yet not be Cicero. Baillet loads his life of Descartes with a thousand minutiae, which less disgrace the philosopher than the biographer. Was it worth informing the public, that Descartes was very particular about his wigs; that he had them manufactured at Paris; and that he always kept four? That he wore green taffety in France; but that in Holland he quitted taffety for cloth; and that he was fond of omelets of eggs?

It is an odd observation of Clarendon in his own life, that "Mr. Chillingworth was of a stature little superior to Mr. Hales; and it was an age in which there were many great and wonderful men of THAT size." Lord Falkland, formerly Sir Lucius Carey, was of low stature, and smaller than most men; and of Sidney Godolphin, "There was never so great a mind and spirit contained in so little room; so that Lord Falkland used to say merrily, that he thought it was a great ingredient in his friendship for Mr. Godolphin, that he was pleased to be found in his company where he was the properer man." This irrelevant observation of Lord Clarendon is an instance where a great mind will sometimes draw inferences from accidental coincidences, and establish them into a general principle; as if the small size of the men had even the remotest connexion with their genius and their virtues. Perhaps, too, there was in this a tincture of the superstitions of the times: whatever it was, the

fact ought not to have degraded the truth and dignity of historical narrative. We have writers who cannot discover the particulars which characterise THE MAN,—their souls, like damp gunpowder, cannot ignite with the spark when it falls on them.

Yet of anecdotes which appear trifling, something may be alleged in their defence. It is certainly safer for *some* writers to give us all they know, than to try their discernment for rejection. Let us sometimes recollect, that the page over which we toil will probably furnish materials for authors of happier talents. I would rather have a Birch, or a Hawkins, appear heavy, cold, and prolix, than that anything material which concerns a Tillotson or a Johnson should be lost. It must also be confessed, that an anecdote, or a circumstance, which may appear inconsequential to a reader, may bear some remote or latent connexion; a biographer who has long contemplated the character he records, sees many connexions which escape an ordinary reader. Kippis, in closing the life of the diligent Dr. Birch, has, from his own experience no doubt, formed an apology for that minute research, which some have thought this writer carried to excess. "It may be alleged in our author's favour, that a man who has a deep and extensive acquaintance with a subject often sees a connexion and importance in some smaller circumstances, which may not immediately be discerned by others; and, on that account, may have reasons for inserting them, that will escape the notice of superficial minds."

#### CONDEMNED POETS.

I FLATTER myself that those readers who have taken any interest in my volume have not conceived me to have been deficient in the elevated feeling which, from early life, I have preserved for the great literary character: if time weakens our enthusiasm, it is the coldness of age which creeps on us, but the principle is unalterable which inspired the sympathy. Who will not venerate those Master-spirits "whose PUBLISHED LABOURS advance the good of mankind," and those BOOKS which are "the precious life-blood of a Master-spirit, embalmed and treasured up on purpose to a life beyond life?" But it has happened that I have more than once incurred the censure of the inconsiderate and the tasteless, for attempting to separate those writers who exist in a state of perpetual illusion; who live on querulously, which is an evil for themselves, and to no purpose of life, which is an evil to others. I have been blamed for exemplifying "the illusions of writers in verse," by the remarkable case of Percival Stockdale, who, after a condemned silence of nearly half a century, like a vivacious spectre throwing aside his shroud in gaiety, came forward a venerable man in his eightieth year, to assure us of the immortality of one of the worst poets of his age; and for this, wrote his own memoirs, which only proved, that when authors are troubled with a literary hallucination, and possess the unhappy talent of reasoning in their madness, a little railleury, if it cannot cure, may serve at least as a salutary regimen.

I shall illustrate the case of condemned authors who will still be pleading after their trials, by a foreign dramatic writer. Among those incorrigible murmurers at public justice, not the least extraordinary was a M. Peyraud de Beaussol, who, in 1775, had a tragedy, "Les Arsacides," in six acts, printed, not as it was acted, as Fielding says, on the title-page of one of his comedies, but as it was damned!

In a preface, this "Sir Preful," more inimicable than that original, with all the gravity of an historical narrative, details the public conspiracy; and with all the pathetic touches of a shipwrecked mariner—the agonies of his literary egotism.

He declares, that it is absurd for the town to condemn a piece which they can only know by the title, for heard it had never been! And yet he observes, with infinite naïveté, "My piece is as generally condemned as if the world had it all by heart."

One of the great objections against this tragedy was its monstrous plan of six acts: this innovation did not lean towards improvement in the minds of those who had endured the long sufferings of tragedies of the accepted size. But the author offers some solemn reasons to induce us to believe that six acts were so far from being too many, that the piece had been more perfect with a seventh! M. de Beaussol had, perhaps, been happy to have known, that other dramatists have considered, that the usual restrictions are detrimental to a grand genius. Nat. Lee, when in Bedlam, wrote a play in twenty-five acts.

Our philosophical dramatist, from the constituent principles of the human mind, and the physical powers of man, and the French nation more particularly, deduces the origin of the Sublime, and the faculty of attention. The plan of his tragedy is agreeable to these principles: Monarchs, Queens, and Rivals, and every class of men;—it is therefore grand! and the acts can be listened to, and therefore it is not too long! It was the high opinion that he had formed of human nature and the French people, which at once terrified and excited him to finish a tragedy, which, he modestly adds, "may not have the merit of any single one; but which one day will be discovered to include the labour bestowed on fifty!"

No great work was ever produced without a grand plan. "Some critics," says our author, "have ventured to assert that my six acts may easily be reduced to the usual five, without injury to the conduct of the fable." To reply to this required a complete analysis of the tragedy, which, having been found more voluminous than the tragedy itself, he considerably "published separately." It would be curious to ascertain whether a single copy of the analysis of a condemned tragedy was ever sold. And yet this critical analysis was such an admirable and demonstrative criticism, that the author assures us that it proved the absolute impossibility, "and the most absolute too," that his piece could not suffer the slightest curtailment. It demonstrated more—that "the gradation and the development of interest" required necessarily *seven Acts!* but, from dread of carrying this innovation too far, the author omitted

one Act which passed behind the scenes!\* but which ought to have come in between the fifth and sixth! Another point is proved, that the attention of an audience, the physical powers of man, can be kept up with interest much longer than has been calculated; that his piece only takes up two hours and three quarters, or three hours at most, if some of the most impassioned parts were but declaimed rapidly.†

Now we come to the history of all the disasters which happened at the acting of this tragedy. "How can people complain that my piece is tedious, when, after the first act, they would never listen ten minutes to it? Why did they attend to the first scenes, and even applaud one? Let me not be told, because these were sublime, and commanded the respect of the cabal raised against it; because there are other scenes far more sublime in the piece, which they perpetually interrupted. Will it be believed, that they pitched upon the scene of the sacrifice of Volgesic, as one of the most tedious—the scene of Volgesic, which is the finest in my piece; not a verse, not a word in it, can be omitted!‡ Everything tends towards the catastrophe; and it reads in the closet as well as it would affect us on the stage. I was not, however, astonished at this; what men hear, and do not understand, is always tedious; and it was recited in so shocking a tone by the actress, who, not having entirely recovered from a fit of illness, was flurried by the tumult of the audience. She declaimed in a twanging tone, like psalm-singing; so that the audience could not hear, among these fatiguing discordances (he means their own hissing), nor separate the thoughts and words from the full chant which accompanied them. They objected perpetually to the use of the word *Madame*, between two female rivals, as too comic; one of the pit, when an actress said *Madame*, cried out, "Say *Princesse*." This disconcerted the actress. They also objected to the words *à propos* and *mal-à-propos*. Yet, after all, how are there too many *Madames* in the piece, since they do not amount to forty-six in the course of forty-four scenes? Of these, however, I have erased half."

This historian of his own wrongheadedness proceeds, with all the simplicity of this narrative, to describe the hubbub.

"Thus it was impossible to connect what they

\*The words are "Un derrière la scène." I am not sure of the meaning, but an Act behind the scenes would be perfectly in character with this dramatic bard.

†The exact reasoning of Sir Fretful, in the Critic, when Mrs. Dangle thought his piece "rather too long," while he proves his play was "a remarkably short play."—"The first evening you can spare me three hours and a half, I'll undertake to read you the whole, from beginning to end, with the prologue and epilogue, and allow time for the music between the acts. The watch here, you know, is the critic."

‡Again Sir Fretful; when Dangle "ventures to suggest that the interest rather falls off in the fifth act;"—"Rises, I believe you mean, sir."—"No, I don't, upon my word."—"Yes, yes, you do, upon my soul; it certainly don't fall off; no, no, it don't fall off."

were hearing with what they had heard. In the short intervals of silence, the actors, who, during the tumult, forgot their characters, tried with difficulty to recover their conception. The conspirators were prepared to a man; not only in their head, but some with written notes had their watch-words, to set their party agoing. They seemed to act with the most extraordinary concert; they seemed to know the exact moment when they were to give the word, and down, in their hurly-burly, the voice of the actor, who had a passionate part to declaim, and thus break the connexion between the speakers. All this produced so complete an effect, that it seemed as if the actors themselves had been of the conspiracy, so wilful and so active was the execution of the plot. It was particularly during the fifth and sixth acts that the cabal was most outrageous; they knew these were the most beautiful, and deserved particular attention. Such a humming arose, that the actors seemed to have had their heads turned; some lost their voice, some declaimed at random, the prompter in vain cried out, nothing was heard and everything was said; the actor who could not hear the catch-word remained disconcerted and silent; the whole was broken, wrong and right; it was all Hebrew. Nor was this all; the actors behind the scene were terrified, and they either came forwards trembling, and only watching the signs of their brother actors, or would not venture to show themselves. The machinist only, with his scene-shifters, who felt so deep an interest in the fate of my piece, was tranquil and attentive to his duty, to produce a fine effect. After the hurly-burly was over, he left the actors mute with their arms crossed. He opened the scenery! and not an actor could enter on it! The pit, more clamorous than ever, would not suffer the denouement. Such was the conduct, and such the intrepidity, of the army employed to besiege 'the Arsacides!' Such was the cause of that accusation of tediousness made against a drama, which has most evidently the contrary defect!"

Such is the history of a damned dramatist, written by himself with a truth and simplicity worthy of a happier fate. It is admirable to see a man, who was himself so deeply involved in the event, preserve the observing calmness which could discover the minutest occurrence; and, allowing for his particular conception of the cause, detailing them with the most rigid veracity. This author was unquestionably a man of the most honourable probity, and not destitute of intellectual ability; but he must serve as an useful example of that wrong-headed nature in some men, which has produced so many "Abbots of Unreason" in society, whom it is in vain to convince by a reciprocation of arguments; who, assuming false principles, act rightly according to themselves; a sort of rational lunacy, which, when it discovers itself in politics and religion, and in the more common affairs of life, has produced the most unhappy effects; but this fanaticism, when confined to poetry, only amuses us with the ludicrous; and, in the persons of Monsieur de Beausol, and of Percival Stockdale, may offer some very fortunate self-recollections in that calamity of authors, which I have called "The Illusions of Writers in Verse."

## ACAJOU AND ZIRPHILE.

As a literary curiosity, and as a supplemental anecdote to the article of *PREFACES*, I cannot pass over the suppressed preface to the "Acajou et Zirphile" of Du Clos, which of itself is almost a singular instance of hardy ingenuity, in an address to the public.

This single volume is one of the most whimsical of fairy tales, and an amusing satire originating in an odd circumstance. Count Tessin, the Swedish Ambassador at the Court of France, had a number of grotesque designs made by Boucher, the King's painter, and engraved by the first artists. The last plate had just been finished when the count was recalled, and appointed Prime Minister and Governor to the Crown Prince, a place he filled with great honour: and in emulation of Fénelon, composed letters on the Education of a Prince, which have been translated. He left behind him in France all the plates in the hands of Boucher, who, having shown them to Du Clos for their singular invention, regretted that he had bestowed so much fancy on a fairy tale, which was not to be had: Du Clos, to relieve his regrets, offered to invent a tale to correspond with these grotesque subjects. This seemed not a little difficult. In the first plate, the author appears in his morning gown, writing in his study, surrounded by apes, rats, butterflies, and smoke. In another, a Prince is dressed in the French costume of 1740, strolling full of thought in the shady walk of ideas. In a third plate, the Prince is conversing with a fairy who rises out of a gooseberry which he had plucked; two dwarfs, discovered in another gooseberry, give a sharp filip to the Prince, who seems much embarrassed by their tiny maliciousness. In another walk he eats an apricot, which opens with the most beautiful of faces, a little melancholy, and leaning on one side. In another print, he finds the body of this lovely face and the hands, and he adroitly joins them together. Such was the set of these incomprehensible and capricious inventions, which the lighter fancy and ingenuity of Du Clos converted into a fairy story, full of pleasantry and satire.\*

Among the novelties of this small volume, not the least remarkable is the dedication of this fairy romance to the public, which excited great attention, and charmed and provoked our author's fickle patron. Du Clos here openly ridicules, and dares his protector and his judge. This hazardous attack was successful, and the author soon acquired the reputation which he afterwards maintained, of being a writer who little respected the common prejudices of the world. Freron replied by a long criticism, entitled "Réponse du Public à l'Auteur d'Acajou;" but its severity was not discovered in its length; so that the Public, who had been so keenly ridiculed, and so hardly braved in the light and sparkling page of the haughty Du Clos, preferred the caustic truths and the pleasant insult.

In this "Epistle to the Public," the author informs us that, "excited by example, and encour-

aged by the success he had often witnessed, he designed to write a piece of nonsense. He was only embarrassed by the choice of subject. Politics, Morals, and Literature were equally the same to me; but I found, strange to say, all these matters preoccupied by persons who seem to have laboured with the same view. I found silly things in all kinds, and I saw myself under the necessity of adopting the reasonable ones to become singular; so that I do not yet despair that we may one day discover truth, when we shall have exhausted all our errors.

"I first proposed to write down all erudition, to show the freedom and independence of genius, whose fertility is such as not to require borrowing anything from foreign sources; but I observed that this had sunk into a mere commonplace, trite and trivial, invented by indolence, adopted by ignorance, and which adds nothing to genius.

"Mathematics, which has succeeded to erudition, begins to be unfashionable: we know at present indeed that one may be as great a dizzard in resolving a problem as in restoring a reading. Everything is compatible with genius, but nothing can give it!

"For the *bel esprit*, so much envied, so much sought after, it is almost as ridiculous to pretend to it, as it is difficult to attain. Thus the scholar is condemned, the mathematician tires, the man of wit and genius is hissed. What is to be done?"

Having told the whimsical origin of this tale, Du Clos continues: "I do not know, my dear Public, if you will approve of my design; however, it appears to me ridiculous enough to deserve your favour; for, to speak to you like a friend, you appear to unite all the stages of human life, only to experience all their cross-accidents. You are a child to run after trifles; a youth when driven by your passions; and, in mature age, you conclude you are wise, because your follies are of a more solemn nature, for you grow old only to dote; to talk at random, to act without design, and to believe you judge, because you pronounce sentence.

"I respect you greatly; I esteem you, but little; you are not worthy of being loved. These are my sentiments respecting you; if you insist on others from me, in that case,

"I am,

"Your most humble and obedient servant."

The caustic pleasantry of this "Epistle dedicatory" was considered by some mawkish critics so offensive, that when the editor of the "Cabinet de Fées," a vast collection of fairy tales, republished this little playful satire and whimsical fancy-piece, he thought proper to cancel the "Epistle," concluding that it was entirely wanting in that respect with which the public ought to be addressed! This editor, of course, was a Frenchman: we view him in the ridiculous attitude of making his profound bow, and expressing all this "high consideration" for this same "Public," while, with his opera hat in his hand, he is sweeping away the most poignant and delectable page of Acajou and Zirphile.

\* The plates of the original edition are in the quarto form; they have been poorly reduced in the common editions in twelves.

## TOM O' BEDLAM.

THE history of a race of singular mendicants, known by the name of *Tom o' Bedlams*, connects itself with that of our poetry. Not only will they live with our language, since Shakespeare has perpetuated their existence, but they themselves appear to have been the occasion of creating a species of wild fantastic poetry, peculiar to our nation.

Bethlem Hospital formed, in its original institution, a contracted and penurious charity; its governors soon discovered that the metropolis furnished them with more lunatics than they had calculated on; they also required from the friends of the patients a weekly stipend, besides clothing. It is a melancholy fact to record in the history of human nature, that when one of their original regulations prescribed that persons who put in patients should provide their clothes, it was soon observed that the poor lunatics were frequently perishing by the omission of this slight duty from those former friends; so soon forgotten were they whom none found an interest to recollect. They were obliged to open contributions to provide a wardrobe.\*

In consequence of the limited resources of the Hospital, they relieved the establishment by frequently discharging patients whose cure might be very equivocal. Harmless lunatics thrown thus into the world, often without a single friend, wandered about the country, chanting wild ditties, and wearing a fantastical dress to attract the notice of the charitable, on whose aims they lived. They had a kind of *costume*, which I find described by Randle Holme in a curious and extraordinary work.†

"The Bedlam has a long staff, and a cow or ox-horn by his side; his cloathing fantastic and ridiculous; for being a madman, he is madly decked and dressed all over with rubins (ribands), feathers, cuttings of cloth, and what not, to make him seem a madman, or one distracted, when he is no other than a wandering and dissembling knave." This writer here points out one of the grievances resulting from licensing even harmless lunatics to roam about the country; for a set of pretended madmen, called "Abram men," a cant term for certain sturdy rogues, concealed themselves in their *costume*, covered the country, and pleaded the privileged denomination when detected in their depredations.‡

\* Stowe's Survey of London, Book I.

† "The Academy of Armory," Book II. c. 3, p. 161. This is a singular work, where the writer has contrived to turn the barren subjects of Heraldry into an entertaining Encyclopædia, containing much curious knowledge on almost every subject; but this folio more particularly exhibits the most copious vocabulary of old English terms. It has been said that there are not more than twelve copies extant of this very rare work, which is probably true.

‡ In that curious source of our domestic history, the "English Villanies" of Decker, we find a lively description of the "Abram Cove," or Abram man, the impostor who personated a Tom o'

Sir Walter Scott first obligingly suggested to me that these roving lunatics were out-door pensioners of Bedlam, sent about to live as well as they could with the pittance granted by the hospital.

The fullest account that I have obtained of these singular persons is drawn from a manuscript note transcribed from some of Aubrey's papers, which I have not seen printed.

"Till the breaking out of the civil wars, *Tom o' Bedlams* did travel about the country; they had

Bedlam. He was terribly disguised with his grotesque rags, his staff, his knotted hair, and with the more disgusting contrivances to excite pity, still practised among a class of our mendicants, who, in their cant language, are still said "to sham Abraham." This impostor was, therefore, as suited his purpose and the place, capable of working on the sympathy, by uttering a silly *maunding*, or demanding of charity, or terrifying the easy fears of women, children, and domestics, as he wandered up and down the country: they refused nothing to a being who was as terrific to them as "Robin Goodfellow," or "Raw-head and bloody-bones." Thus, as Edgar expresses it, "sometimes with lunatic bans, sometimes with prayers," the gestures of this impostor were "a counterfeit puppet-play: they came with a hollow noise, whooping, leaping, gambolling, wildly dancing, with a fierce or distracted look." These sturdy mendicants were called "Tom of Bedlam's band of madcaps," or "Poor Tom's flock of wild geese." Decker has preserved their "Maund," or begging—"Good worship master, bestow your reward on a poor man that hath been in Bedlam without Bishopsgate, three years, four months, and nine days, and bestow one piece of small silver towards his fees, which he is indebted there, of 3*l*. 13*s*. 7*d*." (or to such effect).

Or, "Now dame, well and wisely, what will you give poor Tom? One pound of your sheep's featlers to make poor Tom a blanket? or one cutting of your sow's side, no bigger than my arm; or one piece of your salt meat to make poor Tom a sharing horn; or one cross of your small silver, towards a pair of shoes; well and wisely, give poor Tom an old sheet to keep him from the cold; or an old doublet and jerkin of my master's; well and wisely, God save the king and his council." Such is a history drawn from the very archives of mendicity and imposture; and written perhaps as far back as the reign of James I.; but which prevailed in that of Elizabeth, as Shakespeare has so finely shown in his *EDGAR*. This *Maund*, and these assumed manners and *costume*, I should not have preserved from their utter penury, but such was the rude material which Shakespeare has worked up into that most fanciful and richest vein of native poetry, which pervades the character of the wandering *EDGAR*, tormented by "the foul fiend," when he

— bethought

To take the basest and most poorest shape  
That ever penury, in contempt of man,  
Brought near to beast.

And the poet proceeds with a minute picture of "Bedlam beggars." See *LEAR*, A. II. S. 3.

been poor distracted men, that had been put into Bedlam, where recovering some sobriety, they were licenced to go a begging; i. e. they had on their left arm an armilla, an iron ring for the arm, about four inches long, as printed in some works.\* They could not get it off; they wore about their necks a great horn of an ox in a string or bawdry, which, when they came to a house, they did wind, and they put the drink given to them into this horn, whereto they put a stopple. Since the wars I do not remember to have seen any one of them." The civil wars, probably, cleared the country of all sorts of vagabonds; but among the royalists or the parliamentarians, we did not know that in their rank and file they had so many Tom o' Bedlams.

I have now to explain something in the character of EDGAR in LEAR, on which the commentators seem to have ingeniously blundered, from an imperfect knowledge of the character which EDGAR personates.

EDGAR, in wandering about the country for a safe disguise, assumes the character of these *Tom o' Bedlams*; he thus closes one of his distracted speeches, "Poor Tom, *Thy horn is dry*!" On this Johnson is content to inform us, that "men that begged under pretence of lunacy used formerly to carry a horn and blow it through the streets." This is no explanation of Edgar's allusion to the dryness of his horn. Stevens adds a fanciful note, that Edgar alludes to a proverbial expression *Thy horn is dry*, designed to express that a man had said all he could say; and, further, Stevens supposes that Edgar speaks these words *aside*; as if he had been quite weary of *Tom o' Bedlam's part*, and could not keep it up any longer. The reasons of all this conjectural criticism are a curious illustration of perverse ingenuity. Aubrey's manuscript note has shown us that the Bedlam's horn was also a *drinking-horn*, and Edgar closes his speech in the perfection of the assumed character, and not as one who had grown weary of it, by making the mendicant lunatic desirous of departing from a heath, to march, as he cries, "to wakes, and fairs, and market-towns—Poor Tom! thy horn is dry!" as more likely places to solicit alms; and he is thinking of his *drink-money*, when he cries that "*his horn is dry*."

An itinerant lunatic, chanting wild ditties, fancifully attired, gay with the simplicity of childhood, yet often moaning with the sorrows of a troubled man, a mixture of character at once grotesque and plaintive, became an interesting object to poetical minds. It is probable that the character of Edgar, in the Lear of Shakespeare, first introduced the hazardous conception into the poetical world. Poems composed in the character of a Tom o' Bedlam appear to have formed a fashionable class of poetry among the wits; they seem to have held together poetical contests, and some of these writers became celebrated for their successful efforts, for old Isaac Walton mentions a "Mr.

\* Aubrey's information is perfectly correct; for those impostors who assumed the character of Tom o' Bedlams for their own nefarious purposes used to have a mark burnt in their arms, which they showed as the mark of Bedlam. "The English Villanies of Decker," C. 17, 1648.

William Basse as one who has made the choice songs of the 'Hunter in his career,' and of 'Tom o' Bedlam,' and many others of note." Bishop Percy, in his "Reliques of ancient English Poetry," has preserved six of what he calls "Mad Songs," expressing his surprise that the English should have "more songs and ballads on the subject of madness than any of their neighbours," for such are not found in the collections of songs of the French, Italian, &c., and nearly insinuates, for their cause, that we are perhaps more liable to the calamity of madness than other nations. This superfluous criticism had been spared had that elegant collector been aware of the circumstance which had produced this class of poems, and recollected the more ancient original in the Edgar of Shakespeare. Some of the "Mad Songs" which the Bishop has preserved are of too modern a date to suit the title of his work; being written by Tom D'Urfley, for his comedies of Don Quixote. I shall preserve one of more ancient date, fraught with all the wild spirit of this peculiar character.\*

This poem must not be read without a perpetual reference to the personated character. Delirious and fantastic, strokes of sublime imagination are mixed with familiar comic humour, and even degraded by the cant language; for the gipsy habits of life of these "Tom o' Bedlams" had confounded them with "the propping Abram men." These luckless beings are described by Decker as sometimes exceeding merry, and could do nothing but sing songs fashioned out of their own brains; now they danced, now they would do nothing but laugh and weep, or were dogged and sullen both in look and speech. All they did, all they sung, was alike unconnected; indicative of the desultory and rambling wits of the chanter.

#### A TOM-A-BEDLAM SONG.

From the hag and hungry goblin  
That into rags would rend ye,  
All the spirits that stand ye  
By the naked man,  
In the book of moons defend ye!  
That of your five sound senses  
You never be forsaken;  
Nor travel from  
Yourself with Tom  
Abroad, to beg your bacon.

#### CHORUS.

Nor never sing any food and feeding,  
Money, drink, or clothing;  
Come dame or maid,  
Be not afraid,  
For Tom will injure nothing.

Of thirty bare years have I  
Twice twenty been enraged;  
And of forty been  
Three times fifteen  
In durance soundly caged.

\* I discovered the present in a very scarce collection, entitled "Wit and Drollery," 1661; an edition, however, which is not the earliest of this once fashionable miscellany.



In the lovely lofts of Bedlam,  
In stubble soft and dainty,  
Brave bracelets strong,  
Sweet whips ding, dong,  
And a wholesome hunger plenty.

With a thought I took for Maudlin,  
And a cruise of cockle pottage,  
And a thing thus—tall,  
Sky bless you all,  
I fell into this dotage.

I slept not till the Conquest;  
Till then I never waked;  
Till the roguish boy  
Of love where I lay,  
Me found, and stript me naked.

When short I have shorn my sow's face,  
And swigg'd my horned barrel;  
In an oaken inn  
Do I pawn my skin,  
As a suit of gilt apparel:

The morn's my constant mistress,  
And the lovely owl my morrow;  
The flaming drake,  
And the night-crow, make  
Me music, to my sorrow.

The palse plague these pounces,  
When I prig your pigs or pullen;  
Your culvers take  
Or mateless make  
Your chanticleer and sullen;  
When I am provant with *Humphrey* I sup,  
And when benighted,  
'To rest in Paul's,  
With waking souls  
I never am affrighted.

I know more than Apollo;  
For, oft when he lies sleeping,  
I behold the stars  
At mortal wars  
And the rounded welkin weeping;  
The moon embraces her shepherd,  
And the Queen of Love her warrior;  
While the first does horn  
The stars of the morn,  
And the next the heavenly farrier.

With a heart of furious fancies,  
Whereof I am commander:  
With a burning spear,  
And a horse of air,  
To the wilderness I wander;  
With a knight of ghosts and shadows,  
I summoned am to Tourney;  
Ten leagues beyond  
The wide world's end,  
Methinks it is no journey!

The last stanza of this Bedlam song contains the seeds of exquisite romance; a stanza worth many an admired poem.

#### INTRODUCTION OF TEA, COFFEE, AND CHOCOLATE.

It is said that the frozen Norwegians, on the first sight of roses, dared not touch what they conceived were trees budding with fire: and the natives of Virginia, the first time they seized on a

quantity of gunpowder, which belonged to the English colony, sowed it for grain, expecting to reap a plentiful crop of combustion by the next harvest, to blow away the whole colony.

In our own recollection, strange imaginations impeded the first period of Vaccination; when some families, terrified by the warning of a physician, conceived their race would end in a species of Minotaurs:

*Semibovemque virum, semivirumque bovem.*

We smile at the simplicity of the men of nature, for their mistaken notions at the first introduction among them of exotic novelties; and yet, even in civilized Europe, how long a time those whose profession, or whose reputation, regulate public opinion, are influenced by vulgar prejudices, often disguised under the imposing form of science! and when their ludicrous absurdities and obstinate prejudices enter into the matters of history, it is then we discover that they were only imposing on themselves and on others.

It is hardly credible that on the first introduction of the Chinese leaf, which now affords our daily refreshment; or the American leaf, whose sedative fumes made it so long an universal favourite; or the Arabian berry, whose aroma exhilarates its European votaries; that the use of these harmless novelties should have spread consternation in the nations of Europe, and have been anathematized by the terrors and the fictions of some of the learned. Yet this seems to have happened. Patin, who wrote so furiously against the introduction of antimony, spread the same alarm at the use of tea, which he calls "*l'impertinente nouveauté du siècle.*" In Germany, Hanneken considered tea-dealers as immoral members of society, lying in wait for men's purses and lives; and Dr. Duncan, in his treatise on hot liquors, suspected that the virtues attributed to tea were merely to encourage the importation.

Many virulent pamphlets were published against the use of this shrub, from various motives. In 1670 a Dutch writer says it was ridiculed in Holland under the name of hay-water. "The progress of this famous plant," says an ingenious writer, "has been something like the progress of truth; suspected at first, though very palatable to those who had courage to taste it; resisted as it encroached; abused as its popularity seemed to spread; and establishing its triumph at last, in cheering the whole land from the palace to the cottage, only by the slow and resistless efforts of time and its own virtues."

The history of the Tea-shrub, written by Dr. Lettsom, is usually referred to on this subject; I consider it little more than a plagiarism on Dr. Short's learned and curious dissertation on Tea, 1730, 4to. Lettsom has superadded the solemn trifling of his moral and medical advice.

These now common beverages are all of recent origin in Europe; neither the ancients nor those of the middle ages tasted of this luxury. The first accounts we find of the use of this shrub are the casual notices of travellers, who seem to have tasted it, and sometimes not to have liked it: a Russian ambassador, in 1639, who resided at the

court of the Mogul, declined accepting a large present of tea for the Czar, "as it would only incumber him with a commodity for which he had no use." The appearance of "a black water" and an acrid taste seems not to have recommended it to the German Olearius in 1633. Dr. Short has recorded an anecdote of a stratagem of the Dutch in their second voyage to China, by which they at first obtained their tea without disbursing money; they carried from home great store of dried sage, and bartered it with the Chinese for tea; and received three or four pounds of tea for one of sage; but at length the Dutch could not export sufficient quantity of sage to supply their demand. This fact, however, proves how deeply the imagination is concerned with our palate, for the Chinese, affected by the exotic novelty, considered our sage to be more precious than their tea.

The first introduction of tea into Europe is not ascertained: according to the common accounts, it came into England from Holland, in 1666, when Lord Arlington and Lord Ossory brought over a small quantity: the custom of drinking tea became fashionable, and a pound weight sold then for sixty shillings. This account, however, is by no means satisfactory. I have heard of Oliver Cromwell's teapot in the possession of a collector, and this will derange the chronology of those writers who are perpetually copying the researches of others, without confirming or correcting them.

Amidst the rival contests of the Dutch and the English East-India Companies, the honour of introducing its use into Europe may be claimed by both. Dr. Short conjectures that tea might have been known in England as far back as the reign of James I., for the first fleet set out in 1600; but, had the use of this shrub been known, the novelty had been chronicled among our dramatic writers, whose works are the annals of our prevalent tastes and humours. It is rather extraordinary that our East-India Company should not have discovered the use of this shrub in their early adventures; yet it certainly was not known in England so late as in 1641, for in a scarce "Treatise of Warm Beer," where the title indicates the author's design to recommend hot in preference to cold drinks, he refers to tea only by quoting the Jesuit Maffei's account, that "they of China do for the most part drink the strained liquor of an herb called *Cha*, hot." The word *Cha* is the Portuguese term for tea retained to this day, which they borrowed from the Japanese; while our intercourse with the Chinese made us no doubt adopt their term *Yeh*, now prevalent throughout Europe, with the exception of the Portuguese. The Chinese origin is still preserved in the term *Bohea*, tea which comes from the country of *Fouhi*; and that of *Hyson* was the name of the most considerable Chinese then concerned in the trade.

The best account of the early use, and the prices of tea in England, appears in the handbill of one who may be called our first *Tea-maker*. This curious handbill bears no date, but as Hanway ascertained that the price was sixty shillings in 1660, this bill must have been dispersed about that period.

Thomas Garway, in Exchange-alley, tobacconist and coffee-man, was the first who sold and retailed tea, recommending it for the cure of all disorders.

The following shop-bill is more curious than any historical account we have.

"Tea in England hath been sold in the leaf for six pounds, and sometimes for ten pounds the pound weight, and in respect of its former scarceness and dearth it hath been only used as a regalia in high treatments and entertainments, and presents made thereof to princes and grandees till the year 1647. The said Garway did purchase a quantity thereof, and first publicly sold the said tea in *leaf* or *drink*, made according to the directions of the most knowing merchants into those Eastern countries. On the knowledge of the said Garway's continued care and industry in obtaining the best tea, and making drink thereof, very many noblemen, physicians, merchants, &c., have ever since sent to him for the said leaf, and daily resort to his house to drink the drink thereof. He sells tea from 16s. to 50s. a pound."

Probably, tea was not in general use domestically so late as in 1689; for in the diary of Henry, Earl of Clarendon, he registers that "Père Couplet supped with me, and after supper we had tea, which he said was really as good as any he had drank in China." Had his lordship been in the general habit of drinking tea, he had not, probably, made it a subject for his diary.

While the honour of introducing tea may be disputed between the English and the Dutch, that of coffee remains between the English and the French. Yet an Italian intended to have occupied the place of honour; that admirable traveller, Pietro della Valle, writing from Constantinople, 1616, to a Roman, his fellow-countryman, informing him, that he should teach Europe in what manner the Turks took what he calls "*Cahud*," or as the word is written in an Arabic and English pamphlet, printed at Oxford, 1699, on "the nature of the drink *Kauhi* or Coffee." As this celebrated traveller lived to 1652, it may excite surprise that the first cup of coffee was not drunk at Rome: this remains for the discovery of some member of the "Arcadian Society." Our own Purchas, at the time that Valle wrote, was also "a Pilgrim," and well knew what was "*Coffa*," which "they drank as hot as they can endure it; it is as black as soot, and tastes not much unlike it; good they say for digestion and mirth."

It appears by Le Grand's "Vie privée des François," that the celebrated Thevenot, in 1658, gave coffee after dinner; but it was considered as the whim of a traveller; neither the thing itself, nor its appearance, was inviting: it was probably attributed by the gay to the humour of a vain philosophical traveller. But ten years afterwards a Turkish ambassador at Paris made the beverage highly fashionable. The elegance of the equipage recommended it to the eye, and charmed the women: the brilliant porcelain cups in which it was poured; the napkins fringed with gold, and the Turkish slaves on their knees presenting it to the ladies, seated on the ground on cushions, turned the heads of the Parisian dames. This elegant introduction made the exotic beverage a subject of conversation, and in 1672, an Armenian at Paris at the fair-time opened a coffee-house. But the custom still prevailed to sell beer and wine, and to smoke and mix with indifferent company in their first imperfect coffee-houses. A Floren-

tine, one Procope, celebrated in his day as the arbiter of taste in this department, instructed by the error of the Armenian, invented a superior establishment, and introduced ices: he embellished his apartment, and those who had avoided the offensive coffee-houses repaired to Procope's, where literary men, artists, and wits resorted, to inhale the fresh and fragrant steam. Le Grand says that this establishment holds a distinguished place in the literary history of the times. It was at the coffee-house of Du Laurent that Saurin, La Motte, Danchet, Boindin, Rousseau, &c., met; but the mild streams of the aromatic berry could not mollify the acerbity of so many rivals, and the witty malignity of Rousseau gave birth to those famous couplets on all the coffee-drinkers, which occasioned his misfortune and his banishment.

Such is the history of the first use of coffee and its houses at Paris. We, however, had the use before even the time of Thevenot; for an English Turkish merchant brought a Greek servant, in 1652, who, knowing how to roast and make it, opened a house to sell it publicly. I have also discovered his handbill, in which he sets forth—

"The virtue of the coffee-drink, first publicly made and sold in England, by Pasqua Rosee, in St. Michael's Alley, Cornhill, at the sign of his own head."

For about twenty years after the introduction of coffee in this kingdom, we find a continued series of invectives against its adoption, both in medicinal and domestic views. The use of coffee, indeed, seems to have excited more notice, and to have had a greater influence on the manners of the people, than that of tea. It seems at first to have been more universally used, as it still is on the Continent; and its use is connected with a resort for the idle and the curious: the history of coffee-houses is often that of the manners, the morals, and the politics of a people. Even in its native country the government discovered that extraordinary fact, and the use of the Arabian berry was more than once forbidden where it grows; for Ellis, in his "History of Coffee," 1774, refers to an Arabian ms., in the King of France's library, which shows that coffee-houses in Asia were sometimes suppressed. The same fate happened on its introduction into England.

Among a number of poetical satires against the use of coffee, I find a curious exhibition, according to the exaggerated notions of that day, in "A cup of Coffee, or Coffee in its colours," 1663. The writer, like others of his contemporaries, wonders at the odd taste which could make Coffee a substitute for Canary.

"For men and Christians to turn Turks, and think To excuse the crime, because 'tis in their drink! Pure English apes! ye may, for aught I know, Would it but mode—learn to eat spiders too.\* Should any of your grandsires' ghosts appear In your wax-candle circles, and but hear

\* This witty poet was not without a degree of prescience; the luxury of eating spiders has never, indeed, become "modish," but Mons. Lalande, the French astronomer, and one or two humble imitators of the modern philosopher, have shown this triumph over vulgar prejudices, and were epicures of this stamp.

The name of coffee so much call'd upon;  
Then see it drank like scalding Phlegmation;  
Would they not startle, think ye, all agreed  
'Twas conjuration both in word and deed;  
Or Catiline's conspirators, as they stood  
Sealing their oaths in draughts of blackest blood?  
The merriest ghost of all your sires would say,  
Your wine's much worse since his last yesterday.  
He'd wonder how the club had given a hop  
O'er tavern-bars into a farrier's shop,  
Where he'd suppose, both by the smoke and  
stench,

Each man a horse, and each horse at his drench.

Sure you're no poets, nor their friends, for now,  
Should Jonson's strenuous spirit, or the rare  
Beaumont and Fletcher's in your round appear,  
They would not find the air perfumed with one  
Castalian drop, nor dew of Helicon;  
When they but men would speak as the Gods do,  
They drank pure nectar as the Gods drink too,  
Sublim'd with rich Canary—say shall then  
These less than coffee's self, these coffee-men;  
These sons of nothing that can hardly make  
Their broth, for laughing how the jest does take;  
Yet grin, and give ye for the vine's pure blood  
A loathsome potion, not yet understood,  
Syrop of soot, or essence of old shoes,  
Dasht with diurnals and the books of news."

Other complaints arose from the mixture of the company in the first coffee-houses. In "A Broad-side against Coffee, or the Marriage of the Turk," 1672, the writer indicates the growth of the fashion:

"Confusion huddles all into one scene,  
Like Noah's ark, the clean and the unclean;  
For now, alas! the drench has credit got,  
And he's no gentleman who drinks it not.  
That such a dwarf should rise to such a stature!  
But custom is but a remove from nature."

In "The Women's Petition against Coffee," 1674, they complained that "it made men as untrifling as the deserts whence that unhappy berry is said to be brought; that the offspring of our mighty ancestors would dwindle into a succession of apes and pigmies; and on a domestic message, a husband would stop by the way to drink a couple of cups of coffee." It was now sold in convenient pennyworths; for in another poem in praise of a coffee-house, for the variety of information obtained there, it is called "a penny university."

Amidst these contests of popular prejudices, between the lovers of forsaken Canary, and the terrors of our females at the barrenness of an Arabian desert, which lasted for twenty years, at length the custom was universally established; nor were there wanting some reflecting minds desirous of introducing the use of this liquid among the labouring classes of society, to wean them from strong liquors. Howel, in noticing that curious philosophical traveller, Sir Henry Blount's "Organon Salutis," 1659, observed that "this coffee-drink hath caused a great sobriety among all nations: formerly apprentices, clerks, &c., used to take their morning draughts in ale, beer, or wine, which often made them unfit for business. Now they play the good fellows in this wakeful and civil drink. The worthy gentleman Sir James

Muddiford, who introduced the practice hereof first in London, deserves much respect of the whole nation." Here it appears, what is most probable, that the use of this berry was introduced by other Turkish merchants, besides Edwards and his servant Pasqua. But the custom of drinking coffee among the labouring classes does not appear to have lasted; and when it was recently even the cheapest beverage, the popular prejudices prevailed against it, and run in favour of tea. The contrary practice prevails on the Continent, where beggars are viewed making their coffee in the street. I remember seeing the large body of shipwrights at Helvoetsluys summoned by a bell, to take their regular refreshment of coffee; and the fleets of Holland were not then built by arms less robust than the fleets of Britain.

The frequenting of coffee-houses is a custom which has declined within our recollection, since institutions of a higher character, and society itself, has so much improved within late years. These were, however, the common assemblies of all classes of society. The mercantile man, the man of letters, and the man of fashion, had their appropriate coffee-houses. The Tatler dates from either to convey a character of his subject. In the reign of Charles II., 1675, a proclamation for some time shut them all up, having become the rendezvous of the politicians of that day. Roger North has given, in his Examen, a full account of this bold stroke: it was not done without some apparent respect to the British Constitution, the court affecting not to act against law, for the judges were summoned to a consultation, when, it seems, the five who met did not agree in opinion. But a decision was contrived that "the retailing of coffee and tea might be an innocent trade; but as it was said to nourish sedition, spread lies, and scandalize great men, it might also be a common nuisance." A general discontent, in consequence, as North acknowledges, took place, and emboldened the merchants and retailers of coffee and tea to petition; and permission was soon granted to open the houses to a certain period, under a severe admonition that the masters should prevent all scandalous papers, books and libels from being read in them; and hinder every person from spreading scandalous reports against the government. It must be confessed, all this must have frequently puzzled the coffee-house master to decide what was scandalous, what book was fit to be licensed to be read, and what political intelligence might be allowed to be communicated. The object of the government was, probably, to intimidate, rather than to persecute, at that moment.

Chocolate the Spaniards brought from Mexico, where it was denominated *Chocolatti*; it was a coarse mixture of ground cacao and Indian corn with rocou; but the Spaniards liking its nourishment, improved it into a richer compound, with sugar, vanilla, and other aromatics. The immoderate use of chocolate, in the seventeenth century, was considered as so violent an inflamer of the passions, that Joan. Fran. Rauch published a treatise against it, and enforced the necessity of forbidding the monks to drink it; and adds, that if such an interdiction had existed, that scandal with which that holy order had been branded

might have proved more groundless. This *Disputatio medico-dietetica de aëre et esculentis, necnon de poid*, Vienna, 1624, is a *rara avis* among collectors. This attack on the monks, as well as on chocolate, is said to be the cause of its scarcity; for we are told that they were so diligent in suppressing this treatise, that it is supposed not a dozen copies exist. We had chocolate-houses in London long after coffee-houses; they seemed to have associated something more elegant and refined in their new term when the other had become common. Roger North thus inveighs against them: "The use of coffee-houses seems much improved by a new invention, called chocolate-houses, for the benefit of rooks and cullies of quality, where gaming is added to all the rest, and the summons of W— seldom fails; as if the devil had erected a new University, and those were the colleges of its professors, as well as his schools of discipline." Roger North, a high Tory, and attorney-general to James II., observed, however, that these rendezvous were often not entirely composed of those "factious gentry he so much dreaded;" for he says, "This way of passing time might have been stopped at first before people had possessed themselves of some convenience from them of meeting for short despatches, and passing evenings with small expenses." And old Aubrey, the small Boswell of his day, attributes his general acquaintance to "the modern advantage of coffee-houses in this great city, before which men knew not how to be acquainted, but with their own relations, and societies;" a curious statement, which proves the moral connexion with society of all sedentary recreations which induce the herding spirit.

#### CHARLES THE FIRST'S LOVE OF THE FINE ARTS.

HERBERT, the faithful attendant of Charles I. during the two last years of the king's life, mentions "a diamond seal with the king's arms engraved on it." The history of this "diamond seal" is remarkable; and seems to have been recovered by the conjectural sagacity of Warburton, who never exercised his favourite talent with greater felicity. The curious passage I transcribe may be found in a manuscript letter to Dr. Birch.

"If you have read Herbert's account of the last days of Charles I.'s life, you must remember he tells a story of a diamond seal, with the arms of England cut into it. This King Charles ordered to be given, I think, to the prince. I suppose you don't know what became of this seal, but would be surprised to find it afterwards in the Court of Persia. Yet there Tavernier certainly carried it, and offered it for sale, as I certainly collect from these words of vol. I. p. 541. — *Mé souvenir de ce qui étoit arrivé au Chevalier de Reville, &c.* He tells us he told the Prime Minister what was engraved on the diamond was the arms of a Prince of Europe, but, says he, I would not be more particular, remembering the case of Reville. Reville's case was this; he came to seek employment under the

Sophy, who asked him, 'where he had served?' He said, 'in England under Charles I., and that he was a captain in his guards.'—'Why did you leave his service?' 'He was murdered by cruel rebels.'—'And how had you the impudence,' says the Sophy, 'to survive him?' And so disgraced him. Now Tavernier was afraid if he had said the arms of England had been on the seal, that they would have occasioned the inquiry into the old story. You will ask how Tavernier got this seal? I suppose, that the prince, in his necessities, sold it to Tavernier, who was at Paris when the English court was there. What made me recollect Herbert's account on reading this, was the singularity of an impress cut on the diamond, which Tavernier represents as a most extraordinary rarity. Charles I. was a great virtuoso, and delighted particularly in sculpture and painting.\*

This is an instance of conjectural evidence, where an historical fact seems established on no other authority than the ingenuity of a student, exercised in his library on a private and secret event a century after it had occurred. The diamond seal of Charles I. may, probably, be yet discovered in the treasures of the Persian Sovereign.

Warburton, who had ranged with keen delight through the age of Charles I., the noblest and the most humiliating in our own history, and in that of the world perpetually instructive, has justly observed the king's passion for the fine arts. It was indeed such, that had the reign of Charles I. proved prosperous, that sovereign about 1640 would have anticipated those tastes, and even that enthusiasm, which are still almost foreign to the nation.

The mind of Charles I. was moulded by the Graces. His favourite Buckingham was probably a greater favourite for those congenial tastes, and the frequent exhibition of those splendid masques and entertainments, which combined all the picture of ballet-dances, with the voice of music; the charms of the verse of Jonson, the scenic machinery of Inigo Jones, and the variety of fanciful devices of Gerbier, the duke's architect, the bosom friend of Rubens. There was a costly magnificence in the *fêtes* at York House, the residence of Buckingham, of which few but curious researchers are aware: they eclipsed the splendour of the French Court; for Bassompierre, in one of his despatches, declares he had never witnessed a similar magnificence. He describes the vaulted apartments, the ballets at supper, which were proceeding between the services, with various representations, theatrical changes, and those of the tables, and the music; the duke's own contrivance, to prevent the inconvenience of pressure, by having a turning door made like that of the monasteries, which admitted only one person at a time. The following extract from a manuscript letter of the times conveys a lively account of one of these *fêtes*.

"Last Sunday at night, the duke's grace entertained their majesties and the French ambassador at York-house with great feasting and show, where all things came down in clouds; amongst which, one rare device was a representation of the French king, and the two queens, with their chief attendants, and so to the life, that the queen's

majesty could name them. It was four o'clock in the morning before they parted, and then the king and queen, together with the French ambassador, lodged there. Some estimate this entertainment at five or six thousand pounds."† At another time, "The king and queen were entertained at supper at Gerbier the duke's painter's house, which could not stand him in less than a thousand pounds." Sir Symonds D'Ewes mentions banquets at *gool*. The fullest account I have found of one of these entertainments, which at once show the curiosity of the scenical machinery and the fancy of the poet, the richness of the crimson habits of the gentlemen, and the white dresses with white heron's plumes and jewelled head-dresses and ropes of pearls of the ladies, was in a manuscript letter of the times, with which I supplied the editor of Jonson, who has preserved the narrative in his memoirs of that poet.† "Such were the magnificent entertainments," says Mr. Gifford, in his introduction to Massinger, "which, though modern refinement may affect to despise them, modern splendour never reached, even in thought." That the expenditure was costly, proves that the greater encouragement was offered to artists; nor should Buckingham be censured, as some will incline to, for this lavish expense; it was not unusual with the great nobility then; for the literary Duchess of Newcastle mentions that an entertainment of this sort, which the duke gave to Charles I., cost her lord between four and five thousand pounds. The ascetic puritan would indeed abhor these scenes; but their magnificence was also designed to infuse into the national character gentler feelings and more elegant tastes. They charmed even those fiercer republican spirits in their tender youth: MILTON owes his Arcades and his delightful Comus to a masque at Ludlow Castle; and WHITELOCKE, who was himself an actor and manager, in "a splendid royal masque of the four Inns of courts joining together" to go to court about the time that Fyenne published his *Histomastix*, "to manifest the difference of their opinions from Mr. Fyenne's new learning,"—seems, even at a later day, when drawing up his "Memorials of the English Affairs," and occupied by graver concerns, to have dwelt with all the fondness of reminiscence on the stately shows and masques of his more innocent age; and has devoted, in a chronicle which contracts many an important event into a single paragraph, six folio columns to a minute and very curious description of "these dreams past, and these vanished pomps."

Charles I., indeed, not only possessed a critical tact, but extensive knowledge in the fine arts, and the relics of antiquity. In his flight in 1642, the king stopped at the abode of the religious family of the Farrars at Gidding, who had there raised a singular monastic institution among themselves. One of their favourite amusements had been to form an illustrated Bible, the wonder and the talk of the country. In turning it over, the king would tell his companion the Palsgrave, whose curiosity in prints exceeded his knowledge, the various masters, and the character of their inven-

\* Sloane MSS. 5176, letter 367.

† Mr. Gifford's *Memoirs of Jonson*, p. 88.

tions. When Panzani, a secret agent of the Pope, was sent over to England to promote the Catholic cause, the subtle and elegant Cardinal Barberini, called the protector of the English at Rome, introduced Panzani to the king's favour by making him appear an agent rather for procuring him fine pictures, statues, and curiosities: and the earnest inquiries and orders given by Charles I. prove his perfect knowledge of the most beautiful existing remains of ancient art. "The statues go on prosperously," says Cardinal Barberini in a letter to Mazarine, "nor shall I hesitate to rob Rome of her most valuable ornaments, if in exchange we might be so happy as to have the King of England's name among those princes who submit to the Apostolic See." Charles I. was particularly urgent to procure a statue of Adonis in the Villa Ludovisia; every effort was made by the queen's confessor, Father Phillips, and the vigilant Cardinal at Rome; but the inexorable Duchess of Fiano would not suffer it to be separated from her rich collection of statues and paintings, even for the chance conversion of a whole kingdom of heretics.\*

This monarch, who possessed "four and twenty palaces, all of them elegantly and completely furnished," had formed very considerable collections. "The value of pictures had doubled in Europe, by the emulation between our Charles and Philip IV. of Spain, who was touched with the same elegant passion." When the rulers of fanaticism began their reign, "all the king's furniture was put to sale; his pictures, disposed of at very low prices, enriched all the collections in Europe; the cartoons when complete were only appraised at 300*l.*, though the whole collection of the king's curiosities were sold at above 50,000*l.*† Hume adds, "the very library and medals at St. James's were intended by the generals to be brought to auction, in order to pay the arrears of some regiments of cavalry; but Selden, apprehensive of this loss, engaged his friend Whitelocke, then lord-keeper of the Commonwealth, to apply for the office of librarian. This contrivance saved that valuable collection." This account is only partly correct: the love of books, which formed the passion of the two learned scholars whom Hume notices, fortunately intervened to save the royal collection from the intended scattering; but the pictures and medals were, perhaps, objects too slight in the eyes of the book-learned; they were resigned to the singular fate of appraisement. After the Restoration very many books were missing, but scarcely a third part of the medals remained: of the strange manner in which these precious remains of ancient art and history were valued and disposed of, the following account may not be read without interest.

In March, 1648, the parliament ordered com-

missioners to be appointed, to inventory the goods and personal estate of the late king, queen, and prince, and appraise them for the use of the public. And in April, 1648, an act, adds Whitelocke, was committed, for inventorying the late king's goods, &c.\*

This very inventory I have examined. It forms a magnificent folio, of near a thousand pages, of an extraordinary dimension, bound in crimson velvet, and richly gilt, written in a fair large hand, but with little knowledge of the objects which the inventory-writer describes. It is entitled "An Inventory of the Goods, Jewels, Plate, &c., belonging to King Charles I., sold by order of the Council of State, from the year 1649 to 1652." So that from the decapitation of the king, a year was allowed to draw up the inventory; and the sale proceeded during three years.

From this manuscript catalogue † to give long extracts were useless: it has afforded, however, some remarkable observations. Every article was appraised, nothing was sold under the affixed price, but a slight competition sometimes seems to have raised the sum; and when the council of state could not get the sum appraised, the gold and silver were sent to the Mint; and assuredly many fine works of art were valued by the ounce. The names of the purchasers appear; they are usually English, but probably many were the agents for foreign courts. The coins or medals were thrown promiscuously into drawers: one drawer, having twenty-four medals, was valued at 2*l.* 10*s.*; another of twenty at 1*l.*; another of twenty-four at 1*l.*; and one drawer, containing forty-six silver coins with the box, was sold for 5*l.* On the whole, the medals seem not to have been valued at much more than a shilling a-piece. The appraiser was certainly no antiquary.

The king's curiosities in the Tower Jewel-house generally fetched above the price fixed; the toys of art could please the unlettered minds that had no conception of its works.

The Temple of Jerusalem, made of ebony and amber, fetched 25*l.*

A fountain of silver, for perfumed waters, artificially made to play of itself, sold for 30*l.*

A chess-board, said to be Queen Elizabeth's, inlaid with gold, silver, and pearls, 23*l.*

A conjuring drum from Lapland, with an almanack cut on a piece of wood.

Several sections in silver of a Turkish galley, a Venetian gondola, an Indian canoe, and a first-rate man of war.

A Saxon king's mace used in war, with a ball full of spikes, and the handle covered with gold plates, and enamelled, sold for 37*l.* 8*s.*

A gorget of massy gold, chased with the manner of a battle, weighing thirty-one ounces, at 3*l.* 10*s.* per ounce, was sent to the Mint.

A Roman shield of buff leather, covered with a plate of gold, finely chased with a Gorgon's head, set round the rim with rubies, emeralds, turquoise, stones, in number 137, 132*l.* 12*s.*

The pictures, taken from Whitehall, Windsor, Wimbledon, Greenwich, Hampton Court, &c., exhibit, in number, an unparalleled collection.

\* See Gregorio Panzani's Memoirs of his agency in England. This work long lay in manuscript, and was only known to us in the Catholic Dodd's Church History, by partial extracts. It was at length translated from the Italian ms. and published by the Rev. Joseph Berington; a curious piece of our own secret history.

† Hume's History of England, VII. 342. His authority is the Parl. Hist. XIX. 83.

\* Whitelocke's Memorials.

† Harl. ms. 4898.

By what standard they were valued, it would, perhaps, be difficult to conjecture; from 50*l.* to 100*l.* seems to have been the limits of the appraiser's taste and imagination. Some whose price is whimsically low may have been thus rated, from a political feeling respecting the portrait of the person; there are, however, in this singular appraised catalogue, two pictures, which were rated at, and sold for, the remarkable sums of one and of two thousand pounds. The one was a sleeping Venus by Correggio, and the other a Madonna by Raphael. There was also a picture by Julio Romano, called "The great piece of the Nativity," at 500*l.* "The little Madonna and Christ," by Raphael, at 800*l.* "The great Venus and Parde," by Titian, at 600*l.* These seem to have been the only pictures in this immense collection which reached a picture's price. The inventory-writer had, probably, been instructed by the public voice of their value; which, however, would, in the present day, be considered much under a fourth. Rubens' "Woman taken in Adultery," described as a large picture, sold for 20*l.*; and his "Peace and Plenty, with many figures big as the life," for 100*l.* Titian's pictures seem generally valued at 100*l.* Venus dressed by the Graces, by Guido, reached to 200*l.*

The Cartoons of Raphael, here called "The Acts of the Apostles," notwithstanding their subject was so congenial to the popular feelings, and only appraised at 300*l.*, could find no purchaser!

The following full-lengths of celebrated personages were rated at these whimsical prices:—

Queen Elizabeth in her parliament robes, valued 1*l.*

The Queen-mother in mourning habit, valued 3*l.*

Buchanan's picture, valued 5*l.* 10*s.*

The King, when a youth in coats, valued 2*l.*

The picture of the Queen when she was with child, sold for five shillings.

King Charles on horseback, by Sir Anthony Vandyke, was purchased by Sir Balthazar Gerbier, at the appraised price of 200*l.*

The greatest sums were produced by the tapestry and arras hangings, which were chiefly purchased for the service of the Protector. Their amount exceeds 30,000*l.* I note a few.

At Hampton Court, ten pieces of arras hangings of Abraham, containing 826 yards at 10*l.* a yard, 8260*l.*

Ten pieces of Julius Cæsar, 717 ells, at 7*l.*, 5091*l.*

One of the cloth of estates is thus described:—

"One rich cloth of estate of purple velvet, embroidered with gold, having the arms of England within a garter, with all the furniture suitable thereunto. The state containing these stones following: two cameos or agates, twelve chrysolites, twelve ballases or garnets, one sapphire seated in chases of gold, one long pearl pendant, and many large and small pearls, valued at 500*l.*, sold for 602*l.* 10*s.* to Mr. Oliver, 4 February, 1649."

Was plain Mr. Oliver, in 1649, who we see in one of the earlier purchasers, shortly after "the Lord Protector?" All the "cloth of estate" and "arras hangings" were afterwards purchased for the service of the Protector; and one may venture to conjecture that when Mr. Oliver purchased

this "rich cloth of estate," it was not without a latent motive of its service to the new owner.\*

There is one circumstance remarkable in the feeling of Charles I. for the fine arts: it was a passion without ostentation or egotism; for although this monarch was inclined himself to participate in the pleasures of a creating artist, the king having handled the pencil and composed a poem, yet he never suffered his private dispositions to prevail over his more majestic duties. We do not discover in history that Charles I. was a painter and a poet. Accident and secret history only reveal this softening feature in his grave and king-like character. Charles sought no glory from, but only indulged his love for, art and the artists. There are three manuscripts on his art, by Leonardo da Vinci, in the Ambrosian library, which bear an inscription that a King of England, in 1639, offered one thousand guineas of gold for each. Charles, too, suggested to the two great painters of his age the subjects he considered worthy of their pencils; and had for his "closet-companions," those native poets, for which he was censured in "evil times," and even by Milton!

Charles I. therefore, if ever he practised the arts he loved, it may be conjectured, was impelled by the force of his feelings: his works, or his touches however unskilful, were at least their effusions, expressing the full language of his soul. In his imprisonment at Carisbrook Castle, the author of the "Eikon Basilike" solaced his royal woes by composing a poem, entitled, in the very style of this memorable volume, "Majesty in Misery, or an Imploration to the King of Kings;" a title probably not his own, but like that volume, it contains stanzas fraught with the most tender and solemn feeling: such a subject, in the hands of such an author, was sure to produce poetry, although in the unpractised poet we may want the versifier. A few stanzas will illustrate this conception of part of his character:

"The fiercest furies that do daily tread  
Upon my grief, my grey-discrowned head,  
Are those that owe my bounty for their bread.

With my own power my majesty they wound;  
In the king's name, the king's himself uncrown'd;

So doth the dust destroy the diamond."

After a pathetic description of his queen, "forced in pilgrimage to seek a tomb," and "Great Britain's heir forced into France," where,

"Poor child, he weeps out his inheritance!"

Charles continues:

"They promise to erect my royal stem;  
To make me great, to advance my diadem;  
If I will first fall down, and worship them!

But for refusal they devour my thrones,  
Distress my children, and destroy my bones;  
I fear they'll force me to make bread of stones."

\* Some may be curious to learn the price of gold and silver about 1650. It appears by this manuscript inventory that the silver sold at 4*s.* 1*d.* per oz. and gold at 5*l.* 10*s.*; so that the value of these metals has little varied during the last century and a half.

And implores, with a martyr's piety, the Saviour's forgiveness for those who were more misled than criminal:—

"Such as thou know'st do not know what they do."\*

As a poet and a painter, Charles is not popularly known; but this article was due, to preserve the memory of the royal votary's ardour and pure feelings for the love of the Fine Arts.†

#### THE SECRET HISTORY OF CHARLES I. AND HIS QUEEN HENRIETTA.

THE secret history of Charles I., and his queen Henrietta of France, opens a different scene from the one exhibited in the passionate drama of our history.

The king is accused of the most spiritless uxori-ousness; and the chaste fondness of a husband is placed among his political errors. Even Hume conceives that his queen "precipitated him into hasty and imprudent counsels," and Bishop Ken-net had alluded to "the influence of a stately queen over an affectionate husband." The uxori-ousness of Charles is re-echoed by all the writers of a certain party. This is an odium which the king's enemies first threw out to make him contemptible; while his apologists imagined that, in perpetuating this accusation, they had discovered, in a weakness which has at least something amiable, some palliation for his own political misconduct. The factious, too, by this aspersion, promoted the alarm they spread in the nation, of the king's inclination to popery; yet, on the contrary, Charles was then making a determined stand, and at length triumphed over a Catholic faction, which was ruling his queen; and this at the risk and menace of a war with France. Yet this firmness too has been denied him, even by his apologist Hume: that historian on his preconceived system imagined, that every action of Charles I. originated in the Duke of Buckingham, and that the duke pursued his personal quarrel with Richelieu, and taking advantage of these

domestic quarrels, had persuaded Charles to dismiss the French attendants of the queen.\*

There are, fortunately, two letters from Charles I. to Buckingham, preserved in the state-papers of Lord Hardwicke, which set this point to rest; these decisively prove that the whole matter originated with the king himself, and that Buckingham had tried every effort to persuade him to the contrary; for the king complains, that he had been too long overcome by his persuasions, but that he was now "resolved it must be done, and that shortly!"†

It is remarkable, that the character of a queen, who is imagined to have performed so active a part in our history, scarcely ever appears in it; when abroad, and when she returned to England, in the midst of a winter storm, bringing all the aid she could to her unfortunate consort, those who witnessed this appearance of energy imagined that her character was equally powerful in the cabinet. Yet Henrietta, after all, was nothing more than a volatile woman; one who had never studied, never reflected, and whom nature had formed to be charming and haughty, but whose vivacity could not retain even a state secret for an hour, and whose talents were quite opposite to those of deep political intrigue.

Henrietta viewed even the characters of great men with all the sensations of a woman. Describing the Earl of Strafford to a confidential friend, and having observed that he was a great man, she dwelt with far more interest on his person: "Though not handsome," said she, "he was agreeable enough, and he had the finest hands of any man in the world." Landing at Burlington-bay in Yorkshire, she lodged on the quay; the parliament's admiral barbarously pointed his cannon at the house; and several shot reaching it, her favourite, Jernyn, requested her to fly; she safely reached a cavern in the fields, but, recollecting that she had left a lap-dog asleep in its bed, she flew back, and, amidst the cannon-shot, returned with this other favourite. The queen related this incident of the lap-dog to her friend Madame Motteville: these ladies considered it as a complete woman's victory. It is in these memoirs we find, that when Charles went down to the house, to seize on the five leading members of the opposition, the queen could not retain her lively temper, and impatiently babbled the plot; so that one of the ladies in attendance despatched a hasty note to the parties, who, as the king entered the house, had just time to leave it. Some have dated the ruin of his cause to the failure of that impolitic step, which alarmed every one zealous for that spirit of political freedom which had now grown up in the commons. Incidents like these mark the feminine dispositions of Henrietta. But when at sea, in danger of being taken by a parliamentarian, the queen commanded the captain not to strike, but to prepare at the extremity to blow up the ship, resisting the shrieks of her females and domestics; we perceive how, on every trying occasion, Henrietta never forgot that she was the daughter of Henry IV.; that glorious affinity was inherited by her with all

\* This poem is omitted in the great edition of the king's works, published after the Restoration; and was given by Burnet from a manuscript in his "Memoirs of the Dukes of Hamilton;" but it had been previously published in Perrenchief's "Life of Charles I."

† This article was composed without any recollection that a part of the subject had been anticipated by Lord Orford. In the "Anecdotes of Painting in England," many curious particulars are noticed: the story of the king's diamond seal had reached his lordship, and Vertue had a mutilated transcript of the inventory of the king's pictures, &c., discovered in Moorfields; for, among others, more than thirty pages at the beginning, relating to the plate and jewels, were missing. The manuscript in the Harleian Collection is perfect. Lord Orford has also given an interesting anecdote to show the king's discernment in the knowledge of the hands of the painters, which confirms the little anecdote I have related from the Farrars.

\* Hume, vol. VI. p. 234.

† Lord Hardwicke's State-papers, II. 2, 3.



the sexual pride; and hence, at times, that energy in her actions which was so far above her intellectual capacity.

And, indeed, when the awful events she had witnessed were one by one registered in her melancholy mind, the sensibility of the woman subdued the natural haughtiness of her character; but, true woman! the feeling creature of circumstances, at the Restoration she resumed it, and when the new court of Charles II. would not endure her obsolete haughtiness, the dowager-queen left it in all the full bitterness of her spirit. An habitual gloom, and the meagerness of grief, during the commonwealth, had changed a countenance once the most lively, and her eyes, whose dark and dazzling lustre was ever celebrated, then only shone in tears. When she told her physician, Sir Theodore Mayerne, that she found her understanding was failing her, and seemed terrified lest it was approaching to madness, the court-physician, hardly courteously to fallen majesty, replied, "Madam, fear not that; for you are already mad." Henrietta had lived to contemplate the awful changes of her reign, without comprehending them.

Waller, in the profusion of poetical decoration, makes Henrietta so beautiful, that her beauty would affect every lover "more than his private loves." She was "the whole world's mistress." A portrait in crayons of Henrietta at Hampton Court sadly reduces all his poetry, for the miraculous was only in the fancy of the court-poet. But there may be some truth in what he says of the eyes of Henrietta:

"Such eyes as yours, on Jove himself, had thrown  
As bright and fierce a lightning as his own."

And in another poem there is one characteristic line:

"—such radiant eyes,  
Such lovely motion, and such sharp replies."

In a MS. letter of the times, the writer describes the queen as "nimble and quick, black-eyed, brown-haired, and a brave lady."\* In the MS. journal of Sir Symonds D'Ewes, who saw the queen on her first arrival in London, cold and puritanic as was that antiquary, he notices with some warmth "the features of her face which were much enlivened by her radiant and sparkling black eye."† She appears to have possessed French vivacity both in her manners and her conversation: in the history of a queen, an accurate conception of her person enters for something.

Her talents were not of that order which could influence the revolutions of a people. Her natural dispositions might have allowed her to become a politician of the toilette, and she might have practised those slighter artifices, which may be considered as so many political coquetries. But Machiavelian principles, and involved intrigues, of which she has been so freely accused, could never have entered into her character. At first she tried all the fertile inventions of a woman to persuade the king that she was his humblest creature, and the good people of England that she

was quite in love with them. Now that we know that no female was ever more deeply tainted with Catholic bigotry; and that, haughty as she was, this princess suffered the most insulting superstitions, inflicted as penances by her priests, for this very marriage with a Protestant prince, the following new facts relating to her first arrival in England, curiously contrast with the mortified feelings she must have endured by the violent suppression of her real ones.

We must first bring forward a remarkable and unnoticed document in the Embassies of Marshal Bassompierre.\* It is nothing less than a most solemn obligation contracted with the Pope and her brother the King of France to educate her children as Catholics, and only to choose Catholics to attend them. Had this been known either to Charles, or to the English nation, Henrietta could never have been permitted to ascend the English throne. The fate of both her sons shows how faithfully she performed this treasonable contract. This piece of secret history opens the concealed cause of those deep impressions of that faith, which both monarchs sucked in with their milk; that triumph of the cradle over the grave which most men experience: Charles II. died a Catholic, James II. lived as one.

When Henrietta was on her way to England, a legate from Rome arrested her at Amiens, requiring the princess to undergo a penance, which was to last sixteen days, for marrying Charles without the papal dispensation. The queen stopped her journey, and wrote to inform the king of the occasion. Charles, who was then waiting for her at Canterbury, replied, that if Henrietta did not instantly proceed, he would return alone to London. Henrietta doubtless sighed for the Pope and the penance, but she set off the day she received the king's letter. The king, either by his wisdom or his impatience, detected the aim of the Roman pontiff, who, had he been permitted to arrest the progress of a Queen of England for sixteen days in the face of all Europe, would thus have obtained a tacit supremacy over a British monarch.

When the king arrived at Canterbury, although not at the moment prepared to receive him, Henrietta flew to meet him, and with all her spontaneous grace and native vivacity, kneeling at his feet, she kissed his hand, while the king, bending over her, wrapt her in his arms, and kissed her with many kisses. This royal and youthful pair, unusual with those of their rank, met with the eagerness of lovers, and the first words of Henrietta were those of devotion; *Sire! Je suis venue en ce pays de votre Majesté pour être usée et commandée de vous.*† It had been rumoured that she was of a very short stature, but, reaching to the king's shoulder, his eyes were cast down to her feet, seemingly observing whether she used art to increase her height. Anticipating his thoughts, and playfully showing her feet, she declared, that "she stood upon her own feet, for thus high I am, and neither higher nor lower." After an hour's

\* *Ambassades du Marechal de Bassompierre*, vol. III. 49.

† A letter from Dr. Meddus to Mr. Mead 17, Jan. 1625. 4177, Sloane MSS.

\* Sloane MSS. 4176.  
Harl. MSS. 646.

conversation in privacy, Henrietta took her dinner surrounded by the court; and the king, who had already dined, performing the office of her carver, cut a pleasant and some venison. By the side of the queen stood her ghostly confessor, solemnly reminding her that this was the eve of John the Baptist, and was to be fasted, exhorting her to be cautious that she set no scandalous example on her first arrival. But Charles and his court were now to be gained over, as well as John the Baptist. She affected to eat very heartily of the forbidden meat, which gave great comfort, it seems, to several of her new heretical subjects then present; but we may conceive the pangs of so confirmed a devotee! She carried her dissimulation so far, that being asked about this time whether she could abide a Huguenot? she replied, "Why not? Was not my father one?" Her ready smiles, the graceful wave of her hand, the many "good signs of hope," as a contemporary in a manuscript letter expresses it, induced many of the English to believe that Henrietta might even become one of themselves! Sir Symonds D'Ewes, as appears by his manuscript diary, was struck by "her deportment to her women, and her looks to her servants, which were so sweet and humble!"\* However, this was in the first days of her arrival, and these "sweet and humble looks" were not constant ones; for a courier at Whitehall, writing to a friend, observes, that "the queen, however little of stature, yet is of a pleasing countenance, if she be pleased, otherwise full of spirit and vigour, and seems of more than ordinary resolution;" and he adds an incident of one of her "frowns." The room in which the queen was at dinner being somewhat overheated with the fire and company, "she drove us all out of the chamber. I suppose none but a queen could have cast such a scowl."† We may already detect the fair waxen mask melting away on the features it covered, even in one short month!

By the marriage-contract, Henrietta was to be allowed a household establishment, composed of her own people; and this had been contrived to be not less than a small French colony, exceeding three hundred persons. It composed, in fact, a French faction, and looks like a covert project of Richelieu's to further his intrigues here, by opening a perpetual correspondence with the discontented Catholics of England. In the instructions of Bassompierre, one of the alleged objects of the marriage is the general good of the Catholic religion, by affording some relief to those English who professed it. If, however, that great statesman ever entertained this political design, the simplicity and pride of the Roman priests here completely overturned it; for in their blind zeal they dared to extend their domestic tyranny over majesty itself.

\* Sir S. D'Ewes's Journal of his life, Harl. ms. 646. We have seen our puritanic antiquary describing the person of the queen with some warmth; but "he could not abstain from deep-fetched sighs, to consider that she wanted the knowledge of true religion," a circumstance that Henrietta would have as zealously regretted for Sir Symonds himself!

† A letter to Mr. Mead, July 1, 1625. Sloane MSS. 4176.

The French party had not long resided here ere the mutual jealousies between the two nations broke out. All the English who were not Catholics were soon dismissed from their attendance on the queen by herself; while Charles was compelled, by the popular cry, to forbid any English Catholics to serve the queen, or to be present at the celebration of her mass. The king was even obliged to employ pousuivants or king's messengers, to stand at the door of her chapel to seize on any of the English who entered there, while on these occasions the French would draw their swords to defend these concealed Catholics. "The queen and hers" became an odious distinction in the nation. Such were the indecent scenes exhibited in public; they were not less reserved in private. The following anecdote of saying a grace before the king, at his own table, in a most indecorous race run between the Catholic priest and the king's chaplain, is given in a manuscript letter of the times:—

"The king and queen dining together in the presence,\* Mr. Hacket (chaplain to the Lord Keeper Williams†) being then to say grace, the confessor would have prevented him, but that Hacket shoved him away; whereupon the confessor went to the queen's side, and was about to say grace again, but that the king pulling the dishes unto him, and the carvers falling to their business, hindered. When dinner was done, the confessor thought, standing by the queen, to have been before Mr. Hacket, but Mr. Hacket again got the start. The confessor, nevertheless, begins his grace as loud as Mr. Hacket, with such a confusion, that the king in great passion instantly rose from the table, and, taking the queen by the hand, retired into the bedchamber."‡ It is with difficulty we conceive how such a scene of priestly indiscretion should have been suffered at the table of an English sovereign.

Such are the domestic accounts I have gleaned from ms. letters of the times; but particulars of a deeper nature may be discovered in the answer of the king's council to Marshal Bassompierre, preserved in the history of his embassy: this marshal had been hastily despatched as an extraordinary ambassador when the French party were dismissed. This state-document, rather a remonstrance than a reply, states that the French household had formed a little republic within themselves, combining with the French resident ambassador, and inciting the opposition members in parliament; a practice usual with that intriguing court, even from the days of Elizabeth, as the original letters of the French ambassador of the time, which will be found in the present

\* At Hampton Court there is a curious picture of Charles and Henrietta dining in the presence. This regal honour, after its interruption during the Civil Wars, was revived in 1667 by Charles II., as appears by Evelyn's Diary. "Now did his majesty again dine in the presence, in ancient style, with music and all the court ceremonies."

† The author of the Life of this Archbishop and Lord Keeper; a voluminous folio, but full of curious matter. Ambrose Philips the poet abridged it.

‡ A letter from Mr. Mead to Sir Martin Stuteville, October, 1625. 4177, Sloane MSS.

volume, amply show; and those of La Boderie in James the First's time, who raised a French party about Prince Henry; and the correspondence of Barillon in Charles the Second's reign so fully exposed in his entire correspondence published by Fox. The French domestics of the queen were engaged in lower intrigues; they lent their names to hire houses in the suburbs of London, where, under their protection, the English Catholics found a secure retreat to hold their illegal assemblies, and where the youth of both sexes were educated and prepared to be sent abroad to Catholic seminaries. But the queen's priests, by those well-known means which the Catholic religion sanctions, were drawing from the queen the minutest circumstances which passed in privacy between her and the king; indisposed her mind towards her royal consort, impressed on her a contempt of the English nation, and a disgust of our customs, and particularly, as has been usual with the French, made her neglect the English language, as if the queen of England held no common interest with the nation. They had made her residence a place of security for the persons and papers of the discontented. Yet all this was hardly more offensive than the humiliating state to which they had reduced an English queen by their monastic obedience; inflicting the most degrading penances. One of the most flagrant is alluded to in our history. This was a barefoot pilgrimage to Tyburn, where, one morning, under the gallows on which so many Jesuits had been executed as traitors to Elizabeth and James I. she knelt and prayed to them as martyrs and saints who had shed their blood in defence of the Catholic cause.\* A manuscript letter of the times mentions that "the priests had also made her dabble in the dirt in a foul morning from Somerset-house to St. James's, her Luciferian confessor riding along by her in his coach! They have made her to go barefoot, to spin, to ~~cap~~ her meat out of dishes, to wait at the table of servants, with many other ridiculous and absurd penances. And if they dare thus insult (adds the writer) over the daughter, sister, and wife of so great kings, what slavery would they not make us, the people, to undergo!"†

One of the articles in the contract of marriage was, that the queen should have a chapel at St. James's, to be built and consecrated by her French bishop; the priests became very importunate, declaring that without a chapel mass could not be performed with the state it ought before a queen. The king's answer is not that of a man inclined to popery. "If the queen's closet, where they now say mass, is not large enough, let them have it in the great chamber; and, if the great chamber is not wide enough, they might use the garden; and, if the garden would not serve their turn, then was the park the fittest place."‡

\* There is a very rare print which has commemorated this circumstance.

† Mr. Pory to Mr. Mead, July, 1626. Harl. MSS. No. 383. The answer of the king's council to the complaints of Bassompierre is both copious and detailed in Vol. III. p. 166, of the "Ambassades" of this Marshal.

The French priests and the whole party feeling themselves slighted, and sometimes worse treated, were breeding perpetual quarrels among themselves, grew weary of England, and wished themselves away: but many having purchased their places with all their fortune, would have been ruined by the breaking up of the establishment. Bassompierre alludes to the broils and clamours of these French strangers, which exposed them to the laughter of the English court; and we cannot but smile in observing, in one of the despatches of this great mediator between two kings and a queen, addressed to the minister, that one of the greatest obstacles which he had found in this difficult negotiation arose from the bedchamber women! The French king being desirous of having two additional women to attend the English queen, his sister, the ambassador declares, that "it would be more expedient rather to diminish than to increase the number; for they all live so ill together, with such rancorous jealousies and enmities, that I have more trouble to make them agree than I shall find to accommodate the differences between the two kings. Their continual bickerings, and often their vituperative language, occasion the English to entertain the most contemptible and ridiculous opinions of our nation. I shall not, therefore, insist on this point, unless it shall please his majesty to renew it."

The French bishop was under the age of thirty, and his authority was imagined to have been but irreverently treated by two beautiful viragos in that civil war of words which was raging; one of whom, Madame St. George, was in high favour, and most intolerably hated by the English. Yet such was English gallantry, that the king presented this lady on her dismissal with several thousand pounds and jewels. There was something inconceivably ludicrous in the notions of the English, of a bishop hardly of age, and the gravity of whose character was probably tarnished by French gesture and vivacity. This French establishment was daily growing in expense and number; a manuscript letter of the times states that it cost the king 240*l.* a day, and had increased from threescore persons to four hundred and forty, besides children!

It was one evening that the king suddenly appeared, and, summoning the French household, commanded them to take their instant departure—the carriages were prepared for their removal. In doing this, Charles had to resist the warmest entreaties, and even the vehement anger of the queen, who is said in her rage to have broken several panes of the window of the apartment to which the king dragged her, and confined her from them.\*

The scene which took place among the French people, at the sudden announcement of the king's determination, was remarkably indecorous. They instantly flew to take possession of all the queen's wardrobe and jewels; they did not leave her, it appears, a change of linen, since it was with difficulty she procured one as a favour, according to some manuscript letters of the times. One of

\* A letter from Mr. Pory to Mr. Mead contains a full account of this transaction. Harl. MSS. 383.

their extraordinary expedients was that of inventing bills, for which they pretended they had engaged themselves on account of the queen, to the amount of 10,000*l.*, which the queen at first owned to, but afterwards acknowledged the debts were fictitious ones. Among these items was one of 400*l.* for necessaries for her majesty; an apothecary's bill for drugs of 800*l.*; and another of 150*l.* for "the bishop's unholy water," as the writer expresses it. The young French bishop attempted by all sorts of delays to avoid this ignominious expulsion; till the king was forced to send his yeomen of the guards to turn them out from Somerset-house, where the juvenile French bishop, at once protesting against it, and mounting the steps of the coach, took his departure "head and shoulders." It appears that to pay the debts and the pensions, besides sending the French troops free home, cost 50,000*l.*

In a long procession of nearly forty coaches, after four days' tedious travelling they reached Dover; but the spectacle of these impatient foreigners so reluctantly quitting England, gesticulating their sorrows or their quarrels, exposed them to the derision, and stirred up the prejudices of the common people. As Madame George, whose vivacity is always described extravagantly French, was stepping into the boat, one of the mob could not resist the satisfaction of flinging a stone at her French cap; an English courtier, who was conducting her, instantly quitted his charge, ran the fellow through the body, and quietly returned to the boat. The man died on the spot; but no farther notice appears to have been taken of the inconsiderate gallantry of this English courtier.

But Charles did not show his kingly firmness only on this occasion; it did not forsake him when the French Marshal Bassompierre was instantly sent over to awe the king; Charles sternly offered the alternative of war, rather than permit a French faction to trouble an English court. Bassompierre makes a curious observation in a letter to the French Bishop of Mende, he who had been just sent away from England; and which serves as the most positive evidence of the firm refusal of Charles I. The French marshal, after stating the total failure of his mission, exclaims, "See, sir, to what we are reduced! and imagine my grief, that the Queen of Great Britain has the pain of viewing my departure without being of any service to her; but if you consider that I was sent here to *make a contract of marriage observed, and to maintain the Catholic religion in a country from which they formerly banished it to break a contract of marriage, you will assist in excusing me of this failure.*" The French marshal has also preserved the same distinctive feature of the nation, as well as of the monarch, who, surely to his honour as King of England, felt and acted on this occasion as a true Briton. "I have found," says the Gaul, "humility among Spaniards, civility and courtesy among the Swiss, in the embassies I had the honour to perform for the king; but the English would not in the least abate of their natural pride and arrogance. The king is so resolute not to re-establish any French about the queen, his consort, and was so stern (*rude*) in speaking to me, that it is impossible

to have been more so." In a word, the French marshal, with all his vaunts and his threats, discovered that Charles I. was the true representative of his subjects, and that the king had the same feelings with the people: this indeed was not always the case. This transaction took place in 1626, and when, four years afterwards, it was attempted again to introduce certain French persons, a bishop and a physician, about the queen, the king absolutely refused even a French physician who had come over with the intention of being chosen the queen's, under the sanction of the queen mother. This little circumstance appears in a manuscript letter from Lord Dorchester to Mr. De Vic, one of the king's agents at Paris. After an account of the arrival of this French physician, his lordship proceeds to notice the former determinations of the king; "yet this man," he adds, "hath been addressed to the ambassador to introduce him into the court, and the queen persuaded in clear and plain terms to speak to the king to admit him as domestique. His majesty expressed his dislike of this proceeding, but contented himself to let the ambassador know that this doctor may return as he is come, with intimation that he should do it speedily; the French ambassador, willing to help the matter, spake to the king that the said doctor might be admitted to kiss the queen's hand, and to carry the news into France of her safe delivery: which the king excused by a civil answer, and has since commanded me to let the ambassador understand, that he had heard him as Monsieur de Fontenay in this particular, but, if he should persist and press him as ambassador, he should be forced to say that which would displease him." Lord Dorchester adds, that he informs Mr. de Vic of these particulars, that he should not want for the information should the matter be revived by the French court, otherwise he need not notice it.\*

By this narrative of secret history Charles I. does not appear so weak a slave to his queen as our writers echo from each other; and those who make Henrietta so important a personage in the cabinet appear to have been imperfectly acquainted with her real talents. Charles, indeed, was deeply enamoured of the queen, for he was inclined to strong personal attachments: and "the temperance of his youth, by which he had lived so free from personal vice," as May the parliamentary historian expresses it, even the gay levity of Buckingham seems never, in approaching the king, to have violated. Charles admired in Henrietta all those personal graces which he himself wanted; her vivacity in conversation enlivened his own seriousness, and her gay volubility the defective utterance of his own; while the versatility of her manners relieved his own formal habits. Doubtless the queen exercised the same power over this monarch which vivacious females are privileged by nature to possess over their husbands; she was often listened to, and her suggestions were sometimes approved; but the fixed and systematic principles of the character and the government of this monarch must not be imputed to the intrigues of a mere lively and volatile woman; we

\* A letter from the Earl of Dorchester, 27 May, 1630. Harl. MSS. 7000 (160).

must trace them to a higher source; to his own inherited conceptions of the regal rights, if we would seek for truth, and read the history of human nature in the history of Charles I.

#### THE MINISTER—THE CARDINAL DUKE OF RICHELIEU.

RICHELIEU was the greatest of statesmen, if he who maintains himself by the greatest power is necessarily the greatest minister. He was called "the King of the King." After having long tormented himself and France, he left a great name and a great empire—both alike the victims of splendid ambition! Neither this great minister, nor this great nation, tasted of happiness under his mighty administration. He had, indeed, a heartlessness in his conduct which obstructed by no relentings those remorseless decisions which made him terrible. But, while he trod down the princes of the blood and the nobles, and drove his patroness the queen-mother into a miserable exile, and contrived that the king should fear and hate his brother, and all the cardinal-duke chose, Richelieu was grinding the face of the poor by exorbitant taxation, and converted every town in France into a garrison; it was said of him, that he never liked to be in any place where he was not the strongest. "The commissioners of the exchequer and the commanders of the army believe themselves called to a golden harvest; and in the interim the cardinal is charged with the sins of all the world, and is even afraid of his life." Thus Grotius speaks, in one of his letters, of the miserable situation of this great minister, in his account of the court of France in 1635, when he resided there as Swedish ambassador. Yet such is the delusion of these great politicians, who consider what they term *state-interests* as paramount to all other duties, human or divine, that while their whole life is a series of oppression, of troubles, of deceit, and of cruelty, their *state-conscience* finds nothing to reproach itself with. Of any other conscience it seems absolutely necessary that they should be divested. Richelieu, on his death-bed, made a solemn protestation, appealing to the last Judge of man, who was about to pronounce his sentence, that he never proposed anything but for the good of religion and the state; that is, the Catholic religion and his own administration. When Louis XIII., who visited him in his last moments, took from the hand of an attendant a plate with two yolks of eggs, that the King of France might himself serve his expiring minister, Richelieu died in all the self-delusion of a great minister.

The sinister means he practised, and the political deceptions he contrived, do not yield in subtlety to the dark grandeur of his ministerial character. It appears that, at a critical moment, when he felt the king's favour was wavering, he secretly ordered a battle to be lost by the French, to determine the king at once not to give up a minister who, he knew, was the only man who could extricate him out of this new difficulty. In our great civil war, this minister pretended to Charles I. that he was attempting to win the parliament over to him, while he was backing their most secret projects

against Charles. When a French ambassador addressed the parliament as an independent power, after the king had broken with it, Charles, sensibly affected, remonstrated with the French court; the minister disavowed the whole proceeding, and instantly recalled the ambassador, while at the very moment his secret agents were to their best embroiling the affairs of both parties.\* The object of Richelieu was to weaken the English monarchy, so as to busy itself at home, and prevent its fleets and its armies thwarting his projects on the continent, lest England, jealous of the greatness of France, should declare itself for Spain the moment it had recovered its own tranquillity. This is a stratagem too ordinary with great ministers, those plagues of the earth, who, with their state-reasons, are for cutting as many throats as God pleases among every other nation.†

A fragment of the secret history of this great minister may be gathered from that of some of his confidential agents. One exposes an invention of this minister's to shorten his cabinet labours, and to have at hand a screen, when that useful contrivance was requisite; the other, the terrific effects of an agent setting up to be a politician on his own account, against that of his master's.

Richelieu's confessor was one Father Joseph; but this man was designed to be employed rather in state-affairs, than in those which concerned his conscience. This minister, who was never a penitent, could have none. Father Joseph had a turn for political negotiation, otherwise he had not been the cardinal's confessor; but this turn was of that sort, said the Nuncio Spada, which was adapted to follow up to the utmost the views and notions of the minister, rather than to draw the cardinal to his, or to induce him to change a tittle

\* Clarendon details the political coquetries of Monsieur La Ferté; his "notable familiarity with those who governed most in the two houses;" II. 93.

† Hume seems to have discovered in Estrades' Memoirs, the real occasion of Richelieu's conduct. In 1639 the French and Dutch proposed dividing the Low-Country provinces; England was to stand neuter. Charles replied to D'Estrades, that his army and fleet should instantly sail to prevent these projected conquests. From that moment the intolerant ambition of Richelieu swelled the venom of his heart, and he eagerly seized on the first opportunity of supplying the Covenanters in Scotland with arms and money. Hume observes, that Charles here expressed his mind with an imprudent candour; but it proves he had acquired a just idea of national interest. VI. 337. See on this a very curious passage in the Catholic Dodd's Church History, III. 22. He apologizes for his cardinal by asserting that the same line of policy was pursued here in England "by Charles I. himself, who sent fleets and armies to assist the Hugonots, or French rebels, as he calls them; and that this was the constant practice of Queen Elizabeth's ministry, to foment differences in several neighbouring kingdoms, and support their rebellious subjects, as the forces she employed for that purpose both in France, Flanders, and Scotland, are an undeniable proof." The recriminations of politicians are the confessions of great sinners.

of his designs. The truth is, that Father Joseph preferred going about in his chariot on ministerial missions, rather than walking solitary to his convent, after listening to the unmeaning confessions of Cardinal Richelieu. He made himself so intimately acquainted with the plans and the will of this great minister, that he could venture, at a pinch, to act without orders; and foreign affairs were particularly consigned to his management. Grotius, when Swedish ambassador, knew them both. Father Joseph, he tells us, was employed by Cardinal Richelieu to open negotiations, and put them in a way to succeed to his mind, and then the cardinal would step in, and undertake the finishing himself. Joseph took business in hand when they were green, and, after ripening them, he handed them over to the cardinal. In a conference which Grotius held with the parties, Joseph began the treaty, and bore the brunt of the first contest. After a warm debate the cardinal interposed as arbitrator: "A middle way will reconcile you," said the minister, "and as you and Joseph can never agree, I will now make you friends."<sup>\*</sup>

That this was Richelieu's practice, appears from another similar personage mentioned by Grotius, but one more careless and less cunning. When the French ambassador, Leon Brulart, assisted by Joseph, concluded at Ratisbon a treaty with the emperor's ambassador, on its arrival the cardinal unexpectedly disapproved of it, declaring that the ambassador had exceeded his instructions. But Brulart, who was an old statesman, and Joseph, to whom the cardinal confided his most secret views, it was not supposed could have committed such a gross error; and it was rather believed that the cardinal changed his opinions with the state of affairs, wishing for peace or war as they suited the French interests, or as he conceived they tended to render his administration necessary to the crown.† When Brulart, on his return from his embassy, found this outcry raised against him, and not a murmur against Joseph, he explained the mystery; the cardinal had raised this clamour against him merely to cover the instructions which he had himself given, and which Brulart was convinced he had received, through his organ, Father Joseph: a man, said he, who has nothing of the Capuchin but the frock, and nothing of the Christian but the name: a mind so practised in artifices, that he could do nothing without deception; and during the whole of the Ratisbon negotiation, Brulart discovered that Joseph would never communicate to him any business till the whole was finally arranged: the sole object of his pursuits was to find means to gratify the cardinal. Such free sentiments nearly cost Brulart his head; for once, in quitting the cardinal in warmth, the minister, following him to the door, and passing

his hand over the other's neck, observed, that "Brulart was a fine man, and it would be a pity to divide the head from the body."

One more anecdote of this good Father Joseph, the favourite instrument of the most important and covert designs of this minister, has been preserved in the *Memorie Recondite* of Vittorio Siri,\* an Italian Abbé, the Procopius of France, but afterwards pensioned by Mazarine. Richelieu had in vain tried to gain over Colonel Ornano, a man of talents, the governor of Monsieur the only brother of Louis XIII.: not accustomed to have his offers refused, he resolved to ruin him. Joseph was now employed to contract a particular friendship with Ornano, and to suggest to him, that it was full time that his pupil should be admitted into the council, to acquire some political knowledge. The advancement of Ornano's royal pupil was his own; and as the king had no children, the crown might descend to Monsieur. Ornano therefore took the first opportunity to open himself to the king, on the propriety of initiating his brother into affairs, either in council, or by a command in the army. This the king, as usual, immediately communicated to the cardinal, who was well prepared to give the request the most odious turn, and to alarm his majesty with the character of Ornano, who, he said, was inspiring the young prince with ambitious thoughts—that the next step would be an attempt to share the crown itself with his majesty. The cardinal foresaw how much Monsieur would be offended by the refusal, and would not fail to betray his impatience, and inflame the jealousy of the king. Yet Richelieu bore still an open face and friendly voice for Ornano, whom he was every day undermining in the king's favour, till all terminated in a pretended conspiracy, and Ornano perished in the Bastille, of a fever, at least caught there. So much for the friendship of Father Joseph! And by such men and such means, the astute minister secretly threw a seed of perpetual hatred between the royal brothers, producing conspiracies, often closing in blood, which only his own haughty tyranny had provoked.

Father Joseph died regretted by Richelieu; he was an ingenious sort of a creature, and kept his carriage to his last day, but his name is only preserved in secret histories. The fate of Father Caussin, the author of the "Cours Sainte," a popular book among the Catholics for its curious religious stories, and whose name is better known than Father Joseph's, shows how this minister could rid himself of father-confessors who persisted, according to their own notions, to be honest men, in spite of the minister. This piece of secret history is drawn from a manuscript narrative which Caussin left addressed to the general of the Jesuits.†

\* Grotii Epistolæ, 375 and 380. fo. Ams. 1687. A volume which contains 2500 letters of this great man.

† La Vie du Cardinal Duc de Richelieu, anonymous, but written by Jean le Clerc, vol. I. 507. An impartial but heavy life of a great minister, of whom, between the panegyrics of his flatterers, and the satires of his enemies, it was difficult to discover a just medium.

\* Mém. Rec. vol. VI. 131.

† It is quoted in the "Remarques Critiques sur le Dictionnaire de Bayle," Paris, 1748. This anonymous folio volume was written by Le Sieur Joly, a canon of Dijon, and is full of curious researches, and many authentic discoveries. The writer is no philosopher, but he corrects and adds to the knowledge of Bayle. Here I found some original anecdotes of Hobbes, from MS. sources,

Richelieu chose Father Causin for the king's confessor, and he had scarcely entered his office, when the cardinal informed him of the king's romantic friendship for Mademoiselle La Fayette, of whom the cardinal was extremely jealous. Desirous of getting rid altogether of this sort of tender connexion, he hinted to the new confessor that, however innocent it might be, it was attended with perpetual danger, which the lady herself acknowledged, and, warm with "all the motions of grace," had declared her intention to turn "Religieuse," and that Causin ought to dispose the king's mind to see the wisdom of the resolution. It happened, however, that Causin considered that this lady, whose zeal for the happiness of the people was well known, might prove more serviceable at court than in a cloister, so that the good father was very inactive in the business, and the minister began to suspect that he had in hand an instrument not at all fitted to it, like Father Joseph.

"The motions of grace" were, however, more active than the confessor, and mademoiselle retired to a monastery. Richelieu learned that the king had paid her a visit of three hours, and he accused Causin of encouraging these secret interviews. This was not denied, but it was adroitly insinuated, that it was prudent not abruptly to oppose the violence of the king's passion, which seemed reasonable to the minister. The king continued these visits, and the lady, in concert with Causin, impressed on the king the most unfavourable sentiments of the minister, the tyranny exercised over the exiled queen mother, and the prince of the blood. \* the grinding taxes he levied on the people, his projects of alliance with the Turk against the Christian sovereigns, &c. His majesty sighed, he asked Causin if he could name any one capable of occupying the minister's place? Our simple politician had not taken such a consideration in his mind. The king asked Causin whether he would meet Richelieu face to face? The Jesuit was again embarrassed, but summoned up the resolution with equal courage and simplicity.

Causin went for the purpose he found the king closeted with the minister, the conference was long, from which Causin augured ill. He himself tells us, that, weary of waiting in the ante-chamber, he contrived to be admitted into the presence of the king, when he performed his promise. But the case was altered. Causin had lost his cause before he pleaded it, and Richelieu had completely justified himself to the king. The good father was told that the king would not perform his devotions that day, and that he might return to Paris. The next morning the whole affair was cleared up. An order from court pro-

hibited this voluble Jesuit either from speaking or writing to any person, and farther drove him away in an inclement winter, sick in body and at heart, till he found himself an exile on the barren rocks of Quimper in Brittany, where, among the savage inhabitants, he was continually menaced by a prison or a gallows, which the terrible minister lost no opportunity to place before his imagination; and occasionally dispatched a Paris Gazette, which distilled the venom of Richelieu's heart, and which, like the eagle of Prometheus, could gnaw at the heart of the insulated politician chained to his rock.\*

Such were the contrasted fates of Father Joseph and Father Causin! the one the ingenious creature, the other the simple oppositionist, of this great minister.

#### THE MINISTER—DUKE OF BUCKINGHAM, LORD ADMIRAL & LORD GENERAL, &c &c &c

"HAD the Duke of Buckingham been blessed with a faithful friend, qualified with wisdom and integrity, the duke would have committed few faults, and done as transcendent worthy actions, as any man in that age in Europe. Such was the opinion of Lord Clarendon in the prime of life, when yet untouched by party feeling, he had no cause to plead, and no quarrel with truth †.

The portrait of Buckingham by Hume seems to me a character dovetailed into a system, adjusted to his plan of lightning the errors of Charles I. by participating them among others. This character conceals the more fixable parts of an ordinary man: the spirit which was fitted to lead others by its own invincibility and some qualities he possessed of a better nature. All the fascination of his character is lost in the general shade cast over it by the nigardly commendation, that "he possessed some accomplishments of a courtier." Some, indeed, and the most pleasing, but not all truly, for dissimulation and hypocrisy were arts unpractised by this courtier. "His sweet and attractive manner, so favoured by the graces," has been described by Sir Henry Wotton, who knew him well, while Clarendon, another living witness, tells us, that "He was the most rarely accomplished the court had ever beheld, while some that found inconvenience in his nearness, intending by some affront to discountenance him, perceived he had masked under this gentleness a terrible courage, as could safely protect all his sweetnesses."

The very errors and infirmities of Buckingham seem to have started from qualities of a generous nature, too devoted a friend, and too undug his an enemy, carrying his loves and his hatreds on his

during that philosopher's residence at Paris, which I have given in "Quarrels of Authors."

\* Montresor, attached to the Duke of Orleans, has left us some very curious memoirs, in two small volumes; the second preserving many historical documents of that active period. This spirited writer has not hesitated to detail his projects for the assassination of the tyrannical minister.

\* At page 50 of this work is a different view of the character of this extraordinary man: those anecdotes are of a lighter and satirical nature, they touch on "the follies of the wise."

† In "The Disparity" to accompany "The Parallel," of Sir Henry Wotton, two exquisite cabinet-pictures, preserved in the *Reliquæ Wottonianæ*, and at least equal to the finest "Parallels" of Plutarch.

open forehead; \* too careless of calumny, † and too fearless of danger; he was, in a word, a man of sensation, acting from impulse; scorning, indeed, prudential views, but capable at all times of em-

\* The singular openness of his character was not statesman-like. He was one of those whose ungovernable sincerity "cannot put all their passions in their pockets." He told the Count-Duke Olivarez, on quitting Spain, that "he would always cement the friendship between the two nations, but with regard to you, sir, in particular, you must not consider me as your friend, but must ever expect from me all possible enmity and opposition." The cardinal was willing enough, says Hume, "to accept what was proffered, and on these terms the favourites parted." Buckingham, desirous of accommodating the parties in the nation, once tried at the favour of the puritanic party, whose head was Dr. Preston, master of Emanuel College. The duke was his generous patron, and Dr. Preston his most servile adulator. The more zealous puritans were offended at this intimacy; and Dr. Preston, in a letter to some of his party, observed, that it was true that the duke was a vile and profligate fellow, but that there was no other way to come at him but by the lowest flattery; that it was necessary for the glory of God that such instruments should be made use of; and more in this strain. Some officious hand conveyed this letter to the duke, who, when Dr. Preston came one morning, as usual, asked him whether he had ever disobliged him, that he should describe him to his party in such black characters. The doctor, amazed, denied the fact; on which the duke instantly produced the letter, then turned from him, never to see him more. It is said that from this moment he abandoned the puritan party, and attached himself to Laud. This story was told by Thomas Baker to W. Wotton, as coming from one well versed in the secret history of that time. *Lansdowne MSS. 872, fo. 88.*

† A well-known tract against the Duke of Buckingham, by Dr. George Eglisham, physician to James I., entitled "The Fore-runner of Revenge," may be found in many of our collections. Gerbier, in his manuscript memoirs, gives a curious account of this political libeller, the model of that class of desperate scribblers. "The falseness of his libels," says Gerbier, "he hath since acknowledged, though too late. During my residency at Bruxelles, this Eglisham desired Sir William Chaloner, who then was at Liege, to bear a letter to me, which is still extant: he proposed, if the king would pardon and receive him into favour again, with some competent subsistence, that he would recant all that he had said or written, to the disadvantage of any in the court of England, confessing that he had been urged thereunto by some combustious spirits, that for their malicious designs had set him on work." Buckingham would never notice these and similar libels. Eglisham flew to Holland after he had deposited his political venom in his native country, and found a fate which every villanous factionist who offers to recant for "a competent subsistence" does not always; he was found dead, assassinated in his walks by a companion. Yet this political libel, with many like it, are still authorities.

bracing grand and original ones; compared by the jealousy of faction to the Spenser of Edward II. and even the Sejanus of Tiberius; he was no enemy to the people; often serious in the best designs, but volatile in the midst; his great error sprung from a sanguine spirit. "He was ever," says Wotton, "greedy of honour and hot upon the public ends, but too confident in the prosperity of beginnings." If Buckingham was a hero, and yet neither general nor admiral; a minister, and yet no statesman; if often the creature of popular admiration, he was at length hated by the people; if long envied by his equals, and betrayed by his own creatures, "delighting too much in the press and affluence of dependents and suitors, who are always burrs, and sometimes the briars of favourites," as Wotton well describes them; if one of his great crimes in the eyes of the people was, that "his enterprises succeeded not according to their impossible expectation;" and that it was a still greater, that Buckingham had been the permanent favourite of two monarchs, who had spoilt their child of fortune; then may the future inquirer find something of his character which remains to be opened; to instruct alike the sovereign and the people, and "be worthy to be registered among the great examples of time and fortune."

Contrast the fate of BUCKINGHAM with that of his great rival, RICHELIEU. The one winning popularity and losing it; once in the Commons saluted as "their redeemer," till, at length, they resolved that "Buckingham was the cause of all the evils and dangers to the king and kingdom." Magnificent, open, and merciful; so forbearing, even in his acts of gentle oppression, that they were easily evaded; and riots and libels were infecting the country, till, in the popular clamour, Buckingham was made a political monster, and the dagger was planted in the heart of the incautious minister. The other statesman, unrelenting in his power, and grinding in his oppression,

"George Duke of Buckingham," says Oldys, "will not speedily outstrip Dr. Eglisham's Fore-runner of Revenge."

\* The misery of prime ministers and favourites is a portion of their fate, which has not always been noticed by their biographers; one must be conversant with secret history, to discover the thorn in their pillow. Who could have imagined that Buckingham, possessing the entire affections of his sovereign, during his absence had reason to fear being supplanted? When his confidential secretary, Dr. Mason, slept in the same chamber with the duke, he would give way at night to those suppressed passions which his unaltered countenance concealed by day. In the absence of all other ears and eyes, he would break out into the most querulous and impassioned language, declaring, that "never his despatches to divers princes, nor the great business of a fleet, of an army, of a siege, of a treaty, of war and peace both on foot together, and all of them in his head at a time, did not so much break his repose, as the idea that some at home under his majesty, of whom he had well-deserved, were now content to forget him." So short-lived is the gratitude observed to an absent favourite, who is most likely to fall by the creatures his own hands have made.



unblest with one brother-feeling, had his dungeons filled and his scaffolds raised, and died in safety and glory—a cautious tyrant!

There exists a manuscript memoir of Sir Balthazar Gerbier, who was one of those ingenious men whom Buckingham delighted to assemble about him; for this was one of his characteristics, that although the duke himself was not learned, yet he never wanted for knowledge; too early in life a practical man, he had not the leisure to become a contemplative one; he supplied this deficiency by perpetually "sifting and questioning well" the most eminent for their experience and knowledge; and Lord Bacon, and the Lord Keeper Williams, as well as such as Gerbier, were admitted into this sort of intimacy. We have a curious letter by Lord Bacon, of advice to our minister, written at his own request; and I have seen a large correspondence with that subtle politician, the Lord Keeper Williams, who afterwards attempted to supplant him, to the same purpose. Gerbier was the painter and architect, and at the same time one of the confidential agents of Buckingham; the friend of Rubens the painter, with whom he was concerned in this country to open a Spanish negotiation, and became at length the master of the ceremonies to Charles II. in his exile. He was an actor in many scenes. Gerbier says of himself, that "he was a minister who had the honour of public employment, and may therefore incur censure for declaring some passages of state more overtly than becomes such an one; but secrets are secrets but for a time; others may be wiser for themselves, but it is their silence which makes me write."\*

A mystery has always hung over that piece of knight-errantry, the romantic journey to Madrid, where the prime minister and the heir-apparent, in disguise, confided their safety in the hands of our national enemies; which excited such popular clamour, and indeed anxiety for the prince and the Protestant cause. A new light is cast over this extraordinary transaction by a secret which the duke imparted to Gerbier. The project was Buckingham's; a bright, original view, but taken far out of the line of precedence. It was one of those bold inventions which no common mind could have conceived, and none but the spirit of Buckingham could have carried on with a splendour and mastery over the persons and events, which turned out, however, as unavailing as possible.

The restoration of the imprudent Palatine, the son-in-law of James I., to the Palatinate which that Prince had lost by his own indiscretion, when he accepted the crown of Bohemia, although warned of his own incompetency, as well as of the incapacity of those princes of the empire, who might have assisted him against the power of Austria and Spain, seemed however to a great part of our nation necessary to the stability of the Protestant interests. James I. was most bitterly run down at home for his civil, pacific measures, but the truth is, by Gerbier's account, that James could not depend on one single ally, who had all taken fright, although some of the Germans were willing enough to be subsidised at 30,000*l.* a month from England: this James had not to give,

and which he had been a fool had he given; for though this war for the Protestant interests was popular in England, it was by no means general among the German princes: the Prince Elector of Treves, and another prince, had treated Gerbier coolly; and observed, that "God in these days did not send prophets more to the Protestants than to others, to fight against nations, and to second pretences which public incendiaries propose to princes, to engage them into unnecessary wars with their neighbours." France would not go to war, and much less the Danes, the Swedes, and the Hollanders. James was calumniated for his timidity and cowardice; yet, says Gerbier, King James merited much of his people, though ill-required, choosing rather to suffer an eclipse of his personal reputation, than to bring into such hazard the reputation and force of his kingdoms in a war of no hopes.

As a father and a king, from private and from public motives, the restoration of the Palatine had a double tie on James, and it was always the earnest object of his negotiations. But Spain sent him an amusing and literary ambassador, who kept him in play year after year, with merry tales and *bon mots*.\* These negotiations had languished through all the tedium of diplomacy; the amusing promises of the courtly Gondomar were sure, on return of the courier, to bring sudden difficulties from the subtle Olivarez. Buckingham meditated by a single blow to strike at the true secret, whether the Spanish court could be induced to hasten this important object, gained over by the proffered alliance with the English crown, from the lips of the prince himself. The whole scene dazzled with politics, chivalry, and magnificence; it was caught by the high spirit of the youthful prince, who, Clarendon tells us, "loved adventures," and it was, indeed, an incident which has adorned more than one Spanish romance. The panic which seized the English, fearful of the personal safety of the prince, did not prevail with the duke, who told Gerbier that the prince run no hazard from the Spaniard, who well knew that while his sister, the fugitive Queen of Bohemia, with a numerous issue, was residing in Holland, the Protestant succession to our crown was perfectly secured; and it was with this conviction, says Gerbier, that when the Count Duke Olivarez had been persuaded that the Prince of Wales was meditating a flight from Spain, Buckingham, with his accustomed spirit, told him, that "if love had made the prince steal out of his own country, yet

\* Gerbier gives a curious specimen of Gondomar's pleasant sort of impudence. When James expressed himself with great warmth on the Spaniards under Spinola, taking the first town in the Palatinate, under the eyes of our ambassador, Gondomar, with Cervantic humour, attempted to give a new turn to the discussion; for he wished that Spinola had taken the whole Palatinate at once, for "then the generosity of my master would be shown in all its lustre, by restoring it all again to the English ambassador, who had witnessed the whole operations." James, however, at this moment, was no longer pleased with the inexhaustible humour of his old friend, and set about trying what could be done.

\* Sloan's MSS. 4181.

fear would never make him run out of Spain, and that he should depart with an equipage as fitted a Prince of Wales." This was no empty vaunt. An English fleet was then waiting in a Spanish port, and the Spanish court inviting our prince to the grand Escorial, attended the departure of Charles, as Hume expresses it, with "elaborate pomp."

This attempt of Buckingham, of which the origin has been so often inquired into, and so oppositely viewed, entirely failed with the Spaniard. The Catholic league outweighed the Protestant. At first the Spanish court had been as much taken by surprise as the rest of the world; all parties seemed at their first interview highly gratified. "We may rule the world together," said the Spanish to the English minister. They were, however, not made by nature, or state interests, to agree at a second interview. The Lord Keeper Williams, a wily courtier and subtle politician, who, in the absence of his patron, Buckingham, evidently supplanted him in the favour of his royal master, when asked by James, "Whether he thought this knight-errant pilgrimage would be likely to win the Spanish lady?" answered, with much political foresight, and saw the difficulty: "If my lord marquis will give honour to the Count Duke Olivarez, and remember he is the favourite of Spain; or, if Olivarez will show honourable civility to my lord marquis, remembering he is the favourite of England, the wooing may be prosperous: but if my lord marquis should forget where he is, and not stoop to Olivarez; or, if Olivarez, forgetting what guest he hath received with the prince, bear himself like a Castilian grandee to my lord marquis, the provocation may cross your majesty's good intentions." \* What Olivarez once let out, "though somewhat in hot blood, that in the councils of the king the English match had never been taken into consideration, but from the time of the Prince of Wales's arrival at Madrid," might have been true enough. The seven years which had passed in apparent negotiation resembled the scene of a *fata morgana*; an earth painted in the air—raised by the delusive arts of Gondomar and Olivarez. As they never designed to realise it, it would, of course, never have been brought into the councils of his Spanish majesty. Buckingham discovered, as he told Gerbier, that the Infanta, by the will of her father, Philip III., was designed for the emperor's son; the Catholic for the Catholic, to cement the venerable system. When Buckingham and Charles had now ascertained that the Spanish cabinet could not adopt English and Protestant interests, and Olivarez had convinced himself that Charles would never be a Catholic, all was broken up; and thus a treaty of marriage, which had been slowly reared, during a period of seven years, when the flower seemed to take, only contained within itself the seeds of war.†

\* Hacket's Life of Lord Keeper Williams, p. 115, pt. 1. fo.

† The narrative reviewed by Buckingham, and vouched by the prince to the parliament, agrees in the main with what the duke told Gerbier. It is curious to observe how the narrative seems to have perplexed Hume, who from some precon-

Olivarez and Richelieu were thorough-paced statesmen, in every respect the opposites of the elegant, the spirited, and the open Buckingham. The English favourite checked the haughty Castilian, the favourite of Spain, and the more than king-like cardinal, the favourite of France, with the rival spirit of his island, proud of her equality with the continent.

There is a story that the war between England and France was occasioned by the personal disrespect shown by the Cardinal Duke Richelieu to the English duke in the affronting mode of addressing his letters. Gerbier says the world are in a ridiculous mistake about this circumstance. The fact of the letters is true, since Gerbier was himself the secretary on this occasion. It terminated, however, differently than is known. Richelieu, at least as haughty as Buckingham, addressed a letter, in a moment of caprice, in which the word *Monsieur* was levelled with the first line, avoiding the usual space of honour, to mark his disrespect. Buckingham instantly turned on the cardinal his own invention. Gerbier, who had written the letter, was also its bearer. The cardinal started at the first sight, never having been addressed with such familiarity, and was silent. On the following day, however, the cardinal received Gerbier civilly, and, with many rhetorical expressions respecting the duke, "I know," said he, "the power and greatness of a high admiral of England; the cannons of his great ships make way, and prescribe law more forcibly than the *canons* of the church, of which I am a member. I acknowledge the power of the favourites of great kings, and I am content to be a minister of state, and the duke's humble servant." This was an apology made with all the *politesse* of a Gaul, and by a great statesman who had recovered his senses.

If ever minister of state was threatened by the prognostics of a fatal termination to his life, it was Buckingham; but his own fearlessness disdained to interpret them. The following circumstances, collected from manuscript letters of the times, are of this nature. After the sudden and unhappy dissolution of the parliament, popular terror showed itself in all shapes; and those who did not join in the popular cry were branded with the odious nickname of the *dukelings*.

A short time before the assassination of Buckingham, when the king, after an obstinate resistance, had conceded his assent to the "Petition of Right," the houses testified their satisfaction, perhaps their triumph, by their shouts of acclamation. They were propagated by the hearers on the outside, from one to the other till they reached the city: some confused account arrived before the occasion of these rejoicings was generally known: suddenly the bells began to ring, bonfires were kindled, and in an instant all was a

received system, condemns Buckingham, "for the falsity of this long narrative, as calculated entirely to mislead the parliament." He has, however, in the note [T] of this very volume, sufficiently marked the difficulties which hung about the opinion he has given in the text. The curious may find the narrative in Frankland's Annals, p. 89, and in Rushworth's Hist. Coll. i. 119. It has many entertaining particulars.

scene of public rejoicing. But ominous indeed were these rejoicings, for the greater part was occasioned by a false rumour that the duke was to be sent to the Tower; no one inquired about a news which every one wished to hear; and so sudden was the joy, that a ms. letter says, "the old scaffold on Tower-hill was pulled down and burned by certain unhappy boys, who said they would have a new one built for the duke." This mistake so rapidly prevailed as to reach even the country, which blazed with bonfires to announce the fall of Buckingham.\* The shouts on the acquittal of the seven bishops, in 1688, did not speak in plainer language to the son's ear, when after the verdict was given, such prodigious acclamations of joy "seemed to set the king's authority at defiance. it spread itself not only into the city, but even to Hounslow-heath, where the soldiers upon the news of it gave up a great shout, though the king was then actually at dinner in the camp."† To the speculators of human nature, who find its history written in their libraries, how many plain lessons seem to have been lost on the mere politician, who is only such in the heat of action.

About a month before the duke was assassinated, occurred the murder by the populace of the man who was called "The duke's devil." This was a Dr. Lambe, a man of infamous character; a dealer in magical arts, who lived by showing apparitions or selling the favours of the devil, and whose chambers were a convenient rendezvous for the curious of both sexes. This wretched man, who openly exulted in the infamous traffic by which he lived, when he was sober, prophesied that he should fall one day by the hands from which he received his death, and it was said he was as positive about his patron's. At the age of eighty, he was torn to pieces in the city, and the city was imprudently heavily fined 6000*l.*, for not delivering up those who, in murdering this hoary culprit, were heard to say, that they would handle his master worse, and would have minced his flesh, and have had every one a bit of him. This is one more instance of the political cannibalism of the mob. The fate of Dr. Lambe served for a ballad, and the printer and singer were laid in Newgate: Buckingham, it seems, for a moment contemplated his own fate in his wretched creature's, more particularly as another omen obtruded itself on his attention; for

\* Letter from J. Mead to Sir M. Stuteville, June 5, 1688. Harl. mss. 7000.

† Memoirs of James II. vol. II. p. 163

‡ Rushworth has preserved a burthen of one of these songs:

Let Charles and George do what they can,  
The duke shall die like Dr. Lamb.

And on the assassination of the duke, I find two lines in a ms. letter:

The shepherd's struck, the sheep are fled!  
For want of *Lamb* the *wolf* is dead!

There is a scarce tract of "A brief description of the notorious life of John Lambe, otherwise called Doctor Lambe," &c., with a curious wood print of the mob pelting him in the street.

on the very day of Dr. Lambe's murder, his own portrait in the council-chamber was seen to have fallen out of its frame; a circumstance as awful in that age of omens, as the portrait that walked from its frame in the "Castle of Otranto," but perhaps more easily accounted for. On the eventful day of Dr. Lambe's being torn to pieces by the mob, a circumstance occurred to Buckingham, somewhat remarkable to show the spirit of the times. The king and the duke were in the Spring-gardens looking on the bowlers; the duke put on his hat. One Wilson, a Scotchman, first kissing the duke's hands, snatched it off, saying, "Off with your hat before the king." Buckingham, not apt to restrain his quick feelings, kicked the Scotchman, but the king interfering, said, "Let him alone, George, he is either mad or a fool." "No, Sir," replied the Scotchman, "I am a sober man, and if your majesty would give me leave, I will tell you that of this man which many know, and none dare speak." This was as a prognostic, an anticipation of the dagger of Felton!

About this time a libel was taken down from a post in Coleman-street by a constable and carried to the lord mayor, who ordered it to be delivered to none but his majesty. Of this libel the manuscript letter contains the following particulars:

"Who rules the kingdom? The king.  
Who rules the king? The duke.  
Who rules the duke? The devil.

—Let the duke look to it, for they intend shortly to use him worse than they did the doctor, and if things be not shortly reformed they will work a reformation themselves."

The only advice the offended king suggested was to set a double watch every night! A watch at a post to prevent a libel being affixed to it was no prevention of libels being written, and the fact is, libels were now bundled and sent to fairs, to be read by those who would venture to read, to those who would venture to listen; both parties were often sent to prison. It was about this time, after the sudden dissolution of the parliament, that popular terror showed itself in various shapes, and the spirit which then broke out in libels by night was assuredly the same, which, if these political prognostics had been rightly construed by Charles, might have saved the eventual scene of blood. But neither the king nor his favourite had yet been taught to respect popular feelings. Buckingham, after all, was guilty of no heavy political crimes; but it was his misfortune to have been a prime minister, as Clarendon says, "in a busy, querulous, froward time, when the people were uneasy under pretences of reformation, with some petulant discourses of liberty, which their great impostors scattered among them like glasses to multiply their fears." It was an age, which was preparing for a great contest, where both parties committed great faults. The favourite did not appear odious in the eyes of the king, who knew his better dispositions more intimately than the popular party, who were crying him down. And Charles attributed to individuals, and "the great impostors," the clamours which had been raised.

But the plurality of offices showered on Buckingham rendered him still more odious to the people: had he not been created lord high admiral

and general, he had never risked his character amidst the opposing elements, or before impregnable forts. But something more than his own lowering spirit, or the temerity of vanity, must be alleged for his assumption of those opposite military characters.\*

A peace of twenty years appears to have rusted the arms of our soldiers, and their commanders were destitute of military skill. The war with Spain was clamoured for; and an expedition to Cadiz, in which the duke was reproached by the people for not taking the command, as they supposed from deficient spirit, only ended in our undisciplined soldiers under bad commanders getting drunk in the Spanish cellars, insomuch that not all had the power to run away. On this expedition, some verses were handed about, which probably are now first printed, from a manuscript letter of the times; a political pasquinade which shows the utter silliness of this, "Kidiculus Mus."

#### VERSES ON THE EXPEDITION TO CADIZ.

There was a crow sat on a stone,  
He flew away—and there was none!  
There was a man that ran a race,  
When he ran fast—he ran apace!  
There was a maid that eat an apple,  
When she eat two—she eat a couple!  
There was an ape sat on a tree,  
When he fell down—then down fell he!  
There was a fleet that went to Spain,  
When it returned—it came again!

Another expedition to Rochelle, under the Earl of Denbigh, was indeed of a more sober nature, for the earl declined to attack the enemy. The national honour, among the other grievances of the people, had been long degraded; not indeed by Buckingham himself, who personally had ever maintained, by his high spirit, an equality, if not a superiority, with France and Spain. It was to win back the public favour by a resolved and public effort, that Buckingham a second time was willing to pledge his fortune, his honour, and his life, into one daring cast, and on the dyke of Rochelle to leave his body, or to vindicate his aspersed name. The garrulous Gerbier shall tell his own story, which I transcribe from his own handwriting, of the mighty preparations, and the duke's perfect devotion to the cause; for among other rumours, he was calumniated as never having been faithful to his engagement with the Protestants of Rochelle.

"The duke caused me to make certain works, according to the same model as those wherewith the Prince of Parma blew up, before Antwerp, the main dyke and estacado; they were so mighty

strong, and of that quantity of powder, and so closely masoned in barks, that they might have blown up the half of a town. I employed therein of powder, stone-quarries, bombs, fire-balls, chains, and iron balls, a double proportion to that used by the Duke of Parma, according to the description left thereof."\*

"The duke's intention to succour the Rochellers was manifest, as was his care to assure them of it. He commanded me to write and convey to them the secret advertisement thereof. The last advice I gave them from him contained these words, 'Hold out but three weeks, and God willing I will be with you, either to overcome or to die there.' The bearer of this received from my hands a hundred Jacobuses to carry it with speed and safety." The duke had disbursed threescore thousand pounds of his money upon the fleet; and lost his life ere he could get aboard. Nothing but death had hindered him or frustrated his design, of which I am confident by another very remarkable passage. "The duke, a little before his departure from York-house, being alone with me in his garden, and giving me his last commands for my journey towards Italy and Spain, one Mr. Wigmore, a gentleman of his, coming to us, presented to his lordship a paper, said to come from the prophesying Lady *Davers*,† foretelling that he should end his life that month; besides he had received a letter from a very considerable hand, persuading him to let some other person be sent on that expedition to command in his place; on which occasion the duke made this expression to me: 'Gerbier, if God please I will go, and be the first man who shall set his foot upon the dyke before Rochel to die, or do the work, whereby the world shall see the reality of our intentions for the relief of that place.' He had before told me the same in his closet, after he had signed certain despatches of my letters of credence to the Duke of Lorraine and Savoy, to whom I was sent to know what diversion they could make in favour of the king, in case the peace with Spain should not take. His majesty spoke to me, on my going towards my residency at Bruxelles, 'Gerbier, I do command thee to have a continual care, to press the Infanta and the Spanish ministers there, for the restitution of the Palatinate; for I am obliged in conscience, in honour, and in maxim of state, to stir all the powers of the world, rather than to fail to try to the uttermost to compass this business.'"

In the week of that expedition, the king took "George" with him in his coach to view the ships at Deptford on their departure for Rochelle, when he said to the duke, "George, there are some that wish both these and thou mightest perish together; but care not for them; we will both perish together, if thou doest!"

\* This machine seems noticed in *Le Mercure François*, 1627, p. 863.

† Gerbier, a foreigner, scarcely ever writes an English name correctly, while his orthography is not always intelligible. He means here Lady *Davers*, an extraordinary character and a supposed prophetess. This Cassandra hit the time in her dark predictions, and was more persuaded than ever that she was a prophetess.

\* At the British Institution, some time back, was seen a picture of Buckingham, mounted on a charger by the sea-shore, crowded with tritons, &c. As it reflected none of the graces or beauty of the original, and seemed the work of some wretched apprentice of Rubens (perhaps Gerbier himself), these contradictory accompaniments increased the suspicion that the picture could not be the duke's: it was not recollected generally that the favourite was both admiral and general; and that the duke was at once Neptune and Mars, ruling both sea and land.

A few days before the duke went on his last expedition, he gave a farewell masque and supper at York-house, to their majesties. In the masque the duke appeared followed by Envy with many open-mouthed dogs, which were to represent the barkings of the people, while next came Fame and Truth; and the court allegory expressed the king's sentiment and the duke's sanguine hope.

Thus resolutely engaged in the very cause the people had so much at heart, the blood Buckingham would have sealed it with was shed by one of the people themselves; the enterprise, designed to retrieve the national honour, long tarnished, was prevented; and the Protestant cause suffered, by one who imagined himself to be, and was blest by nearly the whole nation, as a patriot! Such are the effects of the exaggerations of popular delusion.

I find the following epitaph on Buckingham in a manuscript letter of the times. Its condensed bitterness of spirit gives the popular idea of his unfortunate attempts.

#### THE DUKE'S EPITAPH.

If idle travellers ask who lieth here,  
Let the duke's tomb this for inscription bear:  
Paint Cales and Rhé, make French and Spanish  
laugh;  
Mix England's shame—and there's his epitaph!

Before his last fatal expedition, among the many libels which abounded, I have discovered a manuscript satire, entitled "Rhodomontados." The thoughtless minister is made to exult in his power over the giddy-headed multitude. Buckingham speaks in his own person; and we have here preserved those false rumours, and those aggravated feelings, then floating among the people: a curious instance of those heaped-up calumnies, which are often so heavily laid on the head of a prime minister, no favourite with the people.

"'Tis not your threats shall take me from the king!—

Nor questioning my counsels and commands,  
How with the honour of the state it stands;  
That I lost Rhé, and with such loss of men,  
As scarcely time can e'er repair again;  
Shall aught affright me; or else care to see  
The narrow seas from Dunkirk clear and free,  
Or that you can enforce the king to believe,  
I from the pirates a third share receive;  
Or that I correspond with foreign states  
(Whether the king's foes or confederates)  
To plot the ruin of the king and state,  
As erst you thought of the Palatinate;  
Or that five hundred thousand pounds doth lie  
In the Venice bank to help Spain's majesty;  
Or that three hundred thousand more doth rest  
In Dunkirk, for the arch-Duchess to contest  
With England, when'er occasion offers;  
Or that by rapine I will fill my coffers;  
Nor that an office in church, state, and court,  
Is freely given, but they must pay me for't.  
Nor shall you ever prove I had a hand  
In poisoning of the monarch of this land,  
Or the like hand by poisoning to intox  
Southampton, Oxford, Hamilton, Lennox.  
Nor shall you ever prove by magic charms,  
I wrought the king's affection or his harms.

Nor fear I if ten Vitrys now were here,  
Since I have thrice ten Ravilliacs as near.  
My power shall be unbounded in each thing,  
If once I use these words, 'I and my king.'

Seem wise, and cease then to perturb the realm,  
Or strive with him that sits and guides the helm.  
I know your reading will inform you soon,  
What creatures they were, that barked against  
the moon.

I'll give you better council as a friend:  
Cobblers their latches ought not to transcend;  
Meddle with common matters, common wrongs;  
To the house of commons common things be-  
longs.

Leave him the oar that best knows how to row,  
And state to him that best the state doth know.  
If I by industry, deep reach, or grace,  
Am now arriv'd at this or that great place,  
Must I, to please your inconsiderate rage,  
Throw down mine honours? Will nought else  
assuage

Your furious wisdoms? True: shall the verse  
be yet,

There's no less wit required to keep, than get.  
Though Lamb be dead, I'll stand, and you shall  
see

I'll smile at them that can but bark at me."

After Buckingham's death, Charles I. cherished his memory warmly as his life, advanced his friends, and designed to raise a magnificent monument to his memory; and if any one accused the duke, the king always imputed the fault to himself. The king said, "Let not the duke's enemies seek to catch at any of his offices, for they will find themselves deceived." Charles called Buckingham "his martyr!" and often said the world was much mistaken in the duke's character; for it was commonly thought the duke ruled his majesty; but it was much the contrary, having been his most faithful and obedient servant in all things, as the king said he would make sensibly appear to the world. Indeed, after the death of Buckingham, Charles showed himself extremely active in business. Lord Dorchester wrote—"The death of Buckingham causes no changes; the king holds in his own hands the total direction, leaving the executory part to every man within the compass of his charge."\* This is one proof, among many, that Charles I. was not the puppet-king of Buckingham, as modern historians have imagined.

#### FELTON, THE POLITICAL ASSASSIN.

FELTON, the assassin of the Duke of Buckingham, by the growing republican party, was hailed as a Brutus, rising, in the style of a patriotic bard,

"Refulgent from the stroke."—AKENSIDE.

Gibbon has thrown a shade of suspicion even over Brutus's "God-like stroke," as Pope has exalted it. In Felton, a man acting from mixed and confused motives, the political martyr is entirely lost in the contrite penitent; he was, however, considered in his own day as a being almost beyond humanity. Mrs. Macaulay has

\* Sloane MSS. 4178, letter 519.

called him "a lunatic," because the duke had not been assassinated on the right principle. His motives appeared even inconceivable to his contemporaries; for Sir Henry Wotton, who has written a life of the Duke of Buckingham, observes, that "what may have been the immediate or greatest motive of that felonious conception (the duke's assassination) is even yet in the clouds." After ascertaining that it was not private revenge, he seems to conclude that it was Dr. Eggesheim's furious "libel," and the "remonstrance" of the parliament, which, having made the duke "one of the foulest monsters upon earth," worked on the dark imagination of Felton.

From Felton's memorable example, and some similar ones, one observation occurs worth the notice of every minister of state who dares the popular odium he has raised. Such a minister will always be in present danger of a violent termination to his career; for however he may be convinced that there is not political virtue enough in a whole people to afford "the God-like stroke," he will always have to dread the arm of some melancholy enthusiast, whose mind, secretly agitated by the public indignation, directs itself solely on him. It was some time after having written this reflection that I discovered the following notice of the Duke of Buckingham in the unpublished life of Sir Symonds D'Ewes. "Some of his friends had advised him how generally he was hated in England, and how needful it would be for his greater safety to wear some coat of mail, or some other secret defensive armour, which the duke slighting said, 'It needs not; there are no Roman spirits left.'"

An account of the contemporary feelings which sympathized with Felton, and almost sanctioned the assassin's deed, I gather from the *ms.* letters of the times. The public mind, through a long state of discontent, had been prepared for, and not without an obscure expectation of, the mortal end of Buckingham. It is certain the duke received many warnings which he despised. The assassination kindled a tumult of joy throughout the nation, and a state-libel was written in strong characters in the faces of the people. The passage of Felton to London, after the assassination, seemed a triumph. Now pitted, and now blessed, mothers held up their children to behold the saviour of the country; and an old woman exclaimed, as Felton passed her, with a scriptural allusion to his short stature, and the mightiness of Buckingham, "God bless thee, little David!" Felton was nearly sainted before he reached the metropolis. His health was the reigning toast among the republicans. A character somewhat remarkable, Alexander Gill (usher under his father Dr. Gill, master of St. Paul's School), who was the tutor of Milton, and his dear friend afterwards, and, perhaps, from whose impressions in early life Milton derived his vehement hatred of Charles, was committed by the Star-chamber, heavily fined, and sentenced to lose his ears, on three charges, one of which arose from drinking a health to Felton. At Trinity College, Gill said that the king was fitter to stand in a Cheapside shop, with an apron before him, and say *What lack ye?* than to govern a

kingdom; that the duke was gone down to hell to see King James; and drinking a health to Felton, added he was sorry Felton had deprived him of the honour of doing that brave act.\* In the taste of that day, they contrived a political anagram of his name, to express the immovable self-devotion he showed after the assassination, never attempting to escape; and John Felton, for the nonce, was made to read—

*Noh! file not!*

But while Felton's name was echoing through the kingdom, our new Brutus was at that moment exhibiting a piteous spectacle of remorse; so different often is the real person himself from the ideal personage of the public. The assassination, with him, was a sort of theoretical one, depending, as we shall show, on four propositions; so that when the king's attorney, as the attorney-general was then called, had furnished the unhappy criminal with an unexpected argument, which appeared to him to have overturned his, he declared that he had been in a mistake; and lamenting that he had not been aware of it before, from that instant his conscientious spirit sunk into despair. In the open court he stretched out his arm, offering it as the offending instrument to be first cut off; he requested the king's leave to wear sackcloth about his loins, to sprinkle ashes on his head, to carry a halter about his neck, in testimony of repentance; and that he might sink to the lowest point of contrition, he insisted on asking pardon not only of the duchess, the duke's mother, but even of the duke's scullion-boy; and a man naturally brave was seen always shedding tears, so that no one could have imagined that Felton had been "a stout soldier." These particulars were given by one of the divines who attended him, to the writer of the *ms.* letter.†

The character of Felton must not, however, be conceived from this agonizing scene of contrition. Of melancholy and retired habits, and one of those thousand officers, who had incurred disappointments, both in promotion and in arrears of pay, from the careless duke, he felt, perhaps, although he denied it, a degree of personal animosity towards him. A solitary man who conceives himself injured broods over his revenge. Felton once cut off a piece of his own finger, enclosing it in a challenge, to convince the person whom he addressed, that he valued not endangering his whole body, provided it afforded him an opportunity of vengeance.‡ Yet with all this, such was

\* The *ms.* letter giving this account observes, that the words concerning his majesty were not read in open court, but only those relating to the duke and Felton.

† Clarendon notices that Felton was "of a gentleman's family in Suffolk of good fortune and reputation." I find that during his confinement, the Earl and Countess of Arundel, and Lord Maltravers, their son, "he being of their blood," says the letter-writer, continually visited him, gave many proofs of their friendship, and brought his "winding-sheet," for to the last they attempted to save him from being hung in chains: they did not succeed.

‡ Rushworth, vol. I. 638.

\* Harl. mss. 646.

his love of truth and rigid honour, that Felton obtained the nickname of "honest Jack," one which, after the assassination, became extremely popular through the nation. The religious enthusiasm of the times had also deeply possessed his mind, and that enthusiasm, as is well known, was of a nature that might easily occasion its votary to be mistaken for a republican.

Clarendon mentions that in his hat he had sewed a paper, in which were written a few lines of that remonstrance of the commons, which appeared to him to sanction the act. I have seen a letter from Lord Carlton to the queen, detailing the particulars, his lordship was one of those who saved Felton from the swords of the military around him, who in their vexation for the loss of their general the duke, which they considered to be the end of the war, and their ruin, would have avenged themselves. But though Felton, in conversation with Lord Carlton, confessed that by reading the remonstrance of the parliament it came into his head, that in committing the act of killing the duke, he should do his country a great good service, yet the paper sewed in his hat, thinking he might have fallen a victim in the attempt, was different from that described by Clarendon, and is thus preserved in this letter to the queen by Lord Carlton: "If I be slain, let no man condemn me, but rather condemn himself. Our hearts are hardened, and become senseless, or else he had not gone so long unpunished. He is unworthy the name of a gentleman or soldier, in my opinion, that is afraid to sacrifice his life for the honour of God, his king, and country." JOHN FELTON.

Felton's mind had, however, previously passed through a more evangelical process, four theological propositions struck the knife into the heart of the minister. The conscientious assassin, however, accompanied the fatal blow with a prayer to Heaven, to have mercy on the soul of the victim and never was a man murdered with more gospel than the duke. The following curious document I have discovered in the MS letter.

"Propositions found in Felton's trunk, at the time he slew the duke.

1. There is no alliance nearer to any one than his country.

Except his God and his own soul, said the divines.

2. The safety of the people is the chiefest law.

Next to the law of God, said these divines.

3. No law is more sacred than the safety and welfare of the commonwealth.

Only God's law is more sacred, said the divines.

4. God himself hath enacted this law, that all things that are for the good profit and benefit of the commonwealth should be lawful.

The divines said, We must not do evil that good may come thereon."

The gradual rise in these extraordinary propositions, with the last sweeping one, which includes everything lawless as lawful for the common weal, was at least but feebly parried by the temperate divines, who, while they were so reasonably referring everything to God, wanted the vulgar curiosity to inquire, or the philosophical discern-

ment to discover, that Felton's imagination was driving everything at the duke. Could they imagine that these were but subtle cobwebs spun by a closet speculator on human affairs? In those troubled times did they not give a thought to the real object of these inquiries? Or did they not care what befell a minion of the state?

There is one bright passage in the history of this unhappy man, who, when broken down in spirits, firmly asserted the rights of a Briton, and even the name of John Felton may fill a date in the annals of our constitutional freedom.

Felton was menaced with torture. Rushworth has noticed the fact, and given some imperfect notes of his speech, when threatened to be racked, but the following is not only more ample, but more important in its essential particulars. When Lord Dorset told him (says the MS letter) Mr Felton, it is the king's pleasure that you should be put to the torture, to make you confess your complices, and therefore prepare yourself for the rack. Felton answered, 'My lord I do not believe that it is the king's pleasure, for he is a just and a gracious prince, and will not have his subjects tortured against law. I do affirm upon my salvation that my purpose was not known to any man living, but if it be his majesty's pleasure, I am ready to suffer whatever his majesty will have inflicted upon me. Yet this I must tell you by the way, that if I be put upon the rack, I will accuse you, my Lord of Dorset, and none but yourself.' \* This firm and sensible speech silenced them. A council was held, the judges were consulted, and on this occasion, they came to a very unexpected decision, that "Felton ought not to be tortured by the rack, for no such punishment is known or allowed by our law." Thus the judges condemned what the government had constantly practised. Blackstone yields a fraternal eulogium to the honour of the judges on this occasion, but Hume more philosophically discovers the cause of this sudden tenderness. "So much more exact reasoner, with regard to law, had they become from the *jealous scruples of the House of Commons*." An argument which may be strengthened from cases which are unknown to the writers of our history. Not two years before the present one, a Captain Brodeman, one who had distinguished himself among the "bold speakers" concerning the king and the duke, had been sent to the Tower, and was reported to have expired on the rack, the death seems doubtful, but the fact of his having been racked is repeated in the MS letters of the times. The rack has been more frequently used as a state engine than has reached the knowledge of our historians, secret have been the deadly embraces of the Duke of Exeter's daughter†. It was only by an original journal of the transactions in the Tower that Burnet discovered the racking of Anne Askew, a narrative of

\* Harl MSS 7000 J Mead to Sir Matt Stutville, Sept 27, 1628.

† The rack, or brake, now in the Tower, was introduced by the Duke of Exeter in the reign of Henry VI, as an auxiliary to his project of establishing the civil law in this country, and in derision it was called his *daughter*.

Cowel's *Interp* 100 *Rack*

\* Lansdowne MSS 209 Auctioneer's Catalogue

horror! James the First incidentally mentions in his account of the powder-plot that this rack was *shewn* to Guy Fawkes during his examination; and yet under this prince, mild as his temper was, it had been used in a terrific manner.\* Elizabeth had too frequently employed this engine of arbitrary power; once she had all the servants of the Duke of Norfolk tortured. I have seen in a MS. of the times heads of charges made against some member of the House of Commons in Elizabeth's reign, among which is one for having written against torturing! Yet Coke, the most eminent of our lawyers, extols the mercy of Elizabeth in the trials of Essex and Southampton, because she had not used torture against their accomplices or witnesses. Was it for the head of law itself, as Coke was, to extol the *mercy* of the sovereign for not violating the laws, for not punishing the subject by an illegal act? The truth is, lawyers are rarely philosophers; the history of the heart, read only in statutes and law cases, presents the worst side of human nature: they are apt to consider men as wild beasts; and they have never spoken with any great abhorrence of what they so erroneously considered a means of obtaining confession. Long after these times, Sir George Mackenzie, a great lawyer in the reign of James II., used torture in Scotland. We have seen how the manly spirit of Felton, and the scruples of the Commons, wrenched the hidden law from judges who had hitherto been too silent; and produced that unexpected avowal, which condemned all their former practices. But it was reserved for better times, when philosophy, combining with law, enabled the genius of Blackstone to quote with admiration the exquisite ridicule of torture, by Beccaria.

On a rumour that Felton was condemned to suffer torture, an effusion of poetry, the ardent breathings of a pure and youthful spirit, was addressed to the supposed political martyr, by Zouch Townley, of the ancient family of the Townleys in Lancashire, to whose last descendant the nation owes the first public collection of ancient art.†

The poem I transcribe from a MS. copy of the times; it appears only to have circulated in that secret form, for the writer being summoned to the Star-chamber, and not willing to have any such poem addressed to himself, escaped to the Hague.

\* This remarkable document is preserved by Dalrymple; it is an indorsement in the handwriting of secretary Winwood, respecting the examination of Peacham, a record whose graduated horrors might have charmed the speculative cruelty of a Domitian or a Nero. "Upon these interrogatories, Peacham this day was examined before torture, in torture, between torture, and after torture; notwithstanding, nothing could be drawn from him, he persisting still in his obstinate and insensible denials and former answer." Dalrymple's Mem. and Letters of James I. p. 58.

† Z. Townley, in 1624, made the Latin oration in memory of Camden, reprinted by Dr. Thomas Smith at the end of Camden's Life. Wood's Fasti. I find his name also among the verses addressed to Ben Jonson, prefixed to his works.

"To his confined friend, Mr. JO. FELTON.

"Enjoy thy bondage, make thy prison know  
Thou hast a liberty, thou can'st not owe  
To those base punishments; keep entire, since  
Nothing but guilt shackles the conscience.  
I dare not tempt thy valiant blood to affray,  
Infecbling it with pity; nor dare I pray  
Thine acts may mercy finde, least thy great story  
Lose somewhat of its miracle and glory.  
I wish thy merits, labour'd cruelty;  
Stout vengeance best befriends thy memory.  
For I would have posterity to hear,  
He that can bravely do can bravely bear.  
Tortures may seem great in a coward's eye;  
It's no great thing to suffer, less to die.  
Should all the clouds fall down, and in that strife,  
Lightning and thunder serve to take my life,  
I would applaud the wisdom of my fate,  
Which knew to value me of such a rate,  
As to my fall to trouble all the sky,  
Emptying upon me Jove's full armoury.  
Serve in your sharpest mischiefs; use your rack,  
Enlarge each joint, and make each sinew crack,  
Thy soul before was straitened; thank thy doom,  
To show her virtue, she hath larger room.  
Yet sure if every artery were broke,  
Thou would'st find strength for such another  
stroke.

And now I leave thee unto Death and Fame,  
Which lives to shake Ambition with thy name;  
And if it were not sin, the court by it  
Should hourly swear before the favourite.  
Farewell! for thy brave sake we shall not send  
Henceforth commanders, enemies to defend;  
Nor will it our just monarchs henceforth please,  
To keep an admiral, to lose the seas.  
Farewell! undaunted stand, and joy to be  
Of public service the epitome.  
Let the duke's name solace and crown thy thrall  
All we for him did suffer, thou for all!  
And I dare boldly write, as thou dar'st die,  
Stout Felton, England's ransom, here doth lie!"

This it is to be a great poet. Felton, who was celebrated in such elevated strains, was, at that moment, not the patriot but the penitent. In political history it frequently occurs that the man who accidentally has effectuated the purpose of a party is immediately invested by them with all their favourite virtues; but in reality, having acted from motives originally insignificant and obscure, his character may be quite the reverse they have made him; and such was that of our "honest Jack." Had Townley had a more intimate acquaintance with his Brutus, we might have lost a noble poem on a noble subject.

#### JOHNSON'S HINTS FOR THE LIFE OF POPE.

I SHALL preserve a literary curiosity, which perhaps is the only one of its kind. It is an original memorandum of Dr. JOHNSON's, of hints for the life of POPE, written down as they were suggested to his mind, in the course of his researches. The lines in italics, Johnson had scratched with red ink, probably after having made use of them. These notes should be com-



pared with the life itself. The youthful student will find some use, and the curious be gratified in discovering the gradual labours of research and observation; and that art of seizing on those general conceptions which afterwards are developed by meditation, and illustrated by Genius. I once thought of accompanying these hints by the amplified and finished passages derived from them: but this is an amusement which the reader can contrive for himself. I have extracted the most material notes.

This fragment is a companion-piece to the engraved fac-simile of a page of Pope's Homer, given in a previous part of this work.

That fac-simile was not given to show the autograph of Pope—a practice which has since so generally prevailed—but to exhibit to the eye of the student the fervour and the diligence required in every work of genius: this could only be done by showing the state of the manuscript itself, with all its erasures, and even its half-formed lines; nor could this effect be produced by giving only some of the corrections, which Johnson had already, in printed characters. My notion has been approved of, because it was comprehended by writers of genius; yet this fac-simile has been considered as nothing more than an autograph by those literary blockheads, who, without taste and imagination, intruding into the province of literature, find themselves as awkward as a once popular divine, in his "Christian Life," assures us certain sinners would in paradise—like "pigs in a drawing-room."

## POPE.

Nothing occasional. No haste. No rivals. No compulsion.

Practised only one form of verse. Facility from use. Emulated former pieces. Cooper's-hill. Dryden's ode.

Affected to disdain flattery. *Not happy in his selection of Patrons. Cobham, Bolingbroke.\**

*Cibber's abuse will be better to him than a dose of hartshorn.*

Poems long delayed.

Satire and praise late, alluding to something past.

He had always some poetical plan in his head.†

Echo to the sense.

Would not constrain himself too much.

Felicities of language. Watts.‡

Luxury of language.

*Motives to study—want of health, want of money—*

*helps to study—some small patrimony.*

*Prudent and frugal—pint of wine.*

\* He has added in the Life the name of *Burlington*.

† In the Life Johnson gives Swift's complaint that Pope was never at leisure for conversation, because *he had always some poetical scheme in his head.*

‡ Johnson in the Life has given Watts's opinion of Pope's poetical diction.

## LETTERS.

Amiable disposition—but he gives his own character. *Elaborate. Think what to say—say what one thinks. Letter on sickness to Steele.*

*On Solitude. Ostentatious benevolence. Professions of sincerity.*

*Neglect of fame. Indifference about everything.*

*Sometimes gay and airy, sometimes sober and grave.*

*Too proud of living among the great. Probably forward to make acquaintance. No literary man ever talked so much of his fortune. Grotto. Importance. Post-office, letters open.*

*Cant of despising the world.*

*Affection of despising poetry.*

*His easiness about the critics.*

*Something of jockery.*

*His letters to the ladies—pretty.*

*Abuse of Scripture—not all early.*

Thoughts in his letters that are elsewhere.

## ESSAY ON MAN.

*Ramsey missed the fall of man.*

*Others the immortality of the soul. Address to our Sat iour.*

*Excluded by Berkley.*

*Bolingbroke's notions not understood.*

*Scale of Being turn it in prose.*

*Part and not the whole always said.*

*Conversation with Bol. R. 220.\**

*Bol. meant ill. Pope well.*

*Crousaz. Resnel. Warburton.*

*Good sense. Luxurious—felicities of language. Wall.*

*Loved labour—always poetry in his head.*

*Extreme sensibility. Ill-health, head-aches.*

*He never laughed.*

*No conversation.*

*No writings against Swift.*

*Parasitical epithets. Six lines of Iliad.†*

*He used to set down what occurred of thoughts—a line—a couplet.*

*The humorous lines end sinner. Prunello.‡*

*First line made for the sound, or v. versa.*

*Foul lines in Jervas.*

*More notice of books early than late.*

## DUNCIAD.

The line on Phillips borrowed from another poem.

Pope did not increase the difficulties of writing.

*Poeta pulorum.*

\* Ruffhead's Life of Pope.

† In the Life Johnson says, "Expletives he very early rejected from his verses; but he now and then admits an epithet rather commodious than important. Each of the six first lines of the Iliad might lose two syllables with very little diminution of the meaning; and sometimes after all his art and labour, one verse seems to be made for the sake of another."

‡ He has a few double rhymes; but always, I think, unsuccessfully; except one in the Rape of the Lock.—Life of Pope.

# CURIOSITIES OF LITERATURE.

## A New Series.

### MODERN LITERATURE—BAYLE'S CRITICAL DICTIONARY.

A NEW edition of BAYLE is now in a progressive state of publication; an event in literary history which could not have been easily predicted. Every work which creates an epoch in literature is one of the great monuments of the human mind; and BAYLE may be considered as the father of literary curiosity, and of Modern Literature. Much has been alleged against our author: let us be careful to preserve what is precious. BAYLE is the inventor of a work which dignified a collection of facts, by reasonings and illustrations; conducting the humble pursuits of an Aulus Gellius and an Athenæus by a higher spirit, he showed us the *philosophy of books*, and communicated to such limited researches a value they had otherwise not possessed.

This was introducing a study perfectly distinct from what is pre-eminently distinguished as "classical learning," and the subjects which had usually entered into philological pursuits. Ancient literature, from century to century, had constituted the sole labours of the learned; and "varie lectiones" were long their pride and their reward. Dante was reproached by the erudite Italians for composing in his mother-tongue, still expressed by the degrading designation of *il volgare*, which the "resolute" John Florio renders "to make common;" and to translate was contemptuously called *volgarizzare*; while Petrarch rested his fame on his Latin poetry, and called his Italian *nugellas vulgares*! With us, Roger Ascham was the first who boldly avowed "*To speak as the common people*, to think as wise men;" yet, so late as the time of Bacon, that great man did not consider his "*Moral Essays*" as likely to last in the moveable sands of a modern language, till they were sculptured in the marble of ancient Rome. Yet what had the great ancients themselves done, but trusted to their own *volgare*? The Greeks, the finest and most original writers of the ancients, "were unacquainted with every language but their own; and if they became learned, it was only by studying what they themselves had produced," is an observation by Adam Ferguson.

During fourteen centuries, whatever lay out of the pale of classical learning was condemned as barbarism; in the meanwhile, however, amidst this barbarism, another literature was insensibly

creating itself in Europe. Every people, in the gradual accessions of their vernacular genius, discovered a new sort of knowledge, one which more deeply interested their feelings and the times, reflecting the image, not of the Greeks and the Latins, but of themselves! A spirit of inquiry, originating in events which had never reached the ancient world, almost suddenly enlightening Europe; and the arts of composition being cultivated by the models of antiquity, at length raised up rivals, who competed with the great ancients themselves; and Modern Literature now occupies a space which looks to be immensity, compared with the narrow and the imperfect limits of the ancient. A complete collection of classical works, all the bees of antiquity, the milk and honey of our youth, may be lived in a single glass case; but to obtain the substantial nourishment of European knowledge, a library of ten thousand volumes will not satisfy our inquiries, nor supply our researches even on a single topic!

Let not, however, the votaries of ancient literature dread its neglect, nor be over-jealous of their younger and Gothic sister. The existence of their favourite study is secured, not only by its own imperishable claims, but by the stationary institutions of Europe. But one of those silent revolutions in the intellectual history of mankind, which are not so obvious as those in their political state, seems now fully accomplished. The very term "classical," so long limited to the knowledge of ancient authors, is now equally applicable to the most elegant writers of every literary people; and although Latin and Greek were long characterised as "the learned languages," yet we cannot in truth any longer concede that those are the most learned who are "*inter Græcos Græcissimus, inter Latinos Latinissimus*," no more than we can reject from the class of "the learned," those great writers, whose scholarship in the ancient classics may be very indifferent. The modern languages now have also become learned ones, when he who writes in them is imbued with their respective learning. He is a "learned" writer who has embraced most knowledge on the particular subject of his investigation, as he is a "classical" one who composes with the greatest elegance. Sir David Dalrymple dedicates his "*Memorials relating to the History of Britain*" to Earl Hardwicke, whom he styles, with equal happiness and propriety,

"LEARNED in British History." "Scholarship" has hitherto been a term reserved for the adept in ancient literature, whatever may be the mediocrity of his intellect; but the honourable distinction must be extended to all great writers in modern literature, if we would not confound the natural sense and propriety of things.

Modern literature may, perhaps, still be discriminated from the ancient, by a term it began to be called by at the Reformation, that of "the New Learning." Without supplanting the ancient, the modern must grow up with it; the farther we advance in society, it will more deeply occupy our interests; and it has already proved what Bacon, casting his philosophical views retrospectively and prospectively, has observed, "that Time was the greatest of innovators."

When BAYLE projected his "Critical Dictionary," he probably had no idea that he was about effecting a revolution in our libraries, and founding a new province in the dominion of human knowledge; creative genius often is itself the creature of its own age: it is but that reaction of public opinion, which is generally the forerunner of some critical change, or which calls forth some want which sooner or later will be supplied. The predisposition for the various, but neglected literature, and the curious, but the scattered knowledge, among the Moderns, which had long been accumulating, with the speculative turn of inquiry, prevailed in Europe when BAYLE took his pen to give the thing itself a name and an existence. But the great authors of modern Europe were not yet consecrated beings, like the ancients, and their volumes were not read from the chairs of universities; yet the new interests which had arisen in society, the new modes of human life, the new spread of knowledge, the curiosity after even the little things which concern us, the revelations of secret history, and the state-papers which have sometimes escaped from national archives, the philosophical spirit which was hastening its steps and raising up new systems of thinking, all alike required research and criticism, inquiry and discussion. Bayle had first studied his own age, before he gave the public his great work.

"If BAYLE," says Gibbon, "wrote his dictionary to empty the various collections he had made, without any particular design, he could not have chosen a better plan. It permitted him everything, and obliged him to nothing. By the double freedom of a dictionary and of notes, he could pitch on what articles he pleased, and say what he pleased in those articles."

"*Jacta est alea*" exclaimed BAYLE, on the publication of his dictionary, as yet dubious of the extraordinary enterprise; and while he had been going on with the work, not yet knowing whither he was directing his course; but we must think, that in his own mind he counted on something, which might have been difficult even for BAYLE himself to have developed. The author of the "Critical Dictionary" had produced a voluminous labour, which, to all appearance, could only rank him among compilers and reviewers, for his work is formed of such materials as they might use. He had never studied any science; he confessed that he could never demonstrate the first problem in Euclid, and to his last day ridiculed

that sort of evidence called mathematical demonstration. He had but little taste for classical learning, for he quotes the Latin writers curiously, not elegantly; and there is reason to suspect that he had entirely neglected the Greek. Even the erudition of antiquity usually reached him by the ready medium of some German commentator. His multifarious reading was chiefly confined to the writers of the sixteenth and seventeenth centuries. With such deficiencies in his literary character, BAYLE could not reasonably expect to obtain pre-eminence in any single pursuit. Hitherto his writings had not extricated him from the secondary ranks of literature, where he found a rival at every step; and without his great work, the name of BAYLE at this moment had been buried among his controversialists, the rabid Jurieu, the cloudy Jacquelot, and the envious Le Clerc; to whom, indeed, he sacrificed too many of his valuable days, and at the hour of his death was still answering them. Such was the cloudy horizon of that bright fame which was to rise over Europe. BAYLE, desirous of escaping from all beaten tracks, while the very materials he used promised no novelty, opened an eccentric route, where at least he could encounter no parallel, for BAYLE felt, that if he could not stand alone, he would only have been an equal by the side of another. Experience had more than once taught this mortifying lesson, but he was blessed with the genius which could stamp an inimitable originality on a folio.

This originality seems to have been obtained in this manner. The exhausted topics of classical literature he resigned as a province not adapted to an ambitious genius, sciences he rarely touched on, and hardly ever without betraying superficial knowledge, and involving himself in absurdity. But in the history of men, in penetrating the motives of their conduct, in clearing up obscure circumstances, in detecting the strong and the weak parts of him whom he was trying, and in the cross-examination of the numerous witnesses he summoned, he assumed at once the judge and the advocate! Books for him were pictures of men's inventions, and the histories of their thoughts, for any book, whatever be its quality, must be considered as an experiment of the human mind.

In controversies, in which he was so ambidextrous—in the progress of the human mind, in which he was so philosophical—furnished, too, by his hoarding curiosity with an immense accumulation of details,—skilful in the art of detecting falsehoods amidst truths, and weighing probability against uncertainty—holding together the chain of argument from its first principles to its remotest consequence—BAYLE stands among those masters of the human intellect who taught us to think, and also to unthink! All, indeed, is a collection of researches and of reasonings: he had the art of melting down his curious quotations with his own subtle ideas. He collects everything: if truths, they enter into history; if fictions, into discussions: he places the secret by the side of the public story; opinions are balanced against opinions: if his arguments grow tedious, a lucky anecdote or an enlivening tale relieve the folio page; and, knowing the infirmity of our

nature, he picks up trivial things to amuse us, while he is grasping the most abstract and ponderous. Human nature in her shifting scenery, and the human mind in its eccentric directions, open on his view; so that an unknown person, or a worthless book, are equally objects for his speculation with the most eminent—they alike curiously instruct. Such were the materials, and such the genius of the man, whose folios, which seemed destined for the retired few, lie open on parlour tables. The men of genius of his age studied them for instruction, the men of the world for their amusement. Amidst that mass of facts he has collected, and those enlarged views of human nature his philosophical spirit has combined with his researches, BAYLE may be called the Shakespeare of dictionary makers; a sort of chimerical being, whose existence was not imagined to be possible before the time of BAYLE.

But the catalogue of his errors is voluminous as his genius! What do apologies avail? They only account for the evil which they cannot alter!

BAYLE is reproached for carrying his speculations too far into the wilds of scepticism—he wrote in distempered times; he was witnessing the *dragonades* and the *révocations* of the Romish church, and amidst the Reformed, or the French prophets, as we called them when they came over to us, and in whom Sir Isaac Newton more than half believed: these testified that they had heard angels singing in the air, while our philosopher was convinced that he was living among men for whom no angel would sing! BAYLE had left persecutors to fly to fanatics, both equally appealing to the Gospel, but alike untouched by its blessedness. His impurities were a taste inherited from his favourite old writers, whose *naïveté* seemed to sport with the grossness it touched; neither in France, nor at home, had the age then attained to our moral delicacy: he himself was a man without passions! His trivial matters were an author's compliance with the bookseller's taste, which is always that of the public. His scepticism is said to have thrown everything into disorder. Is it a more positive evil to doubt, than to dogmatise? Even Aristotle often pauses with a qualifying *perhaps*, and the egotist Cicero with a modest *it seems to me*. His scepticism has been useful in history, and has often shown how facts universally believed are doubtful, and sometimes must be false. BAYLE, it is said, is perpetually contradicting himself; but a sceptic must doubt his doubts; he places the antidote close to the poison, and lays the sheath by the sword. BAYLE has himself described one of those self-tormenting and many-headed sceptics by a very noble figure, "He was a Hydra who was perpetually tearing himself."

The time has now come when BAYLE may instruct without danger. We have passed the ordeals he had to go through; we must now consider him as the historian of our thoughts as well as of our actions; he dispenses the literary stores of the moderns, in that vast repository of their wisdom and their follies, which, by its originality of design, has made him an author common to all Europe. Nowhere shall we find a rival for BAYLE!

and hardly even an imitator! BAYLE compared himself, for his power of raising up, or dispelling objections and doubts, to "the cloud-compelling Jove," who at his will disperses or collects the clouds; but the great Leibnitz, who was himself a lover of his *varia eruditio*, applied a line of Virgil to BAYLE, characterizing his luminous and elevated genius:—

"Sub pedibusque videt nubes et sidera Daphnis."

Beneath his feet he views the clouds and stars!

#### CHARACTERISTICS OF BAYLE.

To know BAYLE as a man, we must not study him in the folio life of Des Maiseaux; whose laborious pencil, without colour and expression, loses in its indistinctness the individualizing strokes of the portrait. Look for BAYLE in his "Letters," those true chronicles of a literary man, when they solely record his own pursuits.

The personal character of BAYLE was unblemished even by calumny—his executor, Basseigne, never could mention him without tears! With simplicity which approached to an infantine nature, but with the fortitude of a Stoic, our literary philosopher, from his earliest days, dedicated himself to literature: the great sacrifice consisted of those two main objects of human pursuits—fortune and a family. Many an ascetic, who has headed an order, has not so religiously abstained from all worldly interests; yet let us not imagine that there was a sullenness in his stoicism; an icy misanthropy which shuts up the heart from its ebb and flow. His domestic affections through life were fervid. When his mother desired to receive his portrait, he sent her a picture of his heart! Early in life the mind of BAYLE was strengthening itself by a philosophical resignation to all human events!

"I am indeed of a disposition neither to fear bad fortune, nor to have very ardent desires for good. Yet I lose this steadiness and indifference when I reflect that your love to me makes you feel for everything that happens to me. It is, therefore, from the consideration that my misfortunes would be a torment to you that I wish to be happy; and when I think that my happiness would be all your joy, I should lament that my bad fortune should continue to persecute me; though, as to my own particular interest, I dare promise to myself that I shall never be very much affected by it."

An instance occurred of those social affections in which a Stoic is sometimes supposed to be deficient, which might have afforded a beautiful illustration to one of our most elegant poets. The remembrance of the happy moments BAYLE spent when young on the borders of the river Auriège, a short distance from his native town of Carlat, where he had been sent to recover from a fever, occasioned by an excessive indulgence in reading, induced him many years afterwards to devote an article to it in his "Critical Dictionary," for the sake of quoting the poet who had celebrated this obscure river; it was a "Pleasure of Memory!" a tender association of domestic feeling!

The first step which BAYLE took in life is remarkable. He changed his religion and became a Catholic; a year afterwards he returned to the

creed of his fathers Posterity might not have known the story had it escaped from his Diary The circumstance is thus curiously stated —

## BAYLE'S DIARY.

Years of the Christian *Æra* Years of my age.  
1669, Tuesday, March 19. 22. I changed my religion—next day I resumed the study of logic  
1670. August 20. 23 I returned to the reformed religion, and made a private abjuration of the Romish religion in the hands of four ministers!

These he names: his brother was one whom he had attempted to convert by a letter, long enough to evince his sincerity, but which required his subscription that we should now attribute it to BAYLE.

For this has BAYLE endured bitter censure. Gibbon, who himself changed his religion about the same "year of his age," and for as short a period, sarcastically observes of the first entry, that "BAYLE should have finished his logic before he changed his religion." It may be retorted, that when he had learnt to reason, he renounced Catholicism! The true fact is, that when BAYLE had only studied a few months at college, some books of controversial divinity by the Catholics offered many a specious argument against the Reformed doctrines, a young student was easily entangled in the nets of the Jesuits. But their passive obedience, and their transubstantiation, and other stuff woven in their looms, soon enabled such a man as BAYLE to recover his senses. The promises and the caresses of the wily Jesuits were rejected, and the gush of tears of the brothers, on his return to the religion of his fathers, is one of the most pathetic incidents of domestic life.

Thus was BAYLE willing to become an expatriated man, to study from the love of study in poverty and honour. It happens sometimes that great men are criminated for their nobler deeds by both parties.

When his great work appeared, the adversaries of BAYLE reproached him with haste, while the author expressed his astonishment at his slowness. At first the "Critical Dictionary," consisting only of two folios, was finished in little more than four years, but in the life of BAYLE this was equivalent to a treble amount with men of ordinary application. BAYLE even calculated the time of his headaches. "My megrims would have left me had it been in my power to have lived without study, by them I lose many days in every month"—the fact is, that BAYLE had entirely given up every sort of recreation except that delicious imbrication of his faculties, as we may call it for those who know what it is, which he drew from his books. We have his avowal "Public amusements, games, country jaunts, morning visits, and other recreations necessary to many students, as they tell us, were none of my business. I wasted no time on them, nor in any domestic cares, never soliciting for preferment, nor busied in any other way. I have been happily delivered from many occupa-

tions which were not suitable to my humour, and I have enjoyed the greatest and the most charming leisure that a man of letters could desire. By such means an author makes a great progress in a few years."

BAYLE, at Rotterdam, was appointed to a professorship of philosophy and history, the salary was a competence to his frugal life, and enabled him to publish his celebrated *Review*, which he dedicates "to the glory of the city," for *ille nobis hæc otia fecit*.

After this grateful acknowledgment he was unexpectedly deprived of the professorship. The secret history is curious. After a tedious war, some one amused the world by a chimerical "Project of Peace," which was much against the wishes and the designs of our William III. Jurieu, the head of the Reformed party in Holland, a man of heated fancies, persuaded William's party that this book was a part of a secret cabal in Europe, roused by Louis XIV. against William III., and accused BAYLE as the author and promoter of this political confederacy. The magistrates, who were the creatures of William, dismissed BAYLE without alleging any reason. To an ordinary philosopher it would have seemed hard to lose his salary because his antagonist was one.

"Whose sword is sharper than his pen."

BAYLE only rejoiced at this emancipation, and quietly returned to his Dictionary. His feelings on this occasion he has himself perpetuated.

"The sweetness and repose I find in the studies in which I have engaged myself, and which are my delight, will make me stay in this city, if I am allowed to continue in it, at least till the printing of my Dictionary is finished, for my presence is absolutely necessary in the place where it is printed. I am no lover of riches, nor honours, and would not accept of any invitation, should it be made to me, nor am I fond of the disputes and cabals, and professorial snarlings, which reign in all our academies. *Cantam mihi et Musæ*." He was indeed so charmed by quiet and independence, that he was continually refusing the most magnificent offers of patronage from Count Guiscard, the French ambassador, but particularly from our English nobility. The Earls of Shaftesbury, of Albemarle, and of Huntingdon, tried every solicitation to win him over to reside with them as their friend, and too nice a sense of honour induced BAYLE to refuse the Duke of Shrewsbury's gift of two hundred guineas for the dedication of his Dictionary. "I have so often ridiculed dedications that I must not risk any," was the reply of our philosopher.

The only complaint which escaped from BAYLE was the want of books, an evil particularly felt during his writing the "Critical Dictionary." That work should have been composed not distant from the shelves of a public library to this want even the elder Pliny was sensible, who had not so many volumes to turn over as a modern, by his acknowledgment, that there was no book so bad that we might not profit by looking into some part. Men of classical attainments, who are studying about twenty authors, and chiefly for their style, can form no conception of the state of famine to which an "*helluo librorum*" is too

often reduced in the new sort of study which BAYLE founded. Taste is no acquiring faculty, and when once obtained it must remain stationary; but Knowledge is of perpetual growth, and has infinite demands. Taste, like an artificial canal, winds through a beautiful country; but its borders are confined, and its term is limited: Knowledge navigates the ocean, and is perpetually on voyages of discovery. BAYLE often grieves over the scarcity, or the want of books, by which he was compelled to leave many things uncertain, or to take them at second-hand; but trusting to the reports of others, as in more cases than one he lived to discover, was showing how the blind are made to lead the blind. It was this circumstance which induced Bayle to declare, that some works cannot be written in the country, and that the metropolis only can supply the wants of the literary man. Plutarch has made a similar confession.

BAYLE's peculiar vein of research and skill in discussion first appeared in his "Pensées sur la Comète." In December, 1680, a comet had appeared, and the public yet trembled at a portentous meteor, which they still imagined was connected with some forthcoming and terrible event! Persons as curious as they were terrified teased BAYLE by their inquiries, but resisted all his arguments. They found many things more than arguments in his amusing volumes: "I am not one of the authors by profession," says BAYLE, in giving an account of the method he meant to pursue, "who follow a series of views; who first project their subject, then divide it into books and chapters, and who only choose to work on the ideas they have planned. I, for my part, give up all claims to authorship, and shall chain myself to no such servitude. I cannot meditate with much regularity on one subject; I am too fond of change. I often wander from the subject, and jump into places of which it might be difficult to guess the way out; so that I shall make a learned doctor who looks for method quite impatient with me." The work is indeed full of curiosities and anecdotes, with many critical ones concerning history. At first it found an easy entrance into France, as a simple account of comets; but when it was discovered that BAYLE's comet had a number of fiery tails concerning the French and the Austrians, it soon became as terrific as the comet itself, and was prohibited!

BAYLE's "Critique générale de l'Histoire du Calvinisme par le Père Maimbourg," had more pleasantry than bitterness, except to the palate, of the vindictive Father, who was of too hot a constitution to relish the delicacy of our author's wit. Maimbourg stirred up all the intrigues he could rouse to get the Critique burnt by the hangman at Paris. The lieutenant of the police, De la Reynie, who was among the many who did not dislike to see the Father corrected by Bayle, delayed this execution from time to time, till there came a final order. This lieutenant of the police was a shrewd fellow, and wishing to put an odium on the bigoted Maimbourg, allowed the irascible Father to write it himself with all the violence of an enraged author. It is a curious specimen of one who evidently wished to burn his brother with his book. In this curious order, which has been preserved as a literary curiosity,

Bayle's "Critique" is declared to be defamatory and calumnious, abounding with seditious forgeries, pernicious to all good subjects, and therefore is condemned to be torn to pieces, and burnt at the *Place de Grève*. All printers and booksellers are forbidden to print, or to sell, or disperse the said abominable book, under pain of death; and all other persons, of what quality or condition soever, are to undergo the penalty of exemplary punishment. De la Reynie must have smiled on submissively receiving this effusion from our enraged author; and to punish Maimbourg in the only way he could contrive, and to do at the same time the greatest kindness to BAYLE, whom he admired, he dispersed three thousand copies of this proclamation to be posted up through Paris: the alarm and the curiosity were simultaneous; but the latter prevailed. Every book collector hastened to procure a copy so terrifically denounced, and at the same time so amusing. The author of the "Livres condamnés au Feu" might have inserted this anecdote in his collection. It may be worth adding, that Maimbourg always affected to say that he had never read BAYLE's work, but he afterwards confessed to Menage, that he could not help valuing a book of such curiosity. Jurieu was so jealous of its success, that Beauval attributes his personal hatred of BAYLE to our young philosopher overshadowing the veteran.

The taste for literary history we owe to BAYLE; and the great interest he communicated to these researches spread in the national tastes of Europe. France has been always the richest in these stores, but our acquisitions have been rapid; and Johnson, who delighted in them, still elevated them, means and their end, by the ethical philosophy and the spirit of criticism which he awoke. With BAYLE, indeed, his minor works were the seed-plots; but his great Dictionary opened the forest.

It is curious, however, to detect the difficulties of early attempts, and the indifferent success which sometimes attends them in their first state. BAYLE, to lighten the fatigue of correcting the second edition of his Dictionary, wrote the first volume of "Réponses aux Questions d'un Provincial," a supposititious correspondence with a country gentleman. It was a work of mere literary curiosity, and of a better description of miscellaneous writing than that of the prevalent fashion of giving thoughts and maxims, and fanciful characters, and idle stories, which had satiated the public taste; however, the book was not well received. He attributes the public caprice to his prodigality of literary anecdotes, and other *minutiae literariae*, and his frequent quotations; but he defends himself with skill. "It is against the nature of things to pretend that in a work to prove and clear up facts, an author should only make use of his own thoughts, or that he ought to quote very seldom. Those who say, that the work does not sufficiently interest the public, are doubtless in the right; but an author cannot interest the public except he discusses moral or political subjects. All others with which men of letters fill their books are useless to the public; and we ought to consider them as only a kind of frothy nourishment in themselves; but which, however, gratify the curiosity of many readers,

according to the diversity of their tastes. What is there, for example, less interesting to the public than the *Bibliothèque Choisie* of Colomies (a small bibliographical work); yet is that work looked on as excellent in its kind. I could mention other works which are read, though containing nothing which interests the public." Two years after, when he resumed these letters, he changed his plan; he became more argumentative, and more sparing of literary and historical articles. We have now certainly obtained more decided notions of the nature of this species of composition, and treat such investigations with more skill; still they are "caviare to the multitude." An accumulation of dry facts, without any exertion of taste or discussion, forms but the barren and obscure diligence of title-hunters. All things which do not come to the reader by having first passed through the mind, as well as the pen of the writer, will be still open to the fatal objection of insane industry raging with a depraved appetite for trash and cinders; and this is the line which will for ever separate a Bayle from a Prosper Marchand, and a Warton from a Ritson: the one must be satisfied to be useful, but the other will not fail to delight. Yet something must be alleged in favour of those who may sometimes indulge researches too minutely; perhaps there is a point beyond which nothing remains but useless curiosity; yet this too may be relative. The pleasure of these pursuits is only tasted by those who are accustomed to them, and whose employments are thus converted into amusements. A man of fine genius, Addison relates, trained up in all the polite studies of antiquity, upon being obliged to search into several rolls and records, at first found this a very dry and irksome employment; yet he assured me, that at last he took an incredible pleasure in it, and preferred it even to the reading of Virgil and Cicero.

As for our BAYLE, he exhibits a perfect model of the real literary character. He, with the secret alchemy of human happiness, extracted his tranquillity out of those baser metals, and at the cost of his ambition and his fortune. Throughout a voluminous work, he experienced the enjoyment of perpetual acquisition and delight; he obtained glory, and he endured persecution. He died as he had lived, in the same uninterrupted habits of composition; for with his dying hand, and nearly speechless, he sent a fresh proof to the printer!

#### CICERO VIEWED AS A COLLECTOR.

MR. FUSSELL, in the introduction to the second part of his Lectures, has touched on the character of CICERO, in what relates to his knowledge and feeling of art, in a manner which excites our curiosity. "Though," says that eloquent lecturer, "Cicero seems to have had as little *native taste* for painting and sculpture, and even less than he had taste for poetry, he had a conception of Nature, and with his usual acumen frequently scattered useful hints and pertinent observations. For many of these he might probably be indebted to Hortensius, with whom, though his rival in eloquence, he lived on terms of familiarity, and who

was a man of declared taste, and one of the first collectors of the time." The inquiry may amuse, to trace the progress of Cicero's taste for the works of art; which was probably a late, but an ardent pursuit with this celebrated man; and their actual enjoyment seems with him rather to have been connected with some future plan of life.

CICERO, when about forty-three years of age, seems to have projected the forming of a library and a collection of antiquities, with the remote intention of secession, and one day stealing away from the noisy honours of the republic. Although that great man remained too long a victim to his political ambition, yet at all times his natural dispositions would break out, and amidst his public avocations he often anticipated a time when life would be unvalued without uninterrupted repose; but repose, destitute of the ample furniture, and even of the luxuries of a mind occupying itself in literature and art, would only for him have opened the repose of a desert! It was rather his provident wisdom than their actual enjoyment, which induced him, at a busied period of his life, to accumulate from all parts, books, and statues, and curiosities, without number; in a word, to become, according to the term, too often misapplied and misconceived among us, for it is not always understood in an honourable sense, a COLLECTOR!

Like other later COLLECTORS, Cicero often appeared ardent to possess what he was not able to command; sometimes he entreats, or circuitously negotiates, or is planning the future means to secure the acquisitions he thirsted after. He is repeatedly soliciting his literary friend Atticus to keep his books for him, and not to dispose of his collections on any terms, however earnestly the bidders may crowd; and, to keep his patience in good hope (for Atticus imagined his collection would exceed the price which Cicero could afford), he desires Atticus not to despair of his being able to make them his, for that he was saving all his rents to purchase these books for the relief of his old age.

This projected library and collection of antiquities, it was the intention of Cicero to have placed in his favourite villa in the neighbourhood of Rome, whose name, consecrated by time, now proverbially describes the retirement of a man of elegant tastes. To adorn his villa at Tusculum formed the day-dreams of this man of genius; and his passion broke out in all the enthusiasm and impatience which so frequently characterise the modern collector. Not only Atticus, on whose fine taste he could depend, but every one likely to increase his acquisitions, was Cicero persecuting with entreaties on entreaties, with the seduction of large prices, and with the expectation, that if the orator and consul would submit to accept any bribe, it would hardly be refused in the shape of a manuscript or a statue. "In the name of our friendship," says Cicero, addressing Atticus, "suffer nothing to escape you of whatever you find curious and rare." When Atticus informed him that he should send him a fine statue, in which the heads of Mercury and Minerva were united together, Cicero, with the enthusiasm of a maniacal lover of the present day, finds every object which is uncommon the very thing for which he has a proper place. "Your discovery is admirable, and the

statue you mention seems to have been made purposely for my cabinet." Then follows an explanation of the mystery of this allegorical statue, which expressed the happy union of exercise and study. "Continue," he adds, "to collect for me, as you have promised, *in as great a quantity as possible, morsels of this kind.*" Cicero, like other collectors, may be suspected not to have been very difficult in his choice, and for him the curious was not less valued than the beautiful. The mind and temper of Cicero was of a robust and philosophical cast, not too subject to the tortures of those whose morbid imagination and delicacy of taste touch on infirmity. It is, however, amusing to observe this great man, actuated by all the fervour and joy of collecting. "I have paid your agent, as you ordered, for the Megarian statues—send me as many of them as you can, and as soon as possible, with any others which you think proper for the place, and to my taste, and good enough to please yours. You cannot imagine how greatly my passion increases for this sort of things, it is such that it may appear ridiculous in the eyes of many; but you are my friend, and will only think of satisfying my wishes." Again—"Purchase for me, without thinking further, all that you discover of ranty. My friend, do not spare my purse." And, indeed, in another place he loves Atticus both for his promptitude and cheap purchases: *Te multum amamus, quod ea abs te diligenter, parvoque curata sunt.*

Our collectors may not be displeased to discover at their head so venerable a personage as Cicero, nor to sanction their own feverish thirst and panting impatience with all the raptures on the day of possession, and the "saving of rents" to afford commanding prices—by the authority of the greatest philosopher of antiquity.

A fact is noticed in this article which requires elucidation. In the life of a true collector, the selling of his books is a singular incident. The truth is, that the elegant friend of Cicero, residing in the literary city of Athens, appears to have enjoyed but a moderate income, and may be said to have traded not only in books, but in gladiators, whom he let out, and also charged interest for the use of his money; circumstances which Cornelius Nepos, who gives an account of his indeed property, has omitted, as, perhaps, not well adapted to heighten the interesting picture he gives of Atticus, but which the Abbe Mongault has detected in his curious notes on Cicero's letters to Atticus. It is certain that he employed his slaves, who, "to the foot-boy," as Middleton expresses himself, were all literary and skilful scribes, in copying the works of the best authors for his own use; but the duplicates were sold, to the common profit of the master and the slave. The state of literature among the ancients may be paralleled with that of the age of our first restorers of learning, when printing was not yet established; then Boccaccio, and Petrarch, and such men, were collectors, and zealously occupied in the manual labour of transcription; immeasurable was the delight of that avariciousness of manuscript, by which, in a certain given time, the possessor, with an unwearied pen, could enrich himself by his copy; and this copy an estate would not always purchase! Besides that a manuscript selected by

Atticus, or copied by the hand of Boccaccio and Petrarch, must have risen in value, associating it with the known taste and the judgment of the collector.

### THE HISTORY OF THE CARACCIS.

THE congenial histories of literature and of art are accompanied by the same periodical revolutions; and none is more interesting than that which occurs in the decline and corruption of arts, when a single mind returning to right principles, amidst the degenerated race who had forsaken them, seems to create a new epoch, and teaches a servile race once more how to invent! These epochs are few, but are easily distinguished. The human mind is never stationary; it advances or it retrogrades; having reached its meridian point, when the hour of perfection has gone by, it must verge to its decline. In all Art, perfection lapses into that weakened state too often dignified as classical imitation, but it sinks into mannerism, and wanders into affectation, till it shoots out into fantastic novelties. When all languishes in a state of mediocrity, or is deformed by false tastes, then is reserved for a fortunate genius the glory of restoring another golden age of invention. The history of the Caracci family serves as an admirable illustration of such an epoch, while the personal characters of the three Caraccis throw an additional interest over this curious incident in the history of the works of genius.

The establishment of the famous *Accademia*, or school of painting, at Bologna, which restored the art in the last stage of degeneracy, originated in the profound meditations of Lodovico. There was a happy boldness in the idea; but its great singularity was that of discovering those men of genius, who alone could realize his ideal conception, amidst his own family circle; and yet these were men whose opposite dispositions and acquirements could hardly have given any hope of mutual assistance; and much less of melting together their minds and their work in such an unity of conception and execution, that even to our days they leave the critics undetermined which of the Caracci to prefer; each excelling the other in some pictorial quality. Often combining together in the same picture, the mingled labour of three painters seemed to proceed from one pallet, as their works exhibit which adorn the churches of Bologna. They still dispute about a picture, to ascertain which of the Caracci painted it, and still one prefers Lodovico for his *grandiosita*, another Agostino for his invention, and others Annibale for his vigour or his grace.

It happened to Lodovico Caracci in his youth, what has been told of others; he struggled with a mind tardy in its conceptions, so that he gave no indications of talent, and was apparently so inept as to have been advised by two masters to be satisfied to grind the colours he ought not otherwise to meddle with. Tintoretto, from friendship, exhorted him to change his trade. "This sluggishness of intellect did not proceed," observes the sagacious Lanzi, "from any deficiency, but from



the depth of his penetrating mind - early in life he dreaded the ideal as a rock on which so many of his contemporaries had been shipwrecked." His hand was not blest with precocious facility, because his mind was unsettled about truth itself; he was still seeking for nature, which he could not discover in those wretched mannerists, who, boasting of their freedom and expedition in their bewildering tastes, which they called the ideal, relied on their diplomas and honours obtained by intrigue or purchase, which sanctioned their follies in the eyes of the multitude. "Lodovico," says Lanzi, "would first satisfy his own mind on every line, he would not paint till painting well became a habit, and till habit produced facility."

Lodovico then sought in other cities for what he could not find at Bologna. He travelled to inspect the works of the elder masters; he meditated on all their details; he penetrated to the very thoughts of the great artists, and grew intimate with their modes of conception and execution. The true principles of art were collected together in his own mind,—the rich fruits of his own studies,—and these first prompted him to invent a new school of painting.\*

Returning to Bologna, he found his degraded brothers in art still quarrelling about the merits of the old and the new school, and still exulting in their vague conceptions and expeditious methods. Lodovico, who had observed all, had summed up his principles in one grand maxim,—that of combining a close observation of nature with the imitation of the great masters, modifying both, however, by the disposition of the artist himself. Such was the simple idea and the happy project of Lodovico! Every perfection seemed to have been obtained: the *Raffaelschi* excelled in the ideal, the *Michelangeloschi* in the anatomical; the Venetian and the Lombard schools in brilliant vivacity or philosophic gravity. All seemed pre-occupied; but the secret of breaking the bonds of servile imitation was a new art: of mingling into one school the charms of every school, adapting them with freedom; and having been taught by all, to remain a model for all; or as Lanzi expresses it, *dopo avere appreso da tutte insegnò a tutte*. To restore Art in its decline, Lodovico pressed all the sweets from all the flowers; or, melting together all his rich materials, formed one Corinthian brass. This school is described by Du Fresnoy in the character of Annibale,

— Quos sedulus Hannibal omnes  
In PROPRIAM MENTEM atque MORUM mirā arte  
COEGIT.

Paraphrased by Mason,

From all their charms combined, with happy toil,  
Did Annibal compose his wondrous style;  
O'er the fair fraud so close a veil is thrown,  
That every borrow'd grace becomes his own †

\* D'Argenville, Vie des Peintres, II. 46

† The curious reader of taste may refer to Mr. FUSELI'S Second Lecture for a *diatribe* against what he calls "the Eclectic School; which, by selecting the beauties, correcting the faults, supplying the defects, and avoiding the extremes of the different styles, attempted to form a perfect system." He acknowledges the greatness of the Caraccis; yet he

Lodovico perceived that he could not stand alone in the breach, and single-handed encounter an impetuous multitude. He thought of raising up a party among those youthful aspirants who had not yet been habitually depraved. He had a brother whose talent could never rise beyond a poor copyist's, and him he had the judgment, unswayed by undue partiality, to account as a cipher; but he found two of his cousins, men capable of becoming as extraordinary as himself.

These brothers, Agostino and Annibale, first by nature, and then by their manners and habits, were of the most opposite dispositions. Born amidst humble occupations, their father was a tailor, and Annibale was still working on the paternal board, while Agostino was occupied by the elegant works of the goldsmith, whence he acquired the fine art of engraving, in which he became the Marc Antonio of his time. Their manners, perhaps, resulted from their trades. Agostino was a man of science and literature - a philosopher and poet, of the most polished elegance, the most enchanting conversation, far removed from the vulgar, he became the companion of the learned and the noble. Annibale could scarcely write and read; an inborn ruggedness made him sullen, taciturn, or, if he spoke, sarcastic, scorn and ridicule were his bitter delight. Nature had strangely made these brothers little less than enemies. Annibale despised his brother for having entered into the higher circles, he ridiculed his refined manners, and even the neat elegance of his dress. To mortify Agostino one day, he sent him a portrait of their father threading a needle, and their mother cutting out the cloth, to remind him, as he once whispered in Agostino's ear, when he met him walking with a nobleman, "not to forget that they were sons of a poor tailor!" The same contrast existed in the habits of their mind. Agostino was slow to resolve, difficult to satisfy himself; he was for polishing and maturing everything. Annibale was too rapid to suffer any delay, and often evading the difficulties of the art, loved to do much in a short time. Lodovico soon perceived their equal and natural aptitude for art; and placing Agostino

laughs at the mere copying the manners of various painters into one picture. But perhaps, I say it with all possible deference, our animated critic forgot for a moment that it was no mechanical imitation the Caracci inculcated; *nature and art* were to be equally studied, and *secondo il nato talento e la propria sua disposizione*. Barry distinguishes with praise and warmth. "Whether," says he, "we may content ourselves with adopting the *manly plan of art* pursued by the Caracci and their school at Bologna, in uniting the perfections of all the other schools; or whether, which I rather hope, we look further into the style of design upon our own studies after nature; whichever of these plans the nation might fix on," &c. II. 518. Thus three great names, Du Fresnoy, Fuseli, and Barry, restricted their notions of the Caracci plan to a mere imitation of the great masters; but Lanzi, in unfolding Lodovico's project, lays down as his first principle the observation of nature, and, secondly, the imitation of the great masters; and all modified by the natural disposition of the artist.

under a master, who was celebrated for his facility of execution, he fixed Annibale in his own study, where his cousin might be taught by observation the *Festina lente*, how the best works are formed by a leisurely haste. Lodovico seems to have adopted the artifice of Isocrates in his management of two pupils, of whom he said, that the one was to be pricked on by the spur, and the other kept in by the rein.

But a new difficulty arose in the attempt to combine together such incongruous natures; the thoughtful Lodovico, intent on the great project of the reformation of the art, by his prudence long balanced their unequal tempers, and with that penetration which so strongly characterises his genius, directed their distinct talents to his one great purpose. From the literary Agostino he obtained the philosophy of critical lectures and scientific principles; invention and designing solely occupied Annibale; while the softness of contours, lightness and grace, were his own acquisition.\* But though Annibale presumptuously contemned the rare and elevated talents of Agostino, and scarcely submitted to copy the works of Lodovico, whom he preferred to rival, yet, according to a traditional rumour which Lanzi records, it was Annibale's decision of character which enabled him, as it were, unperceived, to become the master over his cousin and his brother: Lodovico and Agostino long hesitated to oppose the predominant style, in their first Essays; Annibale hardly decided to persevere in opening their new career by opposing "works to voices," and to the enervate labours of their wretched rivals, their own works, warm in vigour and freshness, conducted on the principles of nature and art.

The Caracci not only resolved to paint justly, but to preserve the art itself, by perpetuating the perfect taste of the true style among their successors. In their own house they opened an *Accademia*, calling it *degli Incamminati*, "the opening a new way," or "the beginners." The academy was furnished with cists, drawings, prints, a school for anatomy, and for the living figure; receiving all comers with kindness; teaching gratuitously, and, as it is said, without jealousy; but too many facts are recorded to assent to the banishment of this infectious passion from the academy of the Caracci, who, like other congregated artists, cannot live together and escape their own endemial fever.

It was here, however, that Agostino found his eminence as the director of their studies; delivering lectures on architecture and perspective, and pointing out from his stores of history and fable subjects for the designs of their pupils, who on certain days exhibited their works to the most skillful judges, adjusting the merits by their decisions. "To the crowned sufficient is the prize of glory," says Lanzi, and while the poets chanted their praises, the lyre of Agostino himself gratefully celebrated the progress of his pupils. A curious sonnet has been transmitted to us, where Agostino, like the ancient legislators, compresses his new laws into a few verses, easily to be remembered. The sonnet is now well known, since Mr. Fuseli and Barry have preserved it in

their lectures. This singular production has, however, had the hard fate of being unjustly depreciated. Lanzi calls it *pitturesco veramente più che poetico*. Mr. Fuseli sarcastically compares it to "a medical prescription." It delighted Barry, who calls it "a beautiful poem." Considered as a didactic and descriptive poem, no lover of art, who has ever read it, will cease to repeat it till he has got it by heart. In this academy every one was free to indulge his own taste, provided he did not violate the essential principles of art; for, though the critics have usually described the character of this new school to have been an imitation of the preceding ones, it was their first principle to be guided by nature, and their own dispositions; and if their painter was deficient in originality, it was not the fault of this academy, so much as of the academicians. In difficult doubts they had recourse to Lodovico, whom Lanzi describes in his school like Homer among the Greeks, *font ingeniorum*, profound in every part of painting. Even the recreations of the pupils were contrived to keep their mind and hand in exercise; in their walks sketching landscapes from nature or amusing themselves with what the Italians call *Caricatura*, a term of large signification; for it includes many sorts of grotesque inventions, whimsical incongruities, such as those arabesques found at Herculeum, where Anchises, Æneas, and Ascanius are burlesqued by heads of apes and pigs, or Arion, with a grotesque motion, is straddling a great trout; or like that ludicrous parody which came from the hand of Raphael, in a playful hour, when he sketched the Laocoon, whose three figures consist of apes. Annibale had a peculiar facility in these incongruous inventions, and even the severe Leonardo da Vinci considered them as useful exercises.

Such was the academy founded by the Caracci; and Lodovico lived to realise his project in the reformation of art, and witnessed the school of Bologna flourishing afresh when all the others had fallen. The great masters of this last epoch of Italian painting were their pupils. Such were DOMENICCHINO, who, according to the expression of Bellori, *delinea gli animi, colorisce la vita*, he drew the soul and coloured life.\* ALBANO, whose grace distinguishes him as the Anacreon of painting; GUIDO, whose touch was all beauty and delicacy, and, as Passeri delightfully expresses it, "whose faces came from Paradise;"† a scholar of whom his masters became jealous, while Annibale, to depress Guido, patronised Domenichino, and even the wise Lodovico could not dissimulate the fear of a new competitor in a pupil, and to mortify Guido, preferred Guercino, who trod in another path. Lanfranco closes this glorious list, whose freedom and grandeur for their full display required the ample field of some vast history.

The secret history of this *Accademia* forms an illustration for that chapter on "Literary Jealousy" which I have written in "The Literary Character." We have seen even the gentle Lodovico infected by it; but it raged in the breast of Annibale. Careless of fortune as they were through life, and freed from the bonds of

\* D'Argenville, Vies des Peintres, II. 47—68.

\* Bellori, Le Vite de Pittori, &c.

† Passeri, Vite de Pittori.

matrimony, that they might wholly devote themselves to all the enthusiasm of their art, they lived together in the perpetual intercourse of their thoughts; and even at their meals laid on their table their crayons and their papers, so that any motion or gesture which occurred, as worthy of picturing, was instantly sketched. Annibale caught something of the critical taste of Agostino, learnt to work more slowly, and to finish with more perfection, while his inventions were enriched by the elevated thoughts and erudition of Agostino. Yet a circumstance which happened in the academy betrayed the mordacity and envy of Annibale at the superior accomplishments of his more learned brother. While Agostino was describing with great eloquence the beauties of the Laocoon, Annibale approached the wall, and snatching up his crayons, drew the marvellous figure with such perfection, that the spectators gazed on it in astonishment. Alluding to his brother's lecture, the proud artist disdainfully observed, "Poets paint with words, but painters only with their pencils" \*.

The brothers could neither live together nor endure absence. Many years their life was one continued struggle and mortification, and Agostino often sacrificed his genius to pacify the jealousy of Annibale, by relinquishing his pallet to resume those exquisite engravings, in which he corrected the faulty outlines of the masters whom he copied, so that his engravings are more perfect than their originals. To this unhappy circumstance, observes Lanzi, we must attribute the loss of so many noble compositions which otherwise Agostino, equal in genius to the other Caraccis, had left us. The jealousy of Annibale, at length, for ever tore them asunder. Lodovico happened not to be with them when they were engaged in painting together the Farnesian gallery at Rome. A rumour spread that in their present combined labour the engraver had excelled the painter. This Annibale could not forgive; he raved at the bite of the serpent words could not mollify, nor kindness any longer appease that perturbed spirit; neither the humiliating forbearance of Agostino, the counsels of the wise, nor the mediation of the great. They separated for ever! a separation in which they both languished, till Agostino, broken-hearted, sunk into an early grave, and Annibale, now brotherless, lost half his genius; his great invention no longer accompanied him—for Agostino was not by his side †. After suffering many vexations, and preyed on by his evil temper, Annibale was deprived of his senses.

\* D'Argenville, II. 96.

† Mr. Fuseli describes the gallery of the Farnese palace as a work of uniform vigour of execution, which nothing can equal but its *imbecility and incongruity of conception*. This deficiency in Annibale was always readily supplied by the taste and learning of Agostino; the vigour of Annibale was deficient both in sensibility and correct invention.

#### AN ENGLISH ACADEMY OF LITERATURE \*

WE have Royal Societies for PHILOSOPHERS, for ANTIQUARIES, and for ARTISTS—none for MEN OF LETTERS! The lovers of philological studies have regretted the want of an asylum since the days of ANNE, when the establishment of an English ACADEMY OF LITERATURE was designed; but political changes occurred which threw out a literary administration. France and Italy have gloried in great national academies, and even in provincial ones. With us the curious history and the fate of the societies at Spalding, Stamford, and Peterborough, whom their zealous founder lived to see sink into country clubs, is that of most of our rural attempts at literary academies! The Manchester Society has but an ambiguous existence, and that of Exeter expired in its birth. Yet that a great purpose may be obtained by an inconsiderable number, the history of the "Society for the Encouragement of Arts, Manufactures, &c," may prove; for that originally consisted only of twelve persons, brought together with great difficulty, and neither distinguished for their ability nor their rank.

The opponents to the establishment of an academy in this country may urge, and find Bruyere on their side, that no corporate body generates a single man of genius; no Milton, no Hume, no Adam Smith will spring out of an academical community, however they may partake of one common labour. Of the fame, too, shared among the many, the individual feels his portion too contracted, besides that he will often suffer by comparison. Literature, with us, exists independent of patronage or association. We have done well without an academy; our dictionary and our style have been polished by individuals, and not by a society.

The advocates for such a literary institution may reply, that in what has been advanced against it, we may perhaps find more glory than profit. Had an academy been established in this country, we should have possessed all our present advantages with the peculiar ones of such an institution. A series of volumes composed by the learned of England, had rivalled the precious "Memoirs of the French Academy," probably more philosophical, and more congenial to our mode of thinking! The congregating spirit creates by its sympathy; an intercourse exists between its members, which had not otherwise occurred; in this attrition of minds the torpid awakens, the timid is emboldened, and the secluded is called forth; to contradict and to be contradicted is the privilege and the source of knowledge. Those original ideas, hints, and suggestions which some literary men sometimes throw out, once or twice during their whole lives, might here be preserved; and if endowed with sufficient funds, there are important labours, which surpass the means and industry of the individual, which would be more advantageously formed by such literary unions.

An academy of literature can only succeed by

\* Long after this article was composed, *Royal Academy of Literature* has been projected; with the state of its existence, I am unacquainted. It has occasioned no alteration in these researches.

the same means in which originated all such academies—among individuals themselves! It will not be "by the favour of the MANY, but by the wisdom and energy of the FEW." It is not even in the power of Royalty to create at a word what can only be formed by the co-operation of the workmen themselves, and of the great taskmaster, Time!

Such institutions have sprung from the same principle, and have followed the same march. It was from a private meeting that "The French Academy" derived its origin; and the true beginners of that celebrated institution assuredly had no foresight of the object to which their conferences tended. Several literary friends at Paris, finding the extent of the city occasioned much loss of time in their visits, agreed to meet on a fixed day every week, and chose Conrart's residence as central. They met for the purposes of general conversation, or to walk together, or, what was not least social, to partake in some refreshing collation. All being literary men, those who were authors submitted their new works to this friendly society, who, without jealousy or malice, freely communicated their strictures; the works were improved, the authors were delighted, and the critics were honest! Such was the happy life of the members of this private society during three or four years. Pelisson, the earliest historian of the French Academy, has delightfully described it "It was such that now, when they speak of these first days of the academy, they call it the golden age, during which, with all the innocence and freedom of that fortunate period, without pomp and noise, and without any other laws than those of friendship, they enjoyed together all which a society of minds, and a rational life, can yield of whatever softens and charms."

They were happy, and they resolved to be silent; nor was this bond and compact of friendship violated till one of them, Malleville, secretary of Marshal Bassompierre, being anxious that his friend Faret, who had just printed his *L'Honnête Homme*, which he had drawn from the famous "Il Cortigiano" of Castiglione, should profit by all their opinions, procured his admission to one of their conferences. Faret presented them with his book, heard a great deal concerning the nature of his work, was charmed by their literary communications, and returned home ready to burst with the secret. Could the society hope that others would be more faithful than they had been to themselves? Faret happened to be one of those lighthearted men who are communicative in the degree they are grateful, and he whispered the secret to Des Marets and to Boisrobert. The first, as soon as he heard of such a literary senate, used every effort to appear before them and read the first volume of his "Anac," Boisrobert, a man of distinction, and a common friend to them all, could not be refused an admission; he admired the frankness of their mutual criticisms. The society, besides, was a new object; and his daily business was to furnish an amusing story to his patron Richelieu. The cardinal-minister was very literary, and apt to be sohipped in his hours of retirement, that the physician declared, that "all his drugs were of no avail, unless his patient mixed with them a drachm of Boisrobert." In

one of those fortunate moments, when the cardinal was "in the vein," Boisrobert painted, with the warmest hues, this region of literary felicity, of a small, happy society formed of critics and authors! The minister, who was ever considering things in that particular aspect which might tend to his own glory, instantly asked Boisrobert, whether this private meeting would not like to be constituted a public body, and establish itself by letters patent, offering them his protection. The flatterer of the minister was overjoyed, and executed the important mission; but not one of the members shared in the rapture, while some regretted an honour which would only disturb the sweetness and familiarity of their intercourse. Malleville, whose minister was a prisoner in the Bastille, and Sersav, the *intendant* of the Duke of Rochefoucault, who was in disgrace at court, loudly protested, in the style of an opposition party, against the protection of the minister; but Chapelain, who was known to have no party-interests, argued so clearly, that he left them to infer that Richelieu's offer was a *command*, that the cardinal was a minister who would not things by halves; and was one of those very great men who avenge any contempt shown to them, even on such little men as themselves! In a word, the dogs howled their necks to the golden collar. However, the appearance, it not the reality, of freedom was left to them; and the minister allowed them to frame their own constitution, and elect their own magistrates and citizens in this infant and illustrious republic of literature. The history of the further establishment of the French Academy is elegantly narrated by Pelisson. The usual difficulty occurred of fixing on a title, and they appear to have changed it so often, that the academy was at first addressed by more than one title *Academie des beaux esprits*, *Academie de l'Floquence*, *Academie Eminente*, in allusion to the quality of the Cardinal, its protector. Desirous of avoiding the extravagant and mystifying titles of the Italian academies,\* they fixed on the most unaffected, "*L'Academie Française*," but though the national genius may disguise itself for a moment, it cannot be entirely got rid of, and they assumed a vaunting device of a laurel wreath, including their epigraph "*a l'Immortalité*." The Academy of St Petersburg has chosen a more enlightened inscription, *Paulatim* ("little by little,") so expressive of the great labours of man, even of the inventions of genius!

Such was the origin of L'ACADEMIE FRANÇAISE; it was long a private meeting before it became a public institution. Yet, like the ROYAL SOCIETY, its origin has been attributed to political motives, with a view to divert the attention from popular discontents; but when we look into the real origin of the French Academy, and our Royal Society, it must be granted, that if the government either in France or England ever entertained this project, it came to them so accidentally that at least we cannot allow them the merit of profound invention. Statesmen are often considered by speculative men in their closets to be mightier wonder-workers than they often prove to be.

Were the origin of the Royal Society inquired

\* See an article "On the ridiculous titles assumed by the Italian Academies," in this volume.

into, it might be justly dated a century before its existence: the real founder was Lord Bacon, who planned the *ideal institution* in his philosophical romance of the New Atlantis! This notion is not fanciful, and it was that of its first founders, as not only appears by the expression of old Aubrey, when alluding to the commencement of the society, he adds, *secundum mentem Domini Baconi*, but by a rare print designed by Evelyn, probably for a frontispiece to Bishop Sprat's history, although we seldom find the print in the volume. The design is precious to a Grangerite, exhibiting three fine portraits. On one side is represented a library, and on the table lie the statutes, the journals, and the mace of the Royal Society; on its opposite side are suspended numerous philosophical instruments; in the centre of the print is a column, on which is placed a bust of Charles II, the patron; on each side whole lengths of Lord Brouncker, the first president, and Lord Bacon, as the founder, inscribed *Artium Instaurator*. The graver of Hollar has preserved this happy invention of Evelyn's, which exemplifies what may be called the continuity and genealogy of genius, as its spirit is perpetuated by its successors.

When the fury of the civil wars had exhausted all parties, and a breathing time from the passions and madness of the age allowed ingenious men to return once more to their forsaken studies, Bacon's vision of a philosophical society appears to have occupied their reveries. It charmed the fancy of Cowley and Milton; but the politics and religion of the times were still possessed by the same frenzy, and divinity and politics were unanimously agreed to be utterly proscribed from their inquiries. On the subject of religion they were more particularly alarmed, not only at the time of the foundation of the society, but at a much later period, when under the direction of Newton himself. Evelyn Bishop Sprat, their first historian, observed, that "they have freely admitted men of different religions, countries, and professions of life, not to lay the foundation of an English, Scotch, Irish, popish, or Protestant philosophy, but a PHILOSOPHY OF MANKIND." A curious protest of the most illustrious of philosophers may be found when "the Society for Promoting Christian Knowledge" were desirous of holding their meetings at the house of the ROYAL SOCIETY, Newton drew up a number of arguments against their admission. One of them is, that "It is a fundamental rule of the society not to meddle with religion; and the reason is, that we may give no occasion to religious bodies to meddle with us." Newton would not even comply with their wishes, lest by this compliance the Royal Society might "disatisfy those of other religions." The wisdom of the protest by Newton is as admirable as it is remarkable,—to preserve the Royal Society from the passions of the age.

It was in the lodgings of Dr. Wilkins in Wadham College a small philosophical club met together, which proved to be, as Aubrey expresses it, the *incunabula* of the Royal Society. When the members were dispersed about London, they renewed their meetings first at a tavern, then at a private house; and when the society became too great to be called a club, they assembled in "the parlour" of Gresham College, which itself had been raised by

the munificence of a citizen, who endowed it liberally, and presented a noble example to the individuals now assembled under its roof. The society afterwards derived its title from a sort of accident. The warm loyalty of Evelyn in the first hopeful days of the Restoration, in his dedicatory epistle of Naude's treatise on libraries, called that philosophical meeting THE ROYAL SOCIETY. These learned men immediately voted their thanks to Evelyn for the happy designation, which was so grateful to Charles II, who was himself a virtuoso of that day, and the charter was soon granted: the king, declaring himself their founder, "sent them a mace of silver gilt, of the same fashion and bigness as those carried before his majesty, to be borne before the president on meeting days." To the zeal of Evelyn the Royal Society owe no inferior acquisition to its title and its mace: the noble Arundel library, the rare literary accumulations of the noble Howards; the last possessor of which had so little inclination for books, that the treasures his ancestors had collected lay open at the mercy of any one. This degenerate heir to the literature and the name of Howard seemed perfectly relieved when Evelyn sent his marbles which were perishing in his gardens, to Oxford, and his books which were diminishing daily, to the Royal Society!

THE SOCIETY OF ANTIQUARIES might create a deeper interest, could we penetrate to its secret history: it was interrupted, and suffered to expire, by some obscure cause of political jealousy. It long ceased to exist, and was only reinstated almost in our own days. The revival of learning under Edward VI. suffered a severe check from the papistical government of Mary; but under Elizabeth a happier era opened to our literary pursuits. At this period several students of the inns of court, many of whose names are illustrious for their rank or their genius, formed a weekly society, which they called "The Antiquaries' College." From very opposite quarters we are furnished with many curious particulars of their literary intercourse: it is delightful to discover Rawleigh borrowing manuscripts from the library of Sir Robert Cotton, and Selden deriving his studies from the collections of Rawleigh. Their mode of proceeding has even been preserved. At every meeting they proposed a question or two respecting the history or the antiquities of the English nation, on which each member was expected, at the subsequent meeting, to deliver a dissertation or an opinion. They also "supped together." From the days of Athenæus to those of Dr. Johnson, the pleasures of the table have enlivened those of literature. A copy of each question and a summons for the place of conference were sent to the absent members. The opinions were carefully registered by the secretary, and the dissertations deposited in their archives. One of these summonses to Stowe, the antiquary, with his memoranda on the back, exists in the Ashmolean Museum. I shall preserve it with all its verbal *arugo*.

"Society of Antiquaries.

"To Mr. Stowe.

"The place appointed for a conference upon the question followinge ys att Mr. Garter's house, on

Frydaye the 11th of this November, 1598, being Al Soules daye, at 11 of the clocke in the afternoone, where your oppinioun in wrytinge or otherwise is expected.

"The question is,

"Of the antiquite, etimologie, and priviledges of parishes in Engleterre.

"Yt ys desired that you give not notice hereof to any, but such as have the like somons."

Such is the summons; the memoranda in the handwriting of Stowe are these:

[630. Honorius Romanus, Archbishop of Canterbury, divided his province into *parishes*; he ordeyned clerks and prechers, comaunding them that they should instruct the people, as well by good lyfe, as by doctryne.

760. Cuthbert, Archbishop of Canterbury, procured of the Pope that in cities and townes there should be appoynted church yards for buriall of the dead, whose bodies were used to be buried abroad, & cet.].

Their meetings had hitherto been private; but to give stability to them, they petitioned for a charter of incorporation, under the title of *The Academy for the Study of Antiquity and History founded by Queen Elizabeth*. And to preserve all the memorials of history which the dissolution of the monasteries had scattered about the kingdom, they proposed to erect a library, to be called "*The Library of Queen Elizabeth*." The death of the queen overturned this honourable project. The society was somewhat interrupted by the usual casualties of human life; the members were dispersed, or died, and it ceased for twenty years. Spelman, Camden, and others, desirous of renovating the society, met for this purpose at the Herald's office; they settled their regulations, among which, one was "for avoiding offence, they should neither meddle with matters of state nor religion." "But before our next meeting," says Spelman, "we had notice that his majesty took a little mislike of our society, not being informed that we had resolved to decline all matters of state. Yet hereupon we forbore to meet again, and so all our labour's lost!" Unquestionably much was lost, for much could have been produced; and Spelman's work on law-terms, where I find this information, was one of the first projected. James I. has incurred the censure of those who have written more boldly than Spelman on the suppression of this society; but whether James was misinformed by "taking a little mislike," or whether the antiquaries failed in exerting themselves to open their plan more clearly to that "timid pedant," as Gough and others designate this monarch, may yet be doubtful; assuredly James was not a man to condemn their crudition!

The king at this time was busied by furthering a similar project, which was to found "King James's College at Chelsea;" a project originating with Dean Sutchiff, and zealously approved by Prince Henry, to raise a nursery for young polemics in scholastical divinity, for the purpose of defending the Protestant cause from the attacks of Catholics and sectaries; a college which was afterwards called by Laud "Controversy College." In this society were appointed historians and antiquaries, for Camden and Haywood filled these offices.

The Society of Antiquaries, however, though suppressed, was perhaps never extinct: it survived in some shape under Charles II., for Ashmole in his Diary notices "The Antiquaries' Feast," as well as "The Astrologers'," and another of the "Freemasons'." The present society was only incorporated in 1751. There are two sets of their Memoirs; for besides the modern *Archæologia*, we have two volumes of "Curious Discourses," written by the Fathers of the Antiquarian Society in the age of Elizabeth; collected from their dispersed manuscripts, which Camden preserved with a parental hand.

The philosophical spirit of the age, it might have been expected, would have reached our modern antiquaries; but neither profound views, nor eloquent disquisitions, have imparted that value to their confined researches and languid efforts, which the character of the times, and the excellence of our French rivals in their "Académie," so prepotently required. It is, however, hopeful to hear Mr. Hallam declare, "I think our last volumes improve a little, and but a little! A comparison with the Academy of Inscriptions in its better days must still inspire us with shame."

Among the statutes of the Society of Antiquaries, there is one which expels any member "who shall by speaking, writing, or printing, publicly defame the society." Some things may be too antique and obsolete even for the Society of Antiquaries! and such is this vile restriction! Should there be a stray wit among them, or a critical observer, are they to compromise the freedom of the republic of letters, by the monopolising spirit of excellence this statute necessarily attributes to their works—and their "gestes?"

#### QUOTATION.

It is generally supposed that where there is no QUOTATION, there will be found most originality; and as people like to lay out their money according to their notions, our writers usually furnish their pages rapidly with the productions of their own soil: they run up a quickest hedge, or plant a poplar, and get trees and hedges of this fashion much faster than the former landlords procured their timber. The greater part of our writers, in consequence, have become so original, that no one cares to imitate them; and those who never quote, in return are never quoted!

This is one of the results of that adventurous spirit now walking forth and raging for its own innovations. We have not only rejected AUTHORITY, but have also cast away EXPERIENCE; and often the unburthened vessel is driving to all points of the compass, and the passengers no longer know whither they are going. The wisdom of the wise, and the experience of ages, may be preserved by QUOTATION.

It seems, however, agreed, that no one would quote if he could think; and it is not imagined that the well-read may quote from the delicacy of their taste, and the fulness of their knowledge. Whatever is felicitously expressed risks being worse expressed: it is a wretched taste to be gratified

with mediocrity when the excellent lies before us. We quote, to save proving what has been demonstrated, referring to where the proofs may be found. We quote, to screen ourselves from the odium of doubtful opinions, which the world would not willingly accept from ourselves; and we may quote from the curiosity which only a quotation itself can give, when in our own words it would be divested of that tint of ancient phrase, that detail of narrative, and that *naïveté*, which we have for ever lost, and which we like to recollect once had an existence.

The ancients, who in these matters were not perhaps such blockheads as some may conceive, considered poetical quotation as one of the requisite ornaments of oratory. Cicero, even in his philosophical works, is as little sparing of quotations as Plutarch. Old Montaigne is so stuffed with them, that he owns, if they were taken out of him little of himself would remain, and yet this never injured that original turn which the old Gascon has given to his thoughts. I suspect that Addison hardly ever composed a Spectator which was not founded on some quotation, which he had noted in those three folio manuscript volumes which he had previously collected; and Addison lasts, while Steele, who always wrote from first impressions and to the times, with perhaps no very inferior genius, has passed away, inasmuch that Dr Beattie once considered that he was obliging the world by collecting Addison's papers, and carefully omitting Steele's.

Quotation, like much better things, has its abuses. One may quote till one compiles. The ancient lawyers used to quote at the bar till they had stagnated their own cause. "Retourmons à nos moutons," was the cry of the client. But such vagrant prowlers must be consigned to the beadies of criticism. Such do not always understand the authors whose names adorn their barren pages, taken, too, from the third or the thirtieth hand. Those who trust to such false quoters will often learn how contrary this transmission is to the sense and application of the original. Every transplantation has altered the fruit of the tree, every new channel, the quality of the stream in its remove from the spring-head. Bayle, when writing on "Comets," discovered this, for having collected many things applicable to his work, as they stood quoted in some modern writers, when he came to compare them with their originals, he was surprised to find that they were nothing for his purpose; the originals conveyed a quite contrary sense to that of the pretended quoters, who often, from innocent blundering, and sometimes from purposed deception, had falsified their quotations! This is an useful story for secondhand authorities!

Seiden had formed some notions on this subject of quotations in his "Table-talk," art "Books and Authors," but as Le Clerc justly observes, proud of his immense reading, he has too often violated his own precept. "In quoting of books," says Seiden, "quote such authors as are usually read; others read for your own satisfaction, but not name them." Now it happens that no writer names more authors, except Prynne, than the learned Seiden. La Mothe le Vayer's curious works consist of fifteen volumes; he is among the

greatest quoters. Whoever turns them over will perceive that he is an original thinker, and a great wit; his style, indeed, is meagre, which, as much as his quotations, may have proved fatal to him. But in both these cases it is evident, that even quoters who have abused the privilege of quotation, are not necessarily writers of a mean genius.

The Quoter, who deserves the title, and it ought to be an honorary one, are those who trust to no one but themselves. In borrowing a passage, they carefully observe its connexion, they collect authorities, to reconcile any disparity in them before they furnish the one they adopt; they advance no fact without a witness, and they are not loose and general in their references, as I have been told is our historian Henry so frequently, that it is suspected he deals much in secondhand ware. Bayle lets us into a mystery of author-craft. "Suppose an able man is to prove that an ancient author entertained certain particular opinions, which are only insinuated here and there through his works, I am sure it will take him up more days to collect the passages which he will have occasion for, than to argue at random on those passages. Having once found out his authorities and his quotations, which perhaps will not fill six pages, and may have cost him a month's labour, he may finish in two mornings' work, twenty pages of arguments, objections, and answers to objections, and, consequently, *what proceeds from our own genius sometinus costs much less time than what is requisite for collecting.*" Cornelle would have required more time to defend a tragedy by a great collection of authorities, than to write it; and I am supposing the same number of pages in the tragedy and in the defence. Heinsius perhaps bestowed more time in defending his *Herodius infanticidæ* against Balzac, than a Spanish (or a Scotch) metaphysician bestows on a large volume of controversy, where he takes all from his own stock." I am somewhat concerned in the truth of this principle. There are articles in the present work occupying but a few pages, which could never have been produced had not more time been allotted to the researches they contain than some would allow to a small volume, which might excel in genius, and yet be likely not to be long remembered! All this is labour which never meets the eye. It is quicker work, with special pleading and poignant periods, to fill sheets with generalising principles; those bird's-eye views of philosophy for the nonce seem as if things were seen clearer when at a distance and *en masse*, and require little knowledge of the individual parts. Such an *art of writing* may resemble the famous Lullian method, by which the *doctor illuminatus* enabled any one to invent arguments by a machine! Two tables, one of *attributes*, and the other of *subjects*, worked about circularly in a frame, and placed correlatively to one another, produced certain combinations; the number of questions multiplied as they were worked! So that here was a mechanical invention, by which they might dispute without end, and write on without any particular knowledge of their subject!

But the painstaking gentry, when heaven sends them genius enough, are the more instructive sort, to whom we shall appeal while time and truth can meet together. A well-read writer, with good

taste, is one who has the command of the wit of other men; he searches where knowledge is to be found; and though he may not himself excel in invention, his ingenuity may compose one of those agreeable books, the *delicæ* of literature, that will outlast the fading meteors of his day. Epicurus is said to have borrowed nothing from any other writer in his three hundred inspired volumes, while Plutarch, Seneca, and the elder Pliny made such free use of their libraries; and it has happened that Epicurus, with his unsubstantial nothingness, has "melted into thin air," while the solid treasures have buoyed themselves up amidst the wrecks of nations.

On this subject of QUOTATION, literary politics, for the commonwealth has its policy and its cabinet-secrets, is more concerned than the reader suspects. Authorities in matters of fact are often called for; in matters of opinion, indeed, which, perhaps, are of more importance, no one requires any authority. But too open and generous a revelation of the chapter and the page of the original quoted, has often proved detrimental to the legitimate honours of the quoter. They are unfairly appropriated by the next comer; the quoter is never quoted, but the authority he has afforded is produced by his successor with the air of an original research. I have seen MSS. thus confidently referred to, which could never have met the eye of the writer. A learned historian declared to me of a contemporary, that the latter had appropriated his researches; he might, indeed, and he had a right to refer to the same originals; but if his predecessor had opened the sources for him, gratitude is not a silent virtue. Gilbert Stuart thus lived on Robertson: and as Professor Dugald Stewart observes, "his curiosity has seldom led him into any path where the genius and industry of his predecessor had not previously cleared the way." It is for this reason some authors, who do not care to trust to the equity and gratitude of their successors, will not furnish the means of supplanting themselves; for, by not yielding up their authorities, they themselves become one. Some authors, who are pleased in seeing their names occur in the margins of other books than their own, have practised this political management; such as Alexander ab Alexandro, and other compilers of that stamp, to whose labours of small value, we are often obliged to refer, from the circumstance that they themselves have not pointed out their authorities.

One word more on this long chapter of QUOTATION. To make a happy one is a thing not easily to be done. Cardinal du Perron used to say, that the happy application of a verse from Virgil was worth a talent; and Bayle, perhaps too much prepossessed in their favour, has insinuated, that there is not less invention in a just and happy application of a thought found in a book, than in being the first author of that thought. The art of quotation requires more delicacy in the practice than those conceive who can see nothing more in a quotation than an extract. Whenever the mind of a writer is saturated with the full inspiration of a great author, a quotation gives completeness to the whole; it seals his feelings with undisputed authority. Or whenever we would prepare the mind by a forcible appeal, an

opening quotation is a symphony preluding on the chords whose tones we are about to harmonise. Perhaps no writers of our times have discovered more of this delicacy of quotation than the author of the "Pursuits of Literature" once did, and Mr. Southey, in some of his beautiful periodical investigations, where we have often acknowledged the solemn and striking effect of A QUOTATION FROM OUR ELDER WRITERS.

#### THE ORIGIN OF DANTE'S INFERNO.

NEARLY six centuries have elapsed since the appearance of the great work of DANTE, and the literary historians of Italy are even now disputing respecting the origin of this singular poem, in its nature as its excellence. In ascertaining a point so long inquired after, and so keenly disputed, it will rather increase our admiration than detract from the genius of this great poet; and it will illustrate the useful principle, that every great genius is influenced by the objects and the feelings which occupy his own times, only differing from the race of his brothers by the magical force of his developments; the light he sends forth over the world he often catches from the faint and unobserved spark which would die away, and turn to nothing, in another hand.

The *Divina Commedia* of DANTE is a visionary journey through the three realms of the after-life existence; and though in the classical ardour of our poetical pilgrim, he allows his conductor to be a Pagan, the scenes are those of monkish imagination. The invention of a VISION was the usual vehicle for religious instruction in his age; it was adapted to the genius of the sleeping Homer of a monastery, and to the comprehension, and even to the faith, of the populace, whose minds were then awakened to these awful themes.

This mode of writing visions has been imperfectly detected by several modern inquirers. It got into the Fabliaux of the Jongleurs, or Provençal bards, before the days of DANTE; but as these visions or pilgrimages to Hell contained generally rather comic than solemn adventures, it seemed absurd to attribute the origin of a sublime poem to such ludicrous inventions. Every one, therefore, found out some other origin of DANTE'S Inferno—since they were resolved to have one—in other works more congenial to its nature; the description of a second life, the melancholy or the glorified scenes of punishment or bliss, with the animated shades of men who were no more, had been opened to the Italian bard by his favourite Virgil, and might have been suggested, according to Warton, by the *Somnium Scipionis* of Cicero.

But the entire work of DANTE is Gothic; it is a picture of his times, of his own ideas, of the people about him; nothing of classical antiquity resembles it; and although the name of Virgil is introduced into a Christian Hades, it is assuredly not the Roman, for DANTE'S Virgil speaks and acts as the Latin poet could never have done. It is one of the absurdities of DANTE, who, like our Shakespeare, or like Gothic architecture itself, has many things which "lead to nothing" amidst their massive greatness.



Had the Italian commentators, and the French too, who have troubled themselves on this occasion, known the art which we have happily practised in this country, of illustrating a great national bard, by endeavouring to recover the contemporary writings and circumstances which were connected with his studies and his times, they had long ere this discovered the real framework of the *Inferno*.

Within the last twenty years it had been rumoured that DANTE had borrowed, or stolen his *Inferno* from "The Vision of Alberico," which was written two centuries before his time. The literary antiquary Bottari had discovered a manuscript of this Vision of Alberico, and, in haste, made extracts of a startling nature. They were well adapted to inflame the curiosity of those who are eager after anything new about something old: it throws an air of erudition over the small talker, who otherwise would care little about the original! This was not the first time that the whole edifice of genius had been threatened by the motion of a remote earthquake; but in these cases it usually happens that those early discoverers who can judge of a little part, are in total blindness when they would decide on a whole. A poisonous mildew seemed to have settled on the laurels of DANTE; nor were we relieved from our constant inquiries, till 1814, this much-talked-of manuscript, and has now enabled us to see and to decide, and even to add the present little article as a useful supplement.

True it is, that DANTE must have read with equal attention and delight this authentic *vision* of Alberico; for it is given, so we are assured by the whole monastery, as it happened to their ancient brother, when a boy; many a striking, and many a positive resemblance in the "*Divina Commedia*" has been pointed out; and Mr. Cary, in his English version of DANTE, so English, that he makes DANTE, speak in blank verse very much like DANTE in stanzas, has observed, that "The reader will, in these marked resemblances, see enough to convince him that Dante had read this singular work." The truth is, that the "*Vision of Alberico*" must not be considered as a *singular* work—but, on the contrary, as the prevalent mode of composition in the monastic ages. It has been ascertained that Alberico was written in the twelfth century. The age of a manuscript is judged by the writing. I shall now preserve a vision which a French antiquary had long ago given, with the design to show how they abused the simplicity of our Gothic ancestors, but with an utter want of taste for such inventions, which he deems to be "monstrous." He has not told us the age in which it was written. This vision, however, exhibits such complete scenes of the *Inferno* of the great poet, that the writer must have read DANTE, or DANTE must have read this writer. The manuscript, with another of the same kind, is in the King's Library at Paris, and some future researcher may ascertain the age of these Gothic compositions; doubtless they will be found to belong to the age of Alberico, for they are alike stamped by the same dark and awful imagination, the same depth of feeling, the solitary genius of the monastery!

It may be necessary to observe, that these "*Visions*" were merely a vehicle for popular instruction; nor must we depend on the age of their composition by the names of the supposititious visionaries affixed to them: they were the satires of the times. The following elaborate views of some scenes in the *Inferno* were composed by some honest monk who was dissatisfied with the bishops, and who took this covert means of pointing out how the neglect of their episcopal duties was punished in the after-life; with the feudal nobility for their oppressions: and he even boldly ascended to the throne.

"The Vision of Charles the Bald, of the places of punishment, and the happiness of the just."

"I, Charles, by the gratuitous gift of God, king of the Germans, Roman patrician, and likewise emperor of the Franks;

"On the holy night of Sunday, having performed the divine offices of matins, returning to my bed to sleep, a voice most terrible came to my ear; 'Charles! thy spirit shall now issue from thy body; thou shalt go and behold the judgments of God; they shall serve thee only as presages, and thy spirit shall again return shortly afterwards.' Instantly was my spirit rapt, and he who bore me away was a being of the most splendid whiteness. He put into my hand a ball of thread, which shed about a blaze of light, such as the comet darts when it is apparent. He divided it, and said to me, 'Take thou this thread, and bind it strongly on the thumb of thy right hand, and by this I will lead thee through the infernal labyrinths of punishments.'

"Then going before me with velocity, but always unwinding this luminous thread, he conducted me into deep valleys filled with fires, and wells inflamed, blazing with all sorts of unctuous matter. There I observed the prelates who had served my father and my ancestors. Although I trembled, I still, however, inquired of them to learn the cause of their torments. They answered, 'We are the bishops of your father and your ancestors; instead of uniting them and their people in peace and concord, we sowed among them discord, and were the incentors of evil: for this are we burning in these Tartarean punishments; we and other men-slayers and devourers of rapine. Here also shall come your bishops, and that crowd of satellites who surround you, and who imitate the evil we have done.'

"And while I listened to them tremblingly, I beheld the blackest demons flying with hooks of burning iron, who would have caught that ball of thread which I held in my hand, and have drawn it towards them, but it darted such a reverberating light that they could not lay hold of the thread. These demons, when at my back, hustled to precipitate me into those sulphureous pits; but my conductor, who carried the ball, wound about my shoulder a doubled thread, drawing me to him with such force, that we ascended high mountains of flame, from whence issued lakes and burning streams, melting all kinds of metals. There I found the souls of lords who had served my father and my brothers; some

\* In MSS. Bib. Reg. later lat. No. 2447, p. 134.

plunged in up to the hair of their heads, others to their chins, others with half their bodies immersed. These yelling, cried to me, 'It is for inflaming discontents with your father, and your brothers, and yourself, to make war and spread murder and rapine, eager for earthly spoils, that we now suffer these torments in these rivers of boiling metal.' While I was timidly bending over their sufferings, I heard at my back the clamour of voices, *potentes potenter tormenta patientur!* 'The powerful suffer torments powerfully;' and I looked up, and beheld on the shores boiling streams and ardent furnaces, blazing with pitch and sulphur, full of great dragons, large scorpions, and serpents of a strange species; where also I saw some of my ancestors, princes, and my brothers also, who said to me, 'Alas, Charles! behold our heavy punishment for evil, and for proud malignant counsels, which in our realms and in thine we yielded to from the lust of dominion.' As I was grieving with their groans, dragons hurried on, who sought to devour me with throats opened, belching flame and sulphur. But my leader trebled the thread over me, at whose resplendent light these were overcome. Leading me then securely, we descended into a great valley, which on one side was darkly tenebrous, yet lighted by ardent furnaces, while the amenity of the other was so pleasant and splendid that I cannot describe it. I turned, however, to the obscure and flaming side; I beheld some kings of my race agonised in great and strange punishments, and I thought how in an instant the huge black giants who in turmoil were working to set this whole valley into flames, would have hurled me into these gulfs; I still trembled, when the luminous thread cheered my eyes, and on the other side of the valley a light for a little while whitened, gradually breaking: I observed two fountains; one, whose waters had extreme heat, the other more temperate and clear; and two large vessels filled with these waters. The luminous thread rested on one of the fervid waters, where I saw my father Louis covered to his thighs, and though labouring in the anguish of bodily pain, he spoke to me. 'My son Charles, fear nothing! I know that thy spirit shall return unto thy body; and God has permitted thee to come here that thou mayst witness, because of the sins I have committed, the punishments I endure. One day I am placed in the boiling bath of this large vessel, and on another changed into that of more tempered waters: this I owe to the prayers of Saint Peter, Saint Denis, Saint Remy, who are the patrons of our royal house; but if by prayers and masses, offerings and alms, psalmody and vigils, my faithful bishops, and abbots, and even all the ecclesiastical order, assist me, it will not be long before I am delivered from these boiling waters. Look on your left! I looked, and beheld two tuns of boiling waters. 'These are prepared for thee,' he said, 'if thou wilt not be thy own corrector, and do penance for thy crimes!' Then I began to sink with horror; but my guide, perceiving the panic of my spirit, said to me, 'Follow me to the right of the valley, bright in the glorious light of Paradise.' I had not long proceeded, when, amidst the most illustrious kings, I beheld my uncle Lotharius seated on a topaz of marvellous magnitude, crowned with a

most precious diadem; and beside him was his son Louis, like him, crowned, and seeing me, he spake with a blandishment of air, and a sweetness of voice, 'Charles, my successor, now the third in the Roman empire, approach! I know that thou hast come to view these places of punishment, where thy father and my brother groan to his destined hour; but still to end by the intercession of the three saints, the patrons of the kings and the people of France. Know that it will not be long ere thou shalt be dethroned, and shortly after thou shalt die!' Then Louis, turning towards me: 'Thy Roman empire shall pass into the hands of Louis, the son of my daughter; give him the sovereign authority, and trust to his hands that ball of thread thou holdest.' Directly I loosened it from the finger of my right hand to give the empire to his son. This invested him with empire, and he became brilliant with all light; and at the same instant, admirable to see, my spirit, greatly wearied and broken, returned gliding into my body. Hence let all know whatever happen, that Louis the Young possesses the Roman empire destined by God. And so the Lord will perform when he shall call me away to another life, who reigneth over the living and the dead, and whose kingdom endureth for ever and for aye.'

The French literary antiquaries judged of these "Visions" by the mere nationality of their taste. Everything Gothic with them is barbarous, and they see nothing in the redeeming spirit of genius, nor the secret purpose of these curious documents of the age.

The Vision of Charles the Bald may be found in the ancient chronicles of St. Denis, which were written under the eye of the Abbé Suger, the learned and able minister of Louis the Young, and were certainly written before the thirteenth century. The learned writer of the fourth volume of the *Mélanges tirés d'une grande Bibliothèque*, who had as little taste for these mysterious visions as the other French critic, apologizes for the venerable Abbé Suger's admission of such visions: "Assuredly," he says, "the Abbé Suger was too wise and too enlightened to believe in similar visions; but if he suffered its insertion, or if he inserted it himself in the Chronicle of St. Denis, it is because he felt that such a fable offered an excellent lesson to kings, to ministers, and bishops, and it had been well if they had not had worse tales told them." The latter part is as philosophical as the former is the reverse.

In these extraordinary productions of a Gothic age we may assuredly discover DANTE; but what are they more than the framework of his unimitated picture? It is only this mechanical part of his sublime conceptions that we can pretend to have discovered; other poets might have adopted these "Visions," but we should have had no "Divina Commedia." Mr. Cary has finely observed of these pretended origins of DANTE's genius, although Mr. Cary knew only *The Vision of Alberico*, "It is the scale of magnificence on which this conception was framed, and the wonderful development of it in all its parts, that may justly entitle our poet to rank among the few minds to whom the power to a great creative faculty can be ascribed." Milton might originally have sought the seminal hint of his great work

from a sort of Italian mystery. In the words of Dante himself,

"Poca favilla gran fiamma seconda."

*Il Paradiso*, Can. I.

"— From a small spark

Great flame hath risen."—CARY.

After all, DANTE has said in a letter, "I found the ORIGINAL of MY HELL in the world which we inhabit;" and he said a greater truth than some literary antiquaries can always comprehend!

#### OF A HISTORY OF EVENTS WHICH HAVE NOT HAPPENED.

SUCH a title might serve for a work of not inquisitorial nor unphilosophical speculation, which might enlarge our general views of human affairs, and assist our comprehension of those events which are enrolled on the registers of history. The scheme of Providence is carrying on sublunary events, by means inscrutable to us,

"A mighty maze, but not without a plan!"

Some mortals have recently written history, and "Lectures on History," who presume to explain the great scene of human affairs, affecting the same familiarity with the designs of Providence, as with the events they compile from human authorities. Every party discovers in the events which at first were adverse to their own cause but finally terminate in their favour, that Providence had used a peculiar and particular interference: this is a source of human error, and intolerant prejudice. The Jesuit Mariana, exulting over the destruction of the kingdom and nation of the Goths in Spain, observes, that "It was by a particular providence, that out of their ashes might rise a new and holy Spain, to be the bulwark of the Catholic religion;" and unquestionably he would have adduced as proofs of this "holy Spain," the establishment of the inquisition, and the dark idolatrous bigotry of that hoodwinked people. But a Protestant will not sympathise with the feelings of the Jesuit; yet the Protestant too will discover particular providences, and magnify human events into supernatural ones. This custom has long prevailed among fanatics: we have had books published by individuals of "particular providences," which, as they imagined, had fallen to their lot; they are called "passages of providence;" and one I recollect by a cracked-brained puritan, whose experience never went beyond his own neighbourhood, but having a very bad temper, and many whom he considered his enemies, he wrote down all the misfortunes which happened to them as acts of "particular providences," and valued his blessedness in the efficacy of his curses!

Without venturing to penetrate into the mysteries of the present order of human affairs, and the great scheme of fatality or of accident, it may be sufficiently evident to us, that often on a single event revolves the fortunes of men and that of nations.

An eminent writer has speculated on the defeat of Charles I. at Worcester, as "one of those events which most strikingly exemplify how much better

events are disposed of by Providence, than they would be if the direction were left to the choice even of the best and the wisest men." He proceeds to show, that a royal victory must have been succeeded by other severe struggles, and by different parties. A civil war would have contained within itself another civil war. One of the blessings of this defeat at Worcester was, that it left the commonwealth's men masters of the three kingdoms, and afforded them "full leisure to complete and perfect their own structure of government. The experiment was fairly tried; there was nothing from without to disturb the process; it went on duly from change to change." The close of this history is well known. Had the royalists obtained the victory at Worcester, the commonwealth party might have obstinately persisted, that had their republic not been overthrown, "their free and liberal government" would have diffused its universal happiness through the three kingdoms. This idea is ingenious; and might have been pursued into my proposed "History of Events which have not happened," under the title of "The Battle of Worcester won by Charles II." The chapter, however, would have had a brighter close, if the sovereign and the royalists had proved themselves better men than the knaves and fanatics of the commonwealth. It is not for us to scrutinize into "the ways" of Providence; but if Providence conducted Charles II. to the throne, it appears to have deserted him when there.

Historians, for a particular purpose, have sometimes amused themselves with a detail of an event which did not happen. A history of this kind we find in the ninth book of Livy; and it forms a digression, where, with his delightful copiousness, he reasons on the probable consequences which would have ensued had Alexander the Great invaded Italy. Some Greek writers, to raise the Parthians to an equality with the Romans, had insinuated that the great name of this military monarch, who is said never to have lost a battle, would have intimidated the Romans, and would have checked their passion for universal dominion. The patriotic Livy, disdaining that the glory of his nation, which had never ceased from war for nearly eight hundred years, should be put in competition with the career of a young conqueror, which had scarcely lasted ten, enters into a parallel of "man with man, general with general, and victory with victory." In the full charm of his imagination he brings Alexander down into Italy, he invests him with all his virtues, and "dusks their lustre" with all his defects. He arranges the Macedonian army, while he exultingly shows five Roman armies at that moment pursuing their conquests; and he cautiously counts the numerous allies who would have combined their forces; he even descends to compare the weapons and the modes of warfare of the Macedonians with those of the Romans. Livy, as if he had caught a momentary panic at the first success which had probably attended Alexander in his descent into Italy, brings forward the great commanders he would have had to encounter; he compares Alexander with each, and at length terminates his fears, and claims his triumph, by discovering that the Macedonians had but one Alexander, while

the Romans had several. This beautiful digression in Livy is a model for the narrative of an event which never happened.

The Saracens from Asia had spread into Africa, and at length possessed themselves of Spain. Eude, a discontented Duke of Guienne, in France, had been vanquished by Charles Martel, who derived that humble but glorious surname from the event we are now to record. Charles had left Eude the enjoyment of his dukedom, provided that he held it as a fief of the crown; but blind with ambition and avarice, Eude adopted a scheme which threw Christianity itself, as well as Europe, into a crisis of peril which has never since occurred. By marrying a daughter with a Mahometan emir, he rashly began an intercourse with the Ishmaelites, one of whose favourite projects was, to plant a formidable colony of their faith in France. An army of four hundred thousand combatants, as the chroniclers of the time affirm, were seen descending into Guienne, possessing themselves in one day of his domains; and Eude soon discovered what sort of workmen he had called, to do that of which he himself was so incapable. Charles, with equal courage and prudence, beheld this heavy tempest bursting over the whole country; and to remove the first cause of this national evil, he reconciled the discontented Eude, and detached the duke from his fatal alliance. But the Saracens were fast advancing through Touraine, and had reached Tours by the river Loire: Aberdam, the chief of the Saracens, anticipated a triumph in the multitude of his infantry, his cavalry, and his camels, exhibiting a military warfare unknown in France; he spread out his mighty army to surround the French, and to take them, as it were, in a net. The appearance terrified, and the magnificence astonished. Charles, collecting his far inferior forces, assured them that they had no other France than the spot they covered. He had ordered that the city of Tours should be closed on every Frenchman, unless he entered it victorious; and he took care that every fugitive should be treated as an enemy by bodies of *gens d'armes*, whom he placed to watch at the wings of his army. The combat was furious. The astonished Mahometan beheld his battalions defeated as he urged them on singly to the French, who on that day had resolved to offer their lives as an immolation to their mother-country. Eude on that day, ardent to clear himself from the odium he had incurred, with desperate valour, taking a wide compass, attacked his new allies in the rear. The camp of the Mahometan was forced; the shrieks of his women and children reached him from amidst the massacre: terrified, he saw his multitude shaken. Charles, who beheld the light breaking through this dark cloud of men, exclaimed to his countrymen, "My friends, God has raised his banner, and the unbelievers perish!" The mass of the Saracens, though broken, could not fly; their own multitude pressed themselves together, and the Christian sword mowed down the Mahometans. Aberdam was found dead in a vast heap, unwounded, stifled by his own multitude. Historians record that three hundred and sixty thousand Saracens perished on *la journée de Tours*; but their fears and their joy probably magnified their enemies. Thus Charles saved

his own country, and, at that moment, all the rest of Europe, from this deluge of people which had poured down from Asia and Africa. Every Christian people returned a solemn thanksgiving, and saluted their deliverer as "the Hammer" of France. But the Saracens were not conquered; Charles did not even venture their pursuit; and a second invasion proved almost as terrifying; army still poured down on army, and it was long, and after many dubious results, that the Saracens were rooted out of France. Such is the history of one of the most important events which has passed; but that of an event which did not happen, would be the result of this famous conflict, had the Mahometan power triumphed! The Mahometan dominion had predominated through Europe! The imagination is startled when it discovers how much depended on this invasion, at a time when there existed no political state in Europe, no balance of power in one common tie of confederation! A single battle, and a single treason, had before made the Mahometans sovereigns of Spain. We see that the same events had nearly been repeated in France; and had the crescent towered above the cross, as every appearance promised to the Saracenic hosts, the least of our evils had now been, that we should have worn turbans, combed our beards instead of shaving them, have beheld a more magnificent architecture than the Grecian, while the public mind had been bounded by the arts and literature of the Moorish university of Cordova.

One of the great revolutions of modern Europe, perhaps, had not occurred, had the personal feelings of Luther been respected, and had his personal interest been consulted. Guicciardini, whose veracity we cannot suspect, has preserved a fact which proves how very nearly some important events which have taken place, might not have happened! I transcribe the passage from his thirteenth book. "Cæsar (the Emperor Charles V.) after he had given an hearing in the Diet of Worms to Martin Luther, and caused his opinions to be examined by a number of divines, who reported that his doctrine was erroneous and pernicious to the Christian religion, had, to gratify the pontiff, put him under the ban of the empire, which so terrified Martin, that, if the injurious and threatening words which were given him by Cardinal *San Sisto*, the apostolical legate, had not thrown him into the utmost despair, it is believed it would have been easy, by giving him some preferment, or providing for him some honourable way of living, to make him renounce his errors." By this we may infer, that one of the true authors of the Reformation was this very apostolical legate; they had succeeded in terrifying Luther, but they were not satisfied till they had insulted him; and with such a temper as Luther's, the sense of personal insult would remove even that of terror; it would unquestionably survive it. A similar proceeding with Franklin, from our ministers, is said to have produced the same effect with that political sage. What Guicciardini has told of Luther preserves the sentiment of the times. Charles V. was so fully persuaded that he could have put down the Reformation, had he rid himself at once of the chief, that having granted Luther a safe-guard to appear at the Council at Worms, in his last moments he repented, as of a

sin, that having had Luther in his hands, he suffered him to escape; for to have violated his faith with a heretic he held to be no crime!

In the history of religion, human instruments have been permitted to be the great movers of its chief revolutions; and the most important events concerning national religions appear to have depended on the passions of individuals, and the circumstances of the time. Impure means have often produced the most glorious results; and this, perhaps, may be among the dispensations of Providence.

A similar transaction occurred in Europe and in Asia. The motives and conduct of Constantine the Great, in the alliance of the Christian faith with his government, are far more obvious than any one of those qualities with which the panegyric of Eusebius so vainly cloaks over the crimes and unchristian life of this polytheistical Christian, in adopting the new faith as a *coup d'état*, and by investing the church with temporal power, at which Dante so indignantly exclaims, he founded the religion of Jesus, but corrupted the guardians. The same occurrence took place in France under Clovis. The fabulous religion of Paganism was fast on its decline; Clovis, who had resolved to unite the four different principalities which divided Gaul into one empire, in the midst of an important battle, as fortune hung doubtful between the parties, the Pagan monarch invoked the god of his fair queen, who was a Christian, and obtained the victory! St. Remi found no difficulty in persuading Clovis, after the fortunate event, to adopt the Christian creed. Political reasons for some time suspended the king's open conversion, till the Franks followed their sovereign to the baptismal founts. According to Pasquier, Naudé, and other political writers, the miracles\* which are recorded, like those of Constantine, were inventions to authorise the change of religion, which was used by Clovis as a lever whose machinery crushed the petty princes his neighbours; and, like Constantine, Clovis, sullied by crimes of as dark a die, obtained the title of "the Great." Had not the most capricious "Defender of the Faith" been influenced by the most violent of passions, the Reformation, so feebly and so imperfectly begun and continued, had possibly never freed England from the papal thralldom;

"For gospel-light first beam'd from Bullen's eyes."

The Catholic Ward, in his singular Hudibrastic poem of "England's Reformation," in some odd rhymes, has characterised it by a *naïveté*, which we are much too delicate to repeat. The Catholic

\* The miracles of Clovis consisted of a shield, which was picked up after having fallen from the skies; the anointing oil, conveyed from Heaven by a white dove in a phial, which, till the reign of Louis XVI., consecrated the kings of France; and the oriflamme, or standard with golden flames, long suspended over the tomb of St. Denis, which the French kings only raised over the tomb when the king's crown was in imminent peril. No future king of France can be anointed with the *sainte ampoule*, or oil brought down to earth by a white dove; in 1794 it was broken by some profane hand, and antiquaries have since agreed that it was only an ancient lachrymatory!

writers censure Philip for recalling the Duke of Alva from the Netherlands. According to these humane politicians, the unsparing sword, and the penal fires of this resolute captain, had been certain of accomplishing the fate of the heretics; for even the numerical force of angry lions would diminish by gibbets and pit-holes. According to them, a great event in Catholic history did not occur—the spirit of Catholicism predominant in a land of Protestants—from the Spanish monarch failing to support Alva in finishing what he had begun! Had the armada of Spain safely landed, with the benedictions of Rome, in England!—at a moment when our own fleet was short of gunpowder, and the English Catholics formed a considerable portion of the nation—we might now be going to mass!

After his immense conquests, had Gustavus Adolphus not perished in the battle of Lutzen, where his genius obtained a glorious victory, unquestionably a wonderful change had operated on the affairs of Europe; the Protestant cause had balanced, if not preponderated, over the Catholic interest; and Austria, which appeared a sort of universal monarchy, had seen her eagle's wings clipped. But "the Anti-Christ," as Gustavus was called by the priests of Spain and Italy, the saviour of Protestantism by England and Sweden, whose death occasioned so many bonfires among the Catholics, that the Spanish court interfered lest fuel should become too scarce at the approaching winter—Gustavus fell—the fit hero for one of those grand events which have never happened!

On the first publication of the "Icon Basiliké" of Charles the First, the instantaneous effect produced on the nation was such, when fifty editions, it is said, appeared in one year, that Mr. Malcolm Laing observes, that "had this book," a sacred volume to those who considered that sovereign as a martyr, "appeared a week sooner, it might have preserved the king," and, possibly, have produced a reaction of popular feeling! The chivalrous Dundee made an offer to James II., which, had it been acted on, Mr. Laing acknowledges might have produced another change! What then had become of our "glorious Revolution," which from its earliest step, throughout the reign of William, was still vacillating amidst the unstable opinions and contending interests of so many of its first movers?

The great political error of Cromwell is acknowledged by all parties to have been the adoption of the French interest in preference to the Spanish; a strict alliance with Spain had preserved the balance of Europe, enriched the commercial industry of England, and, above all, had checked the overgrowing power of the French government. Before Cromwell had united in the predominance of the French power, the French Huguenots were of consequence enough to secure an indulgent treatment. The parliament, as Elizabeth herself had formerly done, considered so powerful a party in France as useful allies; and anxious to extend the principles of the Reformation, and the suppression of popery, the parliament had once listened to, and had even begun a treaty with deputies from Bourdeaux, on assisting the French Huguenots in their scheme of forming themselves into a republic, or independent state; but Cromwell, on his usurpation, not only overthrew the design, but is believed

to have betrayed it to Mazarin! What a change in the affairs of Europe had Cromwell adopted the Spanish interests, and assisted the French Huguenots in becoming an independent state! The revocation of the edict of Nantes, and the increase of the French dominion, which so long afterwards disturbed the peace of Europe, were the consequence of this fatal error of Cromwell's. The independent state of the French Huguenots, and the reduction of ambitious France, perhaps, to a secondary European power, had saved Europe from the scourge of the French revolution!

The elegant pen of Mr. Roscoe has lately afforded me another curious sketch of a history of events which have not happened.

M. De Sismondi imagines, against the opinion of every historian, that the death of Lorenzo de' Medici was a matter of indifference to the prosperity of Italy; as "he could not have prevented the different projects which had been matured in the French cabinet, for the invasion and conquest of Italy; and therefore he concludes that all historians are mistaken who bestow on Lorenzo the honour of having preserved the peace of Italy, because the great invasion that overthrew it did not take place till two years after his death." Mr. Roscoe has philosophically vindicated the honour which his hero has justly received, by employing the principle which in this article has been developed. "Though Lorenzo de' Medici could not perhaps have prevented the important events that took place in other nations of Europe, it by no means follows that the life or death of Lorenzo were equally indifferent to the affairs of Italy, or that circumstances would have been the same in case he had lived, as in the event of his death." Mr. Roscoe then proceeds to show how Lorenzo's "prudent measures, and proper representations, might probably have prevented the French expedition, which Charles VIII. was frequently on the point of abandoning. Lorenzo would not certainly have taken the precipitate measures of his son Piero, in surrendering the Florentine fortresses. His family would not in consequence have been expelled the city; a powerful mind might have influenced the discordant politics of the Italian princes in one common defence; a slight opposition to the fugitive army of France, at the pass of Faro, might have given the French sovereigns a wholesome lesson, and prevented those bloody contests that were soon afterwards renewed in Italy. As a single remove at chess varies the whole game, so the death of an individual of such importance in the affairs of Europe as Lorenzo de' Medici, could not fail of producing such a change in its political relations, as must have varied them in an incalculable degree." Pignotti also describes the state of Italy. HAD LORENZO LIVED to have seen his son elevated to the papacy, this historian, adopting our present principle, exclaims, "A happy æra for Italy and Tuscany HAD THEN OCCURRED! On this head we can, indeed, be only allowed to conjecture; but the theory, guided by reason, may expatiate at will in this imaginary state, and contemplate Italy reunited by a stronger bond, flourishing under its own institutions and arts, and delivered from all those lamented struggles which occurred within so short a period of time." Such are the histories of events which have not happened!

In Whitaker's "Vindication of Mary Queen of Scots," that curious writer thus speculates in the true spirit of this article. When such dependance was made upon Elizabeth's dying without issue, the Countess of Shrewsbury had her son purposely residing in London, with two good and able horses continually ready to give the earliest intelligence of the sick Elizabeth's death to the imprisoned Mary. On this the historian observes, "And had this not improbable event actually taken place, what a different complexion would our history have assumed from what it wears at present! Mary would have been carried from a prison to a throne. Her wise conduct in prison would have been applauded by all. From Tutbury, from Sheffield, and from Chatsworth, she would have been said to have touched with a gentle and masterly hand the springs that actuated all the nation, against the death of her tyrannical cousin," &c. So ductile is history in the hands of man! and so peculiarly does it bend to the force of success, and warp with the warmth of prosperity!

Thus important events have been nearly occurring, which, however, did not take place; and others have happened which may be traced to accident, and to the character of an individual. We shall enlarge our conception of the nature of human events, and gather some useful instruction in our historical reading, by pausing at intervals; contemplating, for a moment, on certain events which have not happened!

#### OF FALSE POLITICAL REPORTS.

"A FALSE report, if believed during three days, may be of great service to a government." This political maxim has been ascribed to Catharine of Medicis, an adept in *coups d'état*, the *arcana imperii*! Between solid lying and disguised truth there is a difference known to writers skilled in "the art of governing mankind by deceiving them;" as politics, ill understood, have been defined, and as are all party-politics. These forgers prefer to use the truth disguised, to the gross fiction. When the real truth can no longer be concealed, then they can confidently refer to it; for they can still explain and obscure, while they secure on their side the party whose cause they have advocated. A curious reader of history may discover the temporary and sometimes the lasting advantages of spreading rumours designed to disguise, or to counteract the real state of things. Such reports, set a going, serve to break down the sharp and fatal point of a panic, which might instantly occur; in this way the public is saved from the horrors of consternation, and the stupefaction of despair. These rumours give a breathing time to prepare for the disaster, as that is doled out cautiously; and, as might be shown, in some cases these first reports have left an event in so ambiguous a state, that a doubt may still arise whether these reports were really so destitute of truth! Such reports, once printed, enter into history, and sadly perplex the honest historian. Of a battle fought in a remote situation, both parties for a long time, at home, may dispute the victory after the event, and the pen

may prolong what the sword had long decided. This has been no unusual circumstance of several of the most important battles on which the fate of Europe has hung, were we to rely on some reports of the time, we might still doubt of the manner of the transaction. A skirmish has been often rused into an arranged battle, and a defeat concealed in an account of the killed and wounded, while victory has been claimed by both parties! Vilkroy, in all his encounters with Marlborough, always sent home despatches by which no one could suspect that he was discomfited. Pompey, after his fatal battle with Cæsar, sent letters to all the provinces and cities of the Romans, describing with greater courage than he had fought, so that a report generally prevailed that Cæsar had lost the battle! Plutarch informs us, that three hundred writers had described the battle of Marathon. Many doubtless had copied their predecessors, but it would perhaps have surprised us to have observed how materially they differed in their narratives.

In looking over a collection of manuscript letters of the times of James the First, I was struck by the contradictory reports of the result of the famous battle of Lutzen, so glorious and so fatal to Gustavus Adolphus, the victory was sometimes reported to have been obtained by the Swedes, but a general uncertainty, a sort of mystery, agitated the majority of the nation, who were stanch to the Protestant cause. This state of anxious suspense lasted a considerable time. The fatal truth gradually came out in reports changing in their progress, if the victory was allowed, the death of the Protestant Hero closed all hope! The historian of Gustavus Adolphus observes on this occasion, that "Few couriers were better received than those who conveyed the accounts of the king's death to declared enemies or concealed ill wishers, nor did the report greatly displease the court of Whitehall, where the ministry, as it usually happens in cases of timidity, had its degree of apprehensions for fear the event should not be true, and, as I have learnt from good authority, imposed silence on the news-writers, and intimated the same to the pulpit in case any funeral encomium might proceed from that quarter." Although the motive assigned by the writer, that of the secret indisposition of the cabinet of James the First towards the fortunes of Gustavus is to me by no means certain, unquestionably the knowledge of this disastrous event was long kept back by "a timid ministry," and the fluctuating reports probably regulated by their designs.

The same circumstance occurred on another important event in modern history, where we may observe the artifice of party writers in disguising or suppressing the real fact. This was the famous battle of the Boyne. The French Catholic party long reported that Count Lauzun had won the battle, and that William III was killed. Bussy Rabutin in some memoirs, in which he appears to have registered public events without scrutinizing their truth, says, "I chronicled this account according as the first reports gave out when at length the real fact reached them, the party did not like to lose their pretended victory." Père Londe, who published a register of the

times, which is favourably noticed in the "*Notices de la Republique des Lettres*," for 1699, has recorded the event in this deceptive manner "The battle of the Boyne in Ireland, Schomberg is killed there at the head of the English." This is "an equivocator!" The writer resolved to conceal the defeat of James's party, and cautiously suppresses any mention of a victory, but very carefully gives a real fact, by which his readers would hardly doubt of the defeat of the English! We are so accustomed to this traffic of false reports, that we are scarcely aware that many important events recorded in history were in their day strangely disguised by such mystifying accounts. This we can only discover by reading private letters written at the moment. Bayle has collected several remarkable absurdities of this kind, which were spread abroad to answer a temporary purpose, but which had never been known to us had these contemporary letters not been published. A report was prevalent in Holland in 1680 that the kings of France and Spain and the Duke of Alva were dead, a felicity which for a time sustained the exhausted spirits of the revolutionists. At the invasion of the Spanish Armada, Burleigh spread reports of the thumb-screws, and other instruments of torture, which the Spaniards had brought with them, which inflamed the hatred of the nation. The horrid story of the bloody Colonel Kirke is considered as one of those political forgeries to serve the purpose of blackening a zealous partisan.

False reports are sometimes stratagems of war. When the chiefs of the League had lost the battle at Ivry, with an army broken and discomfited, they still kept possession of Paris merely by imposing on the inhabitants all sorts of false reports, such as the death of the king of Navarre, at the fortunate moment when victory, undetermined on which side to incline, turned for the leaguers, and they gave out false reports of a number of victories they had elsewhere obtained. Such tales, distributed in pamphlets and ballads among a people agitated by doubts and fears, are gladly believed, flattering their wishes, or soothing their alarms, these contribute to their ease, and are too agreeable to allow of time for reflection.

The history of a report creating a panic may be traced in the Irish insurrection, in the curious memoirs of James II. A forged proclamation of the Prince of Orange was set forth by one Speke, and a rumour spread that the Irish troops were killing and burning in all parts of the kingdom! A panic like magic instantly ran through the people, so that in one quarter of the town they imagined that the other was filled with blood and ruins. During this panic pregnant women miscarried, aged persons died with terror, while the truth was, that the Irish themselves were disarmed and dispersed, in utter want of a meal or a lodging!

In the unhappy times of our civil wars under Charles the First the newspapers and the private letters afford specimens of this political contrivance of False Reports of every species. No extravagance of invention to spread a terror against a party was too gross, and the city of London was one day alarmed that the royalists were occupied by a

plan of blowing up the river Thames, by an immense quantity of powder warehoused at the river side; and that there existed an organised though invisible brotherhood of many thousands with consecrated knives; and those who hesitated to give credit to such rumours were branded as malignants, who took not the danger of the parliament to heart. Forged conspiracies and reports of great but distant victories were inventions to keep up the spirit of a party, but oftener prognosticated some intended change in the government. When they were desirous of augmenting the army, or introducing new garrisons, or using an extreme measure with the city, or the royalists, there was always a new conspiracy set afloat; or when any great affair was to be carried in parliament, letters of great victories were published to dishearten the opposition, and infuse additional boldness in their own party. If the report lasted only a few days, it obtained its purpose, and verified the observation of Catharine of Medicis. Those politicians who raise such false reports obtain their end: like the architect, who, in building an arch, supports it with circular props and pieces of timber, or any temporary rubbish, till he closes the arch, and makes it support itself, and then he throws away the props! There is no class of political lying which can want for illustration if we consult these records of our civil wars; there we may trace the whole art in all the nice management of its shades, its qualities, and its more complicate parts, from invective to puff, and inuendo to prevarication! we may admire that scrupulous correction of a lie which they had told, by another which they are telling! and single to triple lying to overreach their opponents. Royalists and Parliamentarians were alike; for, to tell one great truth, "the father of lies" is of no party!

As "nothing is new under the sun," so this art of deceiving the public was unquestionably practised among the ancients. Syphax sent Scipio word that he could not unite with the Romans, but, on the contrary, had declared for the Carthaginians. The Roman army were then anxiously waiting for his expected succours: Scipio was careful to show the utmost civility to these ambassadors, and ostentatiously treated them with presents, that his soldiers might believe they were only returning to hasten the army of Syphax to join the Romans. Livy censures the Roman consul, who, after the defeat at Cannæ, told the deputies of the allies the whole loss they had sustained: "This consul," says Livy, "by giving too faithful and open an account of his defeat, made both himself and his army appear still more contemptible." The result of the simplicity of the consul for telling the truth was, that the allies, despairing that the Romans would ever recover their losses, deemed it proper to make terms with Hannibal. Plutarch tells an amusing story, in his way, of the natural progress of a report, which was contrary to the wishes of the government; the unhappy reporter suffered punishment as long as the rumour lasted, though at last it proved true. A stranger landing from Sicily, at a barber's shop delivered all the particulars of the defeat of the Athenians; of which, however, the people were yet uninformed. The barber leaves untrimmed the

porter's beard, and flies away to vent the news in the city, where he told the Archons what he had heard. The whole city was thrown into a ferment. The Archons called an assembly of the people, and produced the luckless barber, who in his confusion could not give any satisfactory account of the first reporter. He was condemned as a spreader of false news, and a disturber of the public quiet; for the Athenians could not imagine that they were not invincible! The barber was dragged to the wheel and tortured, till the disaster was more than confirmed. Bayle, referring to this story, observes, that had the barber reported a victory, though it had proved to be false, he would not have been punished; a shrewd observation, which occurred to him by the different fate of Stratocles. This person persuaded the Athenians to perform a public sacrifice and thanksgiving for a victory obtained at sea, though he well knew at the time that the Athenian fleet had been totally defeated. When the calamity could no longer be concealed, the people charged him with being an impostor; but Stratocles saved his life and mollified their anger by the pleasant turn he gave to the whole affair. "Havc I done you any injury?" said he. "Is it not owing to me that you have spent three days in the pleasures of victory?" I think that this spreader of good, but fictitious news, should have occupied the wheel of the luckless barber, who had spread bad but true news; for the barber had no intention of deception, but Stratocles had; and the question here to be tried, was not the truth or the falsity of the reports, but whether the reporters intended to deceive their fellow-citizens. The "Chronicle" and the "Post" must be challenged on such a jury, and all the race of news-scribes, whom Patin characterizes as *hominum genus audacissimum mendacissimum avidissimum*. Latin superlatives are too rich to suffer a translation. But what Patin says in his letter 356 may be applied: "These writers insert in their papers things they do not know, and ought not to write. It is the same trick that is playing which was formerly played; it is the very same farce, only it is exhibited by new actors. The worst circumstance, I think, in this, is, that this trick will continue playing a long course of years, and that the public suffer a great deal too much by it."

#### OF SUPPRESSORS AND DILAPIDATORS OF MANUSCRIPTS.

MANUSCRIPTS are suppressed or destroyed from motives which require to be noticed. Plagiarists, at least, have the merit of preservation: they may blush at their artifices, and deserve the pillory, but their practices do not incur the capital crime of felony. SERASSI, the writer of the curious life of Tasso, was guilty of an extraordinary suppression in his zeal for the poet's memory. The story remains to be told, for it is little known.

Galileo, in early life, was a lecturer at the university of Pisa: delighting in poetical studies, and then more of a critic than a philosopher, he had Ariosto by heart. This great man caught the literary mania which broke out about his time,



when the Crusicans so absurdly began their "Controverse Tassesehe," and raised up two poetical factions, which infected the Italians with a national fever Tasso and Ariosto were perpetually weighed and outweighed against each other, Galileo wrote annotations on Tasso, stanza after stanza, and without reserve, treating the majestic bard with a severity which must have thrown the Tassoists into an agony. Our critic lent his manuscript to Jacopo Mazzoni, who probably being a disguised Tassoist, by some unaccountable means contrived that the manuscript should be absolutely lost!—to the deep regret of the author and all the Ariostoists. The philosopher descended to his grave—not without occasional groans—nor without exulting reminiscences of the blows he had in his youth inflicted on the great rival of Ariosto—and the rumour of such a work long floated on tradition! Two centuries had nearly elapsed, when Serassi, employed on his elaborate life of Tasso, among his uninterrupted researches in the public libraries of Rome, discovered a miscellaneous volume, in which, on a cursory examination, he found deposited the lost manuscript of Galileo! It was a shock from which, perhaps, the zealous biographer of Tasso never fairly recovered, the awful name of Galileo sanctioned that asperity of critical decision, and more particularly on the language, a subject on which the Italians are so morbidly delicate, and so trivially grave. Serassi's conduct on this occasion was at once political, timorous, and cunning. Gladly would he have annihilated the original, but this was impossible! It was some consolation that the manuscript was totally unknown—for having got mixed with others, it had accidentally been passed over and not entered into the catalogue, his own diligent eye only had detected its existence. *Nessuno fin ora sa, fuori di me, se vi sia ne dove sia, e così non potrà darsi alla luce, &c.* But in the true spirit of a collector, avaricious of all things connected with his pursuits, Serassi cautiously, but completely, transcribed the precious manuscript, with an intention, according to his memorandum, to unravel all its sophistry. However, although the Abbate never wanted leisure, he persevered in his silence, yet he often trembled lest some future explorer of manuscripts might be found as sharp-sighted as himself. He was so cautious as not even to venture to note down the library where the manuscript was to be found, and to this day no one appears to have fallen on the volume! On the death of Serassi, his papers came to the hands of the Duke of Ceri, a lover of literature, the transcript of the yet undiscovered original was then revealed! and this secret history of the manuscript was drawn from a note on the title page written by Serassi himself! To satisfy the urgent curiosity of the literati, these annotations on Tasso by Galileo were published in 1793. Here is a work, which, from its earliest stage, much pains had been taken to suppress, but Serassi's collecting passion inducing him to preserve what he himself so much wished should never appear, finally occasioned its publication! It adds one evidence to the many, which prove that such sinister practices have been frequently used by the historians of a party, poetic or politic.

Unquestionably this entire suppression of manu-

scripts has been too frequently practised. It is suspected that our historical antiquary Speed owed many obligations to the learned Hugh Broughton, for he possessed a vast number of his MSS which he burnt. Why did he burn? If persons place themselves in suspicious situations, they must not complain if they be suspected. We have had historians who, whenever they met with information which has not suited their historical system, or their inveterate prejudices, have employed interpolations, castrations and forgeries, and in some cases have annihilated the entire document. Leland's invaluable manuscripts were left at his death in the confused state in which the mind of the writer had sunk, overcome by his incessant labours, when this royal antiquary was employed by Henry VIII. to write our national antiquities. His scattered manuscripts were long a common prey to many who never acknowledged their fountain head, among these suppressors and dilapidators pre eminently stands the crafty Italian Polydore Vergil who not only drew largely from this source but, to cover the robbery, did not omit to depreciate the father of our antiquities—an act of a piece with the character of the man, who is said to have collected and burnt a greater number of historical MSS than would have loaded a waggon, to prevent the detection of his numerous fabrications in his history of England, composed to gratify Mary and the Catholic cause.

The Harleian manuscript, 7379, is a collection of state letters. This MS has four leaves entirely torn out, and is accompanied by this extraordinary memorandum signed by the principal librarian.

"Upon examination of this book, Nov. 12, 1764, these four last leaves were torn out."

C. MORTON

"Mem Nov. 12 sent down to Mrs Macaulay."

As no memorandum of the name of any student to whom a manuscript is delivered for his researches was ever made before or since, or in the nature of things will ever be, this memorandum must involve our female historian in the obloquy of this dilapidation.\* Such dishonest practices of party feeling, indeed, are not peculiar to any party. In Mr Roscoe's interesting "Illustrations" of his life of Lorenzo de' Medici, we discover that Fabroni, whose character scarcely admits of suspicion, appears to have known of the existence of an unpublished letter of Sixtus IV., which in-

\* It is now about twenty-seven years ago (1824) that I first published this anecdote, at the same time that I had received information that our female historian and dilapidator had acted in this manner more than once. Such a rumour, however, it was impossible to authenticate at that distance of time, but it was at least notorious at the British Museum. The Rev. William Graham, the surviving husband of Mrs Macaulay, intemperately called on Dr Morton, in a very advanced period of life, to declare, that "it appeared to him that the note does not contain any evidence that the leaves were torn out by Mrs Macaulay." It was more apparent to the unprejudiced, that the doctor must have singularly lost the use of his memory, when he could not explain his own official note, which, perhaps, at the time he was compelled to insert.

volves that pontiff deeply in the assassination projected by the Pazzi; but he carefully suppressed its notice: yet, in his conscience, he could not avoid alluding to such documents, which he concealed by his silence. Mr. Roscoe has ably defended Fabroni, who may have overlooked this decisive evidence of the guilt of the hypocritical pontiff in the mass of manuscripts; a circumstance not likely to have occurred, however, to this laborious historical inquirer. All party feeling is the same active spirit with an opposite direction. We have a remarkable case, where a most interesting historical production has been silently annihilated by the consent of both parties. There once existed an important diary of a very extraordinary character, Sir George Savile, afterwards Marquis of Halifax. This master-spirit, for such I am inclined to consider the author of the little book he left of "Maxims and Reflections," with a philosophical indifference, appears to have held in equal contempt all the factions of his times, and, consequently, has often incurred their severe censures. Among other things, the Marquis of Halifax had noted down the conversations he had had with Charles the Second, and the great and busy characters of the age. Of this curious secret history there existed two copies, and the noble writer imagined that by this means he had carefully secured their existence; yet both copies were destroyed from opposite motives; the one at the instigation of Pope, who was alarmed at finding some of the Catholic intrigues of the court developed; and the other at the suggestion of a noble friend, who was equally shocked at discovering that his party, the Revolutionists, had sometimes practised mean and dishonourable deceptions. It is in these legacies of honourable men, of whatever party they may be, that we expect to find truth and sincerity; but thus it happens that the last hope of posterity is frustrated by the artifices, or the malignity, of these party-passions. Pulteney, afterwards the Earl of Bath, had also prepared memoirs of his times, which he proposed to confide to Dr. Douglas, bishop of Salisbury, to be composed by the bishop; but his lordship's heir, the general, insisted on destroying these authentic documents, of the value of which we have a notion by one of those conversations which the earl was in the habit of indulging with Hooke, whom he at that time appears to have intended for his historian.

The same hostility to manuscripts, as may be easily imagined, has occurred, perhaps, more frequently on the continent. I shall furnish one considerable fact. A French canon, Claude Joly, a bold and learned writer, had finished an ample life of Erasmus, which included a history of the restoration of literature at the close of the fifteenth and the beginning of the sixteenth century. Colomies tells us, that the author had read over the works of Erasmus seven times; we have positive evidence that the ms. was finished for the press: the Cardinal de Noailles would examine the work itself; this important history was not only suppressed, but the hope entertained of finding it among the cardinal's papers was never realised.

These are instances of the annihilation of history; but there is a partial suppression, or castration of passages, equally fatal to the cause of

truth; a practice too prevalent among the first editors of memoirs. By such deprivations of the text we have lost important truths, while in some cases, by interpolations, we have been loaded with the fictions of a party. Original memoirs, when published, should now be deposited at that great institution consecrated to our national history—the British Museum, to be verified at all times. In Lord Herbert's history of Henry the Eighth, I find, by a manuscript note, that several things were not permitted to be printed, and that the original ms. was supposed to be in Mr. Sheldon's custody, in 1687. Camden told Sir Robert Filmore that he was not suffered to print all his annals of Elizabeth; but he providently sent these expurgated passages to De Thou, who printed them faithfully. Milton, in composing his history of England, introduced, in the third book, a very remarkable digression, on the characters of the Long Parliament; a most animated description of a class of political adventurers, with whom modern history has presented many parallels. From tenderness to a party then imagined to be subdued, it was struck out by command, nor do I find it restituted in Kennett's Collection of English Histories. This admirable and exquisite delineation has been preserved by a pamphlet in 1681, which has fortunately exhibited one of the warmest pictures in design and colouring by a master's hand. One of our most important volumes of secret history, "White Locke's Memorials," was published by Arthur, Earl of Anglesey, in 1682, who took considerable liberties with the manuscript; another edition appeared in 1732, which restored the many important passages through which the earl appears to have struck his castrating pen. The restitution of the castrated passages has not much increased the magnitude of this folio volume; for the omissions usually consisted of a characteristic stroke, or a short critical opinion, which did not harmonise with the private feelings of the Earl of Anglesey. In consequence of the volume not being much enlarged to the eye, and being unaccompanied by a single line of preface to inform us of the value of this more complete edition, the booksellers imagine that there can be no material difference between the two editions, and wonder at the bibliographical mystery that they can afford to sell the edition of 1682 at ten shillings, and have five guineas for the edition of 1732! Hume, who, I have been told, wrote his history usually on a sofa, with the epicurean indolence of his fine genius, always refers to the old truncated and faithless edition of White Locke—so little in his day did the critical history of books enter into their studies, or such was the carelessness of the historian! There is more philosophy in editions than most philosophers are aware of. Perhaps most "Memoirs" have been unfaithfully published, "curtailed of their fair proportions;" and not a few might be noticed which subsequent editors have restored to their original state, by uniting their dislocated limbs. Unquestionably, passion has sometimes annihilated manuscripts, and tamely revenged itself on the papers of hated writers! Louis XIV., with his own hands, after the death of Fénelon, burnt all the manuscripts which the Duke of Burgundy had preserved of his preceptor.

As an example of the suppressors and dilapidators of manuscripts, I shall give an extraordinary fact concerning Louis XIV more in his favour. His character appears, like some other historical personages, equally disguised by adulation and calumny. That monarch was not the Nero which his revocation of the edict of Nantes made him seem to the French Protestants. He was far from approving of the violent measures of his Catholic clergy.

This opinion of that sovereign was, however, carefully suppressed when his "Instructions to the Dauphin" were first published. It is now ascertained that Louis XIV was for many years equally zealous and industrious, and, among other useful attempts, composed an elaborate "Discours" for the dauphin for his future conduct. The king gave his manuscript to Pellisson to revise, but after the revision, our royal writer frequently inserted additional paragraphs. The work first appeared in an anonymous "Résumé d'Opuscules Littéraires, Amsterdam, 1767," which Barbier, in his "Anonymes," tells us, was "redigé par Pellisson, le tout publié par l'Abbe Olivet." When at length the printed work was collated with the manuscript original, several suppressions of the royal sentiments appeared, and the editors, too Catholic, had, with more particular caution, thrown aside what clearly showed Louis XIV was far from approving of the violence used against the Protestants. The following passage was entirely omitted: "It seems to me, my son, that those who employ extreme and violent remedies do not know the nature of the evil, occasioned in part, by heated minds, which, left to themselves, would insensibly be extinguished, rather than rekindle them afresh by the force of contradiction, above all, when the corruption is not confined to a small number, but diffused through all parts of the state, besides, the Reformers said many true things! The best method to have reduced little by little the Huguenots of my kingdom, was not to have pursued them by any direct severity pointed at them."

Lady Mary Wortley Montagu is a remarkable instance of an author nearly lost to the nation, she is only known to posterity by a chance publication, for such were her famous Turkish letters, the manuscript of which her family once purchased with an intention to suppress, but they were frustrated by a transcript. The more recent letters were reluctantly extracted out of the family trunks, and surrendered in exchange for certain family documents which had fallen into the hands of a bookseller. Had it depended on her relatives, the name of Lady Mary had only reached us in the satires of Pope. The greater part of her epistolary correspondence was destroyed by her mother, and what that good and Gothic lady spared, was suppressed by that hereditary austerity of rank, of which her family was too susceptible. The entire correspondence of this admirable writer, and studious woman—for once, in perusing some unpublished letters of Lady Mary, I discovered that "she had been in the habit of reading seven hours a day for many years"—would undoubtedly have exhibited a fine statue, instead of the torso we now possess; and we might have lived with her ladyship, as we do with Madame de Sevigné. This I have mentioned elsewhere, but I have since dis-

covered that a considerable correspondence of Lady Mary's, for more than twenty years, with the widow of Col Forrester, who had retired to Rome, has been stifled in the birth. These letters, with other MSS of Lady Mary's, were given by Mrs Forrester to Philip Thicknesse, with a discretionary power to publish. They were held as a great acquisition by Thicknesse and his bookseller, but when they had printed off the first thousand sheets, there were parts which they considered might give pain to some of the family. Thicknesse says, "I lady Mary had in many places been uncommonly severe upon her husband, for all her letters were loaded with a scrap or two of poetry at him."\* A negotiation took place with an agent of Lord Bute's—after some time Miss Forrester put in her claims for the MSS—and the whole terminated, as Thicknesse tells us, in her obtaining a pension, and Lord Bute all the MSS.

The late Duke of Bridgewater, I am informed, burnt many of the numerous family papers, and bricked up a quantity, which, when opened after his death, were found to have perished. It is said he declared that he did not choose that his ancestors should be traced back to a person of a mean trade, which it seems might possibly have been. The loss now cannot be appreciated, but unquestionably, stores of history, and, perhaps, of literature, were sacrificed. Milton's manuscript of *Comus* was published from the Bridgewater collection, for it had escaped the bricking up!

Manuscripts of great interest are frequently suppressed from the shameful indifference of the possessors.

Mr Mathias, in his Essay on Gray, tells us, that "in addition to the valuable manuscripts of Mr Gray, there is reason to think that there were some other papers, *folia Sibyllæ*, in the possession of Mr Mason, but though a very diligent and anxious inquiry has been made after them, they cannot be discovered since his death. There was, however, one fragment, by Mr Mason's own description of it, of very great value, namely, "The plan of an intended speech in Latin on his appointment as Professor of Modern History in the University of Cambridge." Mr Mason says, "Immediately on his appointment, Mr Gray sketched out an admirable plan for his inauguration speech, in which, after enumerating the preparatory and auxiliary studies requisite, such as ancient history, geography, chronology, &c, he descended to the authentic sources of the science, such as public treaties, state-records, private correspondence of ambassadors, &c. He also wrote the exordium of this thesis, not, indeed, so correct as to be given by way of fragment, but so spirited in point of sentiment, as leaves it much to be regretted that he did not proceed to its conclusion." This fragment cannot now be found, and after so very interesting a description of its value, and of its importance, it is difficult to conceive how Mr Mason could prevail upon himself to withhold it. If there be a subject on which more, perhaps, than on any other, it would have been peculiarly desirable to know, and to follow the train of the ideas of Gray,

\* There was one passage he recollected—"Just left my bed a lifeless trunk, and scarce a dreaming head!"

it is that of modern history, in which no man was more intimately, more accurately, or more extensively conversant than our poet. A sketch or plan from his hand, on the subjects of history, and on those which belonged to it, might have taught succeeding ages how to conduct these important researches with national advantage; and, like some wand of divination, it might have

"Pointed to beds where sovereign gold doth grow."  
 DRYDEN.

I suspect that I could point out the place in which these precious "*folia Sibyllæ*" of Gray's lie interred; it would no doubt be found among other Sibylline leaves of Mason, of which there are two large boxes, which he left to the care of his executors. These gentlemen, as I am informed, are so extremely careful of them, as to have intrepidly resisted the importunity of some lovers of literature, whose curiosity has been aroused by the secreted treasures. It is a misfortune which has frequently attended this sort of bequests of literary men, that they have left their manuscripts, like their household furniture; and in several cases we find that many legates conceive that all manuscripts are either to be burnt, like obsolete receipts, or to be nailed down in a box, that they may not stir a lawsuit!

In a manuscript note of the times, I find that Sir Richard Baker, the author of a chronicle, formerly the most popular one, died in the Fleet; and that his son-in-law, who had all his papers, burnt them for waste-paper; and he said, that "he thought Sir Richard's life was among them!" An autobiography of those days which we should now highly prize.

Among these mutilators of manuscripts we cannot too strongly remonstrate with those who have the care of the works of others, and convert them into a vehicle for their own particular purposes, even when they run directly counter to the knowledge and opinions of the original writer. Hard was the fate of honest Anthony Wood, when Dr. Fell undertook to have his history of Oxford translated into Latin; the translator, a sullen dogged fellow, when he observed that Wood was enraged at seeing the perpetual alterations of his copy made to please Dr. Fell, delighted to alter it the more; while the greater executioner supervising the printed sheets, by "correcting, altering, or dashing out what he pleased," compelled the writer publicly to disavow his own work! Such I have heard was the case of Bryan Edwards, who composed the first accounts of Mungo Park. Bryan Edwards, whose personal interests were opposed to the abolishment of the slave-trade, would not suffer any passage to stand in which the African traveller had expressed his conviction of its inhumanity. Park, among confidential friends, frequently complained that his work did not only not contain his opinions, but was interpolated with many which he utterly disclaimed!

#### PARODIES.

A LADY of *bas bleu* celebrity (the term is getting odious, particularly to our *separantes*) had two friends, whom she equally admired—an elegant

poet and his parodist. She had contrived to prevent their meeting as long as her stratagems lasted, till at length she apologised to the serious bard for inviting him when his mock *umbra* was to be present. Astonished, she perceived that both men of genius felt a mutual esteem for each other's opposite talent; the ridiculed had perceived no malignity in the playfulness of the parody, and even seemed to consider it as a compliment, aware that parodists do not waste their talent on obscure productions; while the ridiculer himself was very sensible that he was the inferior poet. The lady-critic had imagined that PARODY must necessarily be malicious; and in some cases it is said those on whom the parody has been performed, have been of the same opinion.

PARODY strongly resembles mimicry, a principle in human nature not so artificial as it appears. Man may well be defined a mimetic animal. The African boy who amused the whole kafe he journeyed with, by mimicking the gestures and the voice of the auctioneer who had sold him at the slave-market a few days before, could have had no sense of scorn, of superiority, or of malignity; the boy experienced merely the pleasure of repeating attitudes and intonations which had so forcibly excited his interest. The numerous parodies of Hamlet's soliloquy were never made in derision of that solemn monologue, no more than the travesties of Virgil by Scarron and Cotton; their authors were never so gaily mad as that. We have parodies on the Psalms by Luther; Dodsley parodied the book of Chronicles, and Franklin's most beautiful story of Abraham is a parody on the Scripture-style: not one of these writers, however, proposed to ridicule their originals; some ingenuity in the application was all that they intended. The lady-critic alluded to had suffered by a panic, in imagining that a parody was necessarily a corrosive satire. Had she indeed proceeded one step further, and asserted that PARODIES might be classed among the most malicious inventions in literature, in such parodies as Colman and Lloyd made on Gray's odes, in their odes to "Oblivion and Obscurity," her readings possibly might have supplied the materials of the present research.

PARODIES were frequently practised by the ancients, and with them, like ourselves, consisted of a work grafted on another work, but which turned on a different subject by a slight change of the expressions. It might be a sport of fancy, the innocent child of mirth; or a satirical arrow drawn from the quiver of caustic criticism; or it was that malignant art which only studies to make the original of the parody, however beautiful, contemptible and ridiculous. Human nature thus enters into the composition of parodies, and their variable character originates in the purpose of their application.

There is in "the million" a natural taste for farce after tragedy, and they gladly relieve themselves by mitigating the solemn seriousness of the tragic drama; for they find, as one of them told us, that it is but a step from the sublime to the ridiculous; and if this taste be condemned by the higher order of intellectual persons, and a critic said he would prefer to have the farce played before the tragedy, the taste for parody would be still among them, for whatever tends to level a

work of genius is usually very agreeable to a great number of contemporaries. In the history of PARODIES, some of the learned have noticed a supposititious circumstance, which it is not improbable happened, for it is a very natural one. When the rhapsodists, who strolled from town to town to chant different fragments of the poems of Homer, and had recited some, they were immediately followed by another set of strollers—buffoons, who made the same audience merry by the burlesque turn which they gave to the solemn strains which had just so deeply engaged their attention. It is supposed that we have one of these travesties of the *Iliad* in one *Sotades*, who succeeded by only changing the measure of the verses without altering the words, which entirely disguised the Homeric character; fragments of which I leave to the curiosity of the learned Grecian.\* Homer's *Battle of the Frogs and Mice*, a learned critic, the elder *Hecinsius*, asserts, was not written by the poet, but is a parody on the poem. It is evidently as good-humoured an one as any in the "Rejected Addresses." And it was because Homer was the most popular poet, that he was most susceptible of the playful honours of the parodist; unless the prototype is familiar to us, a parody is nothing! Of these parodists of Homer we may regret the loss of one, *Timon of Philus*, whose parodies were termed *Silli*, from *Silenus* being their chief personage; he levelled them at the sophistical philosophers of his age; his invocation is grafted on the opening of the *Iliad*, to recount the evil-doings of those babblers, whom he compares to those bags in which *Æolus* deposited all his winds; balloons inflated with empty ideas! We should like to have appropriated some of these *silli*, or parodies of *Timon* the *Sillograph*, which, however, seem to have been at times calumnious.† *Shenstone's* "School Mistress," and some few other ludicrous poems, derive much of their merit from parody.

This taste for parodies was very prevalent with the Grecians, and is a species of humour which perhaps has been too rarely practised by the moderns; *Cervantes* has some passages of this nature in his parodies of the old chivalric romances; *Fielding* in some parts of his *Tom Jones* and *Joseph Andrews*, in his burlesque poetical descriptions; and *Swift* in his "Battle of Books," and "Tale of a Tub;" but few writers have equalled the delicacy and felicity of *Pope's* parodies in the "Rape of the Lock." Such parodies give refinement to burlesque.

The ancients made a liberal use of it in their satirical comedy, and sometimes carried it on through an entire work, as in the *Menippean satire*, *Seneca's* mock *Eloge* of *Claudius*, and

\* *Henry Stephens* appears first to have started this subject of parody; whose researches have been borrowed by the *Abbé Sallier*, as I am in my turn occasionally indebted to *Sallier*. His little dissertation is in the *French Academy's Memoirs*, tome vii. 398.

† See a specimen in *Aulus Gellius*, where this parodist reproaches *Plato* for having given a high price for a book, whence he drew his noble dialogue of the *Timæus*. Lib. iii. c. 17.

*Lucian* in his *Dialogues*. There are parodies even in *Plato*; and an anecdotal one recorded of this philosopher shows them in their most simple state. Dissatisfied with his own poetical essays, he threw them into the flames; that is, the sage resolved to sacrifice his verses to the god of fire; and in repeating that line in *Homer* where *Thetis* addresses *Vulcan* to implore his aid, the application became a parody, although it required no other change than the insertion of the philosopher's name instead of the goddess's:\*

"Vulcan, arise! 'tis *Plato* claims thy aid!"

*Boileau* affords a happy instance of this simple parody. *Cornille*, in his *Cid*, makes one of his personages remark,

"Pour grands que soient les rois ils sont ce que nous sommes,  
Ils peuvent se tromper comme les autres hommes."

A slight alteration became a fine parody in *Boileau's* "Chaplain *Décoifié*,"

"Pour grands que soient les rois ils sont ce que nous sommes,  
Ils se trompent en vers comme les autres hommes."

We find in *Athenæus* the name of the inventor of a species of parody which more immediately engages our notice—DRAMATIC PARODIES. It appears this inventor was a satirist, so that the lady-critic, whose opinion we had the honour of noticing, would be warranted by appealing to its origin to determine the nature of the thing. A dramatic parody, which produced the greatest effect, was "the *Gigantomachia*," as appears by the only circumstance known of it. Never laughed the Athenians so heartily as at its representation, for the fatal news of the deplorable state to which the affairs of the republic were reduced in *Sitily* arrived at its first representation—and the Athenians continued laughing to the end! as the modern Athenians, the volatile Parisians, might in their national concern of an OPERA COMIQUE. It was the business of the dramatic parody to turn the solemn tragedy, which the audience had just seen exhibited, into a farcical comedy; the same actors who had appeared in magnificent dresses, now returned on the stage in grotesque habiliments, with odd postures and gestures, while the story, though the same, was incongruous and ludicrous. The *Cyclops* of *Euripides* is probably the only remaining specimen; for this may be considered as a parody of the ninth book of the *Odyssey*—the adventures of *Ulysses* in the cave of *Polyphemus*, where *Silenus* and a chorus of satyrs are farcically introduced, to contrast with the grave narrative of *Homer*, of the shifts and escape of the cunning man "from the one-eyed ogre." The jokes are too coarse for the French taste of *Brumoy*, who, in his translation, goes on with a critical growl and

\* See *Spanheim*, *Les Césars de l'Empereur Julien* in his "Preuves," Remarque 8. *Sallier* judiciously observes, "Il peut nous donner une juste idée de cette sorte d'ouvrage, mais nous ne savons pas précisément en quel tems il a été composé;" no more truly than the *Iliad* itself!

foolish apology for Euripides having written a farce; Brumoy, like Pistol, is forced to eat his onion, but with a worse grace, swallowing and excreting to the end.

In dramatic composition, Aristophanes is perpetually hooking in parodies of Euripides, whom of all poets he hated, as well as of Æschylus, Sophocles, and other tragic bards. Since that Grecian wit, at length, has found a translator saturated with his genius, and an interpreter as philosophical, the subject of Grecian parody will probably be reflected in a clearer light from his researches.

Dramatic parodies in modern literature were introduced by our vivacious neighbours, and may be said to constitute a class of literary satires peculiar to the French nation. What had occurred in Greece a similar gaiety of national genius unconsciously reproduced. The dramatic parodies in our own literature, as in "The Rehearsal," "Tom Thumb," and "The Critic," however exquisite, are confined to particular passages, and are not grafted on a whole original; we have neither naturalised the dramatic parody into a species, nor dedicated to it the honours of a separate theatre.

This peculiar dramatic satire, a burlesque of an entire tragedy, the volatile genius of the Parisians accomplished. Whenever a new tragedy, which still continues the favourite species of drama with the French, attracted the notice of the town, shortly after uprose its parody at the Italian theatre. A French tragedy is most susceptible of this sort of ridicule, by applying its declamatory style, its exaggerated sentiments, and its romantic out-of-the-way nature to the commonplace incidents and persons of domestic life; out of the stuff of which they made their emperors, their heroes, and their princesses, they cut out a pompous country justice, a hectoring tailor, or an impudent mantua-maker; but it was not merely this travesty of great personages, nor the lofty effusions of one in a lowly station, which terminated the object of parody; it intended a better object, that of more obviously exposing the original for any absurdity in its scenes, or in its catastrophe, and dissecting faulty characters; in a word, critically weighing the nonsense of the poet. It sometimes became a refined instructor for the public, whose discernment is often blinded by party or prejudice. It was, too, a severe touchstone for genius: Racine, some say, smiled, others say he did not, when he witnessed Harlequin, in the language of Titus to Berenice, declaiming on some ludicrous affair to Columbine; La Motte was very sore, and Voltaire and others shrunk away with a cry—from a parody! Voltaire was angry when he witnessed his *Marianne* parodied by *La mauvais Ménage*; or "Bad Housekeeping;" the aged, jealous Herod was turned into an old cross country justice; Varus, bewitched by Mariamne, strutted a dragon; and the whole establishment showed it was under very bad management. Fuzelier collected some of these parodies,\* and not unskillfully defends their nature and their

object against the protest of La Motte, whose tragedies had severely suffered from these burlesques. His celebrated domestic tragedy of *Inez de Castro*, the fable of which turns on a concealed and clandestine marriage, produced one of the happiest parodies in *Agnes de Chailloit*. In the parody the cause of the mysterious obstinacy of Pierrot the son, in persisting to refuse the hand of the daughter of his mother-in-law *Madame la Baillyze*, is thus discovered by her to Monsieur le Bailly:—

"Mon mari, pour le coup j'ai découvert l'affaire,  
Ne vous étonnez plus qu'à nos désirs contraire,  
Pour ma fille, Pierrot, ne montre que mépris:  
Voilà l'unique objet dont son cœur est épris."

[Pointing to *Agnes de Chailloit*.

The Bailly exclaims,

"Ma servante?"

This single word was the most lively and fatal criticism of the tragic action of *Inez de Castro*, which, according to the conventional decorum and fastidious code of French criticism, grossly violated the majesty of Melpomene, by giving a motive and an object so totally undignified to the tragic tale. In the parody there was something ludicrous when the secret came out which explained poor Pierrot's long-concealed perplexities, in the maid-servant bringing forwards a whole legitimate family of her own! La Motte was also galled by a projected parody of his "Machabees"—where the hasty marriage of the young Machabees, and the sudden conversion of the amorous Antigone, who, for her first penitential act, persuades a youth to marry her, without first deigning to consult her respectable mother, would have produced an excellent scene for the parody. But La Motte prefigured an angry preface to his *Inez de Castro*; he inveighs against all parodies, which he asserts to be merely a French fashion (we have seen, however, that it was once Grecian), the offspring of a dangerous spirit of ridicule, and the malicious amusement of superficial minds.—"Were this true," retorts Fuzelier, "we ought to detest parodies; but we maintain, that far from converting virtue into a paradox, and degrading truth by ridicule, PARODY will only strike at what is chimerical and false; it is not a piece of buffoonery so much as a critical exposition. What do we parody but the absurdities of dramatic writers, who frequently make their heroes act against nature, common sense, and truth? After all," he ingeniously adds, "it is the public, not we, who are the authors of these PARODIES; for they are usually but the echoes of the pit, and we parodists have only to give a dramatic form to the opinions and observations we hear. Many tragedies," Fuzelier, with admirable truth, observes, "disguise vices into virtues, and PARODIES unmask them." We have had tragedies recently which very much required parodies to expose them, and to shame our inconsiderate audiences, who patronised these monsters of false passions. The rants and bombast of some of these might have produced, with little or no alteration of the inflated originals, "A Modern Rehearsal," or a new "Tragedy for Warm Weather."

Of PARODIES, we may safely approve of their

\* Les Parodies du Nouveau Théâtre Italien, 4 vol. 1738. Observations sur la Comédie et sur le Génie de Molière, par Louis Riccoboni. Liv. iv.

legitimate use, and even indulge their agreeable maliciousness, while we must still dread that extraordinary facility to which the public, or rather human nature, are so prone, as sometimes to laugh at what at another time they would shed tears

Tragedy is rendered comic or burlesque by altering the *station* and *manners* of the *persons*, and the reverse may occur, of raising what is comic and burlesque into tragedy. On so little depends the sublime or the ridiculous! Beattie says, "In most human characters there are blemishes, moral, intellectual, or corporeal, by exaggerating which, to a certain degree, you may form a comic character, as by raising the virtues, abilities, or external advantages of individuals, you form epic or tragic characters,"\* a subject humorously touched on by Lloyd, in the prologue to "The Jealous Wife"

"Quarrels, upbraidings, jealousies, and spleen,  
Grow too familiar in the comic scene,  
Tinge but the language with heroic chime,  
'Tis passion, pathos, character sublime  
What big round words had swell'd the pompous scene,  
A king the husband, and the wife a queen!"

#### ANECDOTES OF THE FAIRFAX FAMILY.

WILL a mind of great capacity be reduced to mediocrity by the ill choice of a profession?

Parents are interested in the metaphysical discussion, whether there really exists an inherent quality in the human intellect which imparts an aptitude to the individual for one pursuit more than for another. What Lord Shaftesbury calls not innate, but connatural qualities of the human character, was, during the latter part of the last century, entirely rejected, but of late there appears a tendency to return to the notion consecrated by antiquity. Experience will often correct modern hypothesists. The term "predisposition" may be objectionable, as are all terms which pretend to describe the occult operations of Nature—and at present we have no other!

Our children pass through the same public education, while they are receiving little or none for their individual dispositions, should they have sufficient strength of character to indicate any. The great secret of education is to develop the faculties of the individual, for it may happen that his real talent may lie hidden and buried under his education. A profession is usually adventitious, made by chance views, or by family arrangements. Should a choice be submitted to the youth himself, he will often mistake slight and transient tastes for permanent dispositions. A decided character, however, we may often observe, is repugnant to a particular pursuit, delighting in another, talents, languid and vacillating in one profession, might find them vigorous and settled in another, an indifferent lawyer might be an admirable architect! At present all our human bullion is sent to be melted down in an university, to come

out, as if thrown into a burning mould, a bright physician, a bright lawyer, a bright divine—in other words, to adapt themselves for a profession, preconceived by their parents. By this means we may secure a titular profession for our son, but the true genius of the avocation in the *bent of the mind*, as a man of great original powers called it, is too often absent! Instead of finding fit offices for fit men, we are perpetually discovering, on the stage of society, actors out of character! Our most popular writer has happily described this error

"A laughing philosopher, the Democritus of our day, once compared human life to a table pierced with a number of holes, each of which has a pin made exactly to fit it, but which pins being stuck in hastily, and without selection, chance leads inevitably to the most awkward mistakes. For how often do we see, the orator pathetically concluding,—'how often, I say, do we see the round man stuck into the three-cornered hole!'"

In looking over a manuscript life of Tobie Matthews, archbishop of York in James the First's reign, I found a curious anecdote of his grace's disappointment in the dispositions of his sons. The cause, indeed, is not uncommon, as was confirmed by another great man, to whom the archbishop confessed it. The old Lord Thomas Fairfax one day found the archbishop very melancholy, and inquired the reason of his grace's pensiveness. "My lord," said the archbishop, "I have great reason of sorrow with respect of my sons, one of whom has wit and no grace, another grace but no wit, and the third neither grace nor wit." "Your case," replied Lord Fairfax, "is not singular. I am also sadly disappointed in my sons. One I sent into the Netherlands to train him up a soldier, and he makes a tolerable country justice, but a mere coward at fighting, my next I sent to Cambridge, and he proves a good lawyer, but a mere dunce at divinity, and my youngest I sent to the inns of court, and he is good at divinity, but nobody at the law." The relator of this anecdote adds, "This I have often heard from the descendant of that honourable family, who yet seems to mince the matter because so immediately related." The eldest son was the Lord Ferdinando Fairfax—and the gunsmith to Thomas Lord Fairfax the son of this Lord Ferdinando, heard the old Lord Thomas call aloud to his grandson, "Tom! Tom! mind thou the battle! Thy father's a good man, but a mere coward! All the good I expect is from thee!" It is evident that the old Lord Thomas Fairfax was a military character, and in his earnest desire of continuing a line of heroes, had preconceived to make his eldest son a military man, who we discover turned out to be admirably fitted for a worshipful justice of the quorum. This is a lesson for the parent who consults his own inclinations and not those of natural disposition. In the present case the same lord, though disappointed, appears still to have persisted in the same wish of having a great military character in his family. Having missed of one in his elder son, and settled his other sons in different avocations, the grandfather persevered, and fixed his hopes, and bestowed his encouragements, on his grandson, Sir Thomas Fairfax, who makes so distinguished a figure in the civil wars.

\* Beattie on Poetry and Music, p. 111.

The difficulty of discerning the aptitude of a youth for any particular destination in life will, perhaps, even for the most skilful parent, be always hazardous. Many will be inclined, in despair of anything better, to throw dice with fortune; or adopt the determination of the father who settled his sons by a whimsical analogy which he appears to have formed of their dispositions or aptness for different pursuits. The boys were standing under a hedge in the rain, and a neighbour reported to the father the conversation he had overheard. John wished it would rain books, for he wished to be a preacher; Bezaleel, wool, to be a clothier, like his father; Samuel, money, to be a merchant; and Edmund, plums, to be a grocer. The father took these wishes as a hint, and we are told, in the life of John Angier the elder son, a puritan minister, that he chose for them these different callings, in which it appears that they settled successfully. "Whatever a young man at first applies himself to is commonly his delight afterwards." This is an important principle discovered by Hartley, but it will not supply the parent with any determinate regulation how to distinguish a transient from a permanent disposition; or how to get at what we may call the con-natural qualities of the mind. A particular opportunity afforded me some close observation on the characters and habits of two youths, brothers in blood and affection, and partners in all things, who even to their very dress shared alike; who were never separated from each other; who were taught by the same masters, lived under the same roof, and were accustomed to the same uninterrupted habits; yet had nature created them totally distinct in the qualities of their minds; and similar as their lives had been, their abilities were adapted for very opposite pursuits: either of them could not have been the other. And I observed how the "predisposition" of the parties was distinctly marked from childhood: the one slow, penetrating, and correct; the other quick, irritable, and fanciful: the one persevering in examination; the other rapid in results: the one unexhausted by labour; the other impatient of whatever did not relate to his own pursuit: the one logical, historical, and critical; the other having acquired nothing, decided on all things by his own sensations. We would confidently consult in the one a great legal character, and in the other an artist of genius. If nature had not secretly placed a bias in their distinct minds, how could two similar beings have been so dissimilar?

A story recorded of Cecco d'Ascoli and of Dante, on the subject of natural and acquired genius, may illustrate the present topic. Cecco maintained that nature was more potent than art, while Dante asserted the contrary. To prove his principle, the great Italian bard referred to his cat, which, by repeated practice, he had taught to hold a candle in its paw while he supped or read. Cecco desired to witness the experiment, and came not unprepared for his purpose; when Dante's cat was performing its part, Cecco, lifting up the lid of a pot which he had filled with mice, the creature of art instantly showed the weakness of a talent merely acquired, and dropping the candle, flew on the mice with all its instinctive propensity. Dante was himself disconcerted; and

it was adjudged that the advocate for the occult principle of native faculties had gained his cause!

To tell stories, however, is not to lay down principles, yet principles may sometimes be concealed in stories.\*

#### MEDICINE AND MORALS.

A STROKE of personal ridicule is levelled at Dryden, when Bayes informs us of his preparations for a course of study by a course of medicine! "When I have a grand design," says he, "I ever take physic and let blood; for when you would have pure swiftness of thought, and fiery flights of fancy, you must have a care of the pensive part; in fine, you must purge the belly!" Such was really the practice of the poet, as La Motte, who was a physician, informs us, and in his medical character did not perceive that ridicule in the subject which the wits and most readers unquestionably have enjoyed. The wits here were as cruel against truth as against Dryden; for we must still consider this practice, to use their own words, as "an excellent recipe for writing." Among other philosophers, one of the most famous disputants of antiquity, Carneades, was accustomed to take copious doses of white hellebore, a great aperient, as a preparation to refute the dogmas of the stoics. Dryden's practice was neither whimsical nor peculiar to the poet; he was of a full habit, and, no doubt, had often found by experience the beneficial effects without being aware of the cause, which is nothing less than the reciprocal influence of mind and body!

This simple fact is, indeed, connected with one of the most important inquiries in the history of man; the laws which regulate the invisible union of the soul with the body: in a word, the inscrutable mystery of our being!—a secret, but an undoubted intercourse, which probably must ever elude our perceptions. The combination of metaphysics with physics has only been productive of the wildest fairy tales among philosophers: with one party the soul seems to pass away in its last puff of air, while man seems to perish in "dust to dust;" the other as successfully gets rid of our bodies altogether, by denying the existence of matter. We are not certain that mind and matter are distinct existences, since the one may be only a modification of the other; however this great mystery be imagined, we shall find with Dr. Gregory, in his lectures "on the duties and qualifications of a physician," that it forms an equally necessary inquiry in the sciences of *morals* and of *medicine*.

Whether we consider the vulgar distinction of mind and body as an union, or as a modified existence, no philosopher denies that a reciprocal action takes place between our moral and physical condition. Of these sympathies, like many other mysteries of nature, the cause remains occult, while the effects are obvious. This close yet inscrutable association, this concealed correspond-

\*I have arranged many facts, connected with the present subject, in the fifth chapter of what I have written on "The Literary Character" in the enlarged edition of 1828.



ence of parts seemingly unconnected, in a word, this reciprocal influence of the mind and the body, has long fixed the attention of medical and metaphysical inquirers; the one having the care of our exterior organization, the other that of the interior. Can we conceive the mysterious inhabitant as forming a part of its own habitation? The tenant and the house are so inseparable, that in striking at any part of the building, you inevitably reach the dweller. If the mind is disordered, we may often look for its seat in some corporeal derangement. Often are our thoughts disturbed by a strange irritability, which we do not even pretend to account for. This state of the body, called the *fidgets*, is a disorder to which the ladies are particularly liable. A physician of my acquaintance was earnestly entreated by a female patient to give a name to her unknown complaints; this he found no difficulty to do, as he is a sturdy assertor of the materiality of our nature; he declared that her disorder was *ATMOSPHERICAL*. It was the disorder of her frame under damp weather, which was reacting on her mind; and physical means, by operating on her body, might be applied to restore her to her half-lost senses. Our imagination is highest when our stomach is not overloaded; in spring than in winter; in solitude than amidst company; and in an obscured light than in the blaze and heat of the noon. In all these cases the body is evidently acted on, and reacts on the mind. Sometimes our dreams present us with images of our restlessness, till we recollect that the seat of our brain may perhaps lie in our stomach, rather than on the pineal gland of Descartes; and that the most artificial logic to make us somewhat reasonable, may be swallowed with "the blue pill," or any other in vogue. Our domestic happiness often depends on the state of our biliary and digestive organs, and the little disturbances of conjugal life may be more efficaciously cured by the physician than by the moralist; for a sermon misapplied will never act as directly as a sharp medicine. The learned Gaubius, an eminent professor of medicine at Leyden, who called himself "professor of the passions," gives the case of a lady of too inflammable a constitution, whom her husband, unknown to herself, had gradually reduced to a model of decorum, by phlebotomy. Her complexion, indeed, lost the roses, which some, perhaps, had too wantonly admired for the repose of her conjugal physician.

The art of curing moral disorders by corporeal means has not yet been brought into general practice, although it is probable that some quiet sages of medicine have made use of it on some occasions. The Leyden professor we have just alluded to, delivered at the university a discourse "on the management and cure of the disorders of the mind by application to the body." Descartes conjectured, that as the mind seems so dependent on the disposition of the bodily organs, if any means can be found to render men wiser and more ingenious than they have been hitherto, such a method might be sought from the assistance of *medicine*. The sciences of *MORALS* and *MEDICINE* will therefore be found to have a more intimate connexion than has been suspected. Plato thought that a man must have natural dis-

positions towards virtue to become virtuous; that it cannot be educated—you cannot make a bad man a good man; which he ascribes to the evil dispositions of the *body*, as well as to a bad education.

There are, unquestionably, constitutional moral disorders; some good-tempered but passionate persons have acknowledged, that they cannot avoid those fits to which they are liable, and which, they say, they always suffered "from a child." If they arise from too great a fullness of the blood, is it not cruel to upbraid rather than to cure them, which might easily be done by taking away their redundant humours, and thus quieting the most passionate man alive? A moral patient, who allows his brain to be disordered by the fumes of liquor, instead of being suffered to be a ridiculous being, might have opiates prescribed; for in laying him asleep as soon as possible, you remove the cause of his madness. There are crimes for which men are hanged, but of which they might easily have been cured by physical means. Persons out of their senses with love, by throwing themselves into a river, and being dragged out nearly lifeless, have recovered their senses, and lost their bewildering passion. Submersion was discovered to be a cure for some mental disorders, by altering the state of the body, as Van Helmont notices, "was happily practised in England." With the circumstance this sage of chemistry alludes to I am unacquainted; but this extraordinary practice was certainly known to the Italians; for in one of the tales of Poggio we find a mad doctor of Milan, who was celebrated for curing lunatics and demonsiacs in a certain time. His practice consisted in placing them in a great high-walled court-yard, in the midst of which there was a deep well full of water, cold as ice. When a demoniac was brought to this physician, he had the patient bound to a pillar in the well, till the water ascended to the knees, or higher, and even to the neck, as he deemed their malady required. In their bodily pain they appear to have forgot their melancholy; thus by the terrors of the repetition of cold water, a man appears to have been frightened into his senses! A physician has informed me of a remarkable case: a lady with a disordered mind resolved on death, and swallowed much more than half a pint of laudanum; she closed her curtains in the evening, took a farewell of her attendants, and flattered herself she should never awaken from her sleep. In the morning, however, notwithstanding this incredible dose, she awoke in the agonies of death. By the usual means she was enabled to get rid of the poison she had so largely taken, and not only recovered her life, but, what is more extraordinary, her perfect senses! The physician conjectures that it was the influence of her disordered mind over her body which prevented this vast quantity of laudanum from its usual action by terminating in death.

Moral vices or infirmities, which originate in the state of the body, may be cured by topical applications. Precepts and ethics in such cases, if they seem to produce a momentary cure, have only mowed the weeds, whose roots lie in the soil. It is only by changing the soil itself that we can eradicate these evils. The senses are five porches for the physician to enter into the mind,

to keep it in repair. By altering the state of the body, we are changing that of the mind, whenever the defects of the mind depend on those of the organization. The mind, or soul, however distinct its being from the body, is disturbed or excited, independent of its volition, by the mechanical impulses of the body. A man becomes stupid when the circulation of the blood is impeded in the *viscera*; he acts more from instinct than reflection; the nervous fibres are too relaxed or too tense, and he finds a difficulty in moving them; if you heighten his sensations, you awaken new ideas in this stupid being; and as we cure the stupid by increasing his sensibility, we may believe that a more vivacious fancy may be promised to those who possess one, when the mind and the body play together in one harmonious accord. Prescribe the bath, frictions, and fomentations, and though it seems a roundabout way, you get at the brains by his feet. A literary man, from long sedentary habits, could not overcome his fits of melancholy, till his physician doubled his daily quantity of wine; and the learned Henry Stephens, after a severe ague, had such a disgust of books, the most beloved objects of his whole life, that the very thought of them excited terror for a considerable time. It is evident that the state of the body often indicates that of the mind. Insanity itself often results from some disorder in the human machine. "What is this MIND, of which men appear so vain?" exclaims Flechier. "If considered according to its nature, it is a fire which sickness and an accident most sensibly puts out; it is a delicate temperament, which soon grows disordered; a happy conformation of organs, which wear out; a combination and a certain motion of the spirits, which exhaust themselves; it is the most lively and the most subtle part of the soul, which seems to grow old with the body."

It is not wonderful that some have attributed such virtues to their system of *diet*, if it has been found productive of certain effects on the human body. Cornaro perhaps imagined more than he experienced; but Apollonius Tyaneus, when he had the credit of holding an intercourse with the devil, by his presumed gift of prophecy, defended himself from the accusation by attributing his clear and prescient views of things to the light aliments he lived on, never indulging in a variety of food. "This mode of life has produced such a perspicuity in my ideas, that I see as in a glass things past and future." We may, therefore, agree with Bayes, that "for a sonnet to Amanda, and the like, stewed prunes only" might be sufficient; but for "a grand design," nothing less than a more formal and formidable dose.

Camus, a French physician, who combined literature with science, the author of "Abdeker, or the Art of Cosmetics," which he discovered in exercise and temperance, produced another fanciful work, written in 1753, "*La Médecine de l'Esprit*." His conjectural cases are at least as numerous as his more positive facts; for he is not wanting in imagination. He assures us, that having reflected on the physical causes, which, by differently modifying the body, varied also the dispositions of the mind, he was convinced that by employing these different causes, or by imitating

their powers by art, we might by means purely mechanical affect the human mind, and correct the infirmities of the understanding and the will. He considered this principle only as the aurora of a brighter day. The great difficulty to overcome was to find out a method to root out the defects, or the diseases of the soul, in the same manner as physicians cure a fluxion from the lungs, a dysentery, a dropsy, and all other infirmities, which seem only to attack the body. This indeed, he says, is enlarging the domain of medicine, by showing how the functions of the intellect and the springs of volition are mechanical. The movements and passions of the soul, formerly restricted to abstract reasonings, are by this system reduced to simple ideas. Insisting that material causes force the soul and body to act together, the defects of the intellectual operations depend on those of the organization, which may be altered or destroyed by physical causes; and he properly adds, that we are to consider that the soul is material, because while existing in matter, it is operated on by matter. Such is the theory of "*La Médecine de l'Esprit*," which, though physicians will never quote, may perhaps contain some facts worth their attention.

Camus's two little volumes seem to have been preceded by a medical discourse delivered in the academy of Dijon in 1748, where the moralist compares the infirmities and vices of the mind to parallel diseases of the body. We may safely consider some infirmities and passions of the mind as diseases, and could they be treated as we do the bodily ones, to which they bear an affinity, this would be the great triumph of "morals and medicine." The passion of avarice resembles the thirst of dropsical patients; that of envy is a slow-wasting fever; love is often frenzy, and capricious and sudden restlessness, epileptic fits. There are moral disorders which at times spread like epidemical maladies through towns, and countries, and even nations. There are hereditary vices and infirmities transmitted from the parent's mind as there are unquestionably such diseases of the body: the son of a father of a hot and irritable temperament inherits the same quickness and warmth; a daughter is often a counterpart of her mother. Morality, could it be treated medically, would require its prescriptions, as all diseases have their specific remedies; the great secret is perhaps discovered by Camus—that of *operating on the mind by means of the body*.

A recent writer seems to have been struck by these curious analogies. Mr. Haslam, in his work on "Sound Mind," says, p. 90, "There seems to be a considerable similarity between the morbid state of the instruments of voluntary motion (that is, the *body*), and certain affections of the mental powers (that is, the *mind*). Thus, *paralysis* has its counterpart in the *defects of recollection*, where the utmost endeavour to remember is ineffectually exerted. *Tremor* may be compared with *incapability of fixing the attention*, and this *involuntary state of muscles* ordinarily subjected to the will, also finds a parallel where the mind loses its influence in the train of thought, and becomes subject to spontaneous intrusions; as may be exemplified in *reveries, dreaming*, and some species of *madness*."

Thus one philosopher discovers the analogies of the mind with the body, and another of the body with the mind. Can we now hesitate to believe that such analogies exist—and advancing one step further, trace in this reciprocal influence that a part of the soul is the body, as the body becomes a part of the soul? The most important truth remains undivulged, and ever will in this mental pharmacy; but none is more clear than that which led to the view of this subject, that in this mutual intercourse of body and mind the superior is often governed by the inferior; others think the mind is more wilfully outrageous than the body. Plutarch, in his essays, has a familiar illustration, which he borrows from some philosopher more ancient than himself: "Should the Body sue the Mind before a court of judicature for damages, it would be found that the Mind would prove to have been a ruinous tenant to its landlord." The sage of Cheronæa did not foresee the hint of Descartes and the discovery of Camus, that by medicine we may alleviate or remove the diseases of the mind; a practice which indeed has not yet been pursued by physicians, though the moralists have been often struck by the close analogies of the MIND with the BODY:

#### PSALM-SINGING.

THE history of PSALM-SINGING is a portion of the history of the Reformation; of that great religious revolution which separated for ever, into two unequal divisions, the great establishment of Christianity. It has not perhaps been remarked, that Psalm-singing, or metrical Psalms, degenerated into those scandalous compositions which, under the abused title of *hymns*, are now used by some sects.\* These are evidently the last disorders of that system of Psalm-singing which made some religious persons early oppose its practice. Even Sternhold and Hopkins, our first Psalm-inditers, says honest Fuller, "found their work afterwards met with some frowns in the faces of great clergymen." To this day these opinions are not adjusted. Archbishop Secker observes, that though the first Christians (from this passage in James v. 13, "Is any merry? let him sing Psalms!") made singing a constant part of their worship, and the whole congregation joined in it; yet afterwards the singers by profession, who had been prudently appointed to lead and direct them, by degrees usurped the whole performance. But at the Reformation the people were restored to their rights!" This revolutionary style is singular: one might infer by the expression of *the people being restored to their rights*, that a mixed assembly roaring out confused tunes, nasal, guttural, and sibilant, was a more orderly government of Psalmody than when the executive power was consigned to the voices of those whom the archbishop had justly described as having been first prudently appointed to lead and direct them; and who, by

their subsequent proceedings, evidently discovered, what they might have safely conjectured, that such an universal suffrage, where every man was to have a voice, must necessarily end in clatter and chaos!

Thomas Warton, who regards the metrical Psalms of Sternhold as a puritanic invention, asserts, that notwithstanding it is said in their title-page that they are "set forth and allowed to be sung in all churches," they were never admitted by lawful authority. They were first introduced by the Puritans, and afterwards continued by connivance. As a good poetical antiquary, Thomas Warton condemns any *modernisation* of the venerable text of old Sternhold and Hopkins, which, by changing obsolete for familiar words, destroys the texture of the original style; and many stanzas, already too naked and weak, like a plain old Gothic edifice stripped of its few signatures of antiquity, have lost that little and almost only strength and support which they derived from ancient phrases. "Such alterations, even if executed with prudence and judgment, only corrupt what they endeavour to explain; and exhibit a motley performance, belonging to no character of writing, and which contains more improprieties than those which it professes to remove." This forcible criticism is worthy of our poetical antiquary; the same feeling was experienced by Pasquier, when Marot, in his *Refacimento* of the Roman de la Rose, left some of the obsolete phrases, while he got rid of others; *cette bigarrure de langage vieux et moderne*, was with him writing no language at all. The same circumstance occurred abroad when they resolved to retouch and modernise the old French metrical version of the Psalms, which we are about to notice. It produced the same controversy and the same dissatisfaction. The church of Geneva adopted an *improved* version, but the charm of the old one was wanting.

To trace the history of metrical Psalmody, it is odd, that we must have recourse to Bayle, who, as a mere literary historian, has accidentally preserved it. The inventor was a celebrated French poet; and the invention, though perhaps in its very origin inclining towards the abuse to which it was afterwards carried, was unexpectedly adopted by the austere Calvin, and introduced into the Geneva discipline. It is indeed strange, that while he was stripping religion not merely of its pageantry, but even of its decent ceremonies, that this levelling reformer should have introduced this taste for singing Psalms in opposition to reading Psalms. "On a parallel principle," says Thomas Warton, "and if any artificial aids to devotion were to be allowed, he might at least have retained the use of pictures in the church." But it was decreed that statues should be mutilated of "their fair proportions," and painted glass be dashed into pieces, while the congregation were to sing! Calvin sought for proselytes among "the rabble of a republic, who can have no relish for the more elegant externals." But to have made men sing in concert, in the streets, or at their work, and merry or sad, on all occasions to tickle the ear with rhymes and touch the heart with emotion, was betraying no deficient knowledge of human nature.

\* It would be polluting these pages with ribaldry, obscenity, and blasphemy, were I to give specimens of some hymns of the Moravians and the Methodists, and some of the still lower sects.

It seems, however, that this project was adopted accidentally, and was certainly promoted by the true natural genius of Clement Marot, the favoured bard of Francis the First, that "Prince of Poets, and that Poet of Princes," as he was quaintly but expressively dignified by his contemporaries. Marot is still an inimitable and true poet, for he has written in a manner of his own with such marked felicity, that he has left his name to a style of poetry called *Marotique*. The original La Fontaine is his imitator. Marot delighted in the very forms of poetry, as well as its subjects and its manner. His life, indeed, took more shape, and indulged in more poetical licences, than even his poetry licentious in morals, often in prison, or at court, or in the army, or a fugitive, he has left in his numerous little poems many a curious record of his variegated existence. He was indeed very far from being devout, when his friend, the learned Vatable the Hebrew professor, probably to reclaim a perpetual sinner from profane rhymes, for Marot was suspected of heresy, (confession and meagre days being his abhorrence,) suggested the new project of translating the Psalms into *French verse*, and no doubt assisted the bard, for they are said to be "traduits en rythme Français selon la verité Hebraïque." The famous Theodore Beza was also his friend and prompter, and afterwards his continuator. Marot published fifty-two Psalms, written in a variety of measures, with the same style he had done his ballads and rondeaux. He dedicated to the king of France, comparing him with the royal Hebrew, and with a French compliment:

Dieu le donna aux peuples Hebruyés  
Dieu te devoit, ce pense-je, aux Galiliques.

He insinuates that in his version he had received assistance

"— par les divins esprits  
Qui ont sous toi Hebricu langage appris,  
Nous sont jettes les Pseaumes en lumiere  
Clairs, et au sens de la forme premiere."

This royal dedication is more solemn than usual; yet Marot, who was never grave but in prison, soon recovered from this dedication to the king, for on turning the leaf we find another, "Aux Dames de France." Warton says of Marot, that "He seems anxious to deprecate the raillery which the new tone of his versification was likely to incur, and is embarrassed to find an apology for turning saint." His embarrassments, however, terminate in a highly poetical fancy. When will the golden age be restored? exclaims this lady's Psalmist,

"Quand n'aurons plus de cours ne lieu  
Les chansons de ce petit Dieu  
A qui les peintres font des aïslés  
O vous dames et demoiselles  
Que Dieu fait pour estre son temple  
Et faites, sous mauvais exemple  
Retenir et chambres et sales," &c.  
De chansons mondaines ou sales," &c.

Knowing, continues the poet, that songs that are silent about love can never please you, here are some composed by love itself; all here is love, but more than mortal! Sing these at all times,

"Et les convertir et muer  
Faisant vos levres remuer,  
Et vos doigts sur les espinettes  
Pour dire saintes chansonnettes."

Marot then breaks forth with that enthusiasm, which perhaps at first conveyed to the sullen fancy of the austere Calvin the project he so successfully adopted, and whose influence we are still witnessing.

"O bien heureux qui voir pourra  
Heurir le temps, que l'on orra  
Le labourer à sa charrue  
Le charretier parmy la rue,  
Et l'artisan en sa boutique  
Avecques un Pseume ou cantique,  
En son labeur se soulager;  
Heureux qui orra le berger  
Et la bergere en bois estans  
Faire que rochers et estangs  
Après eux ch'intent la hauteur  
Du saint nom de leurs Createur.  
Commencez, dames, commencez  
Le siecle dore à avancer!  
En chantant d'un cucur debonnaire  
Dedans ce saint cancionnaire."

Thrice happy they, who may behold,  
And listen, in that age of gold!  
As by the plough the labourer strays,  
And carman mid the public ways,  
And tradesman in his shop shall swell  
Their voice in Psalm or Canticle,  
Singing to solace toil; again  
From woods shall come a sweeter strain!  
Shepherd and shepherdess shall vie  
In many a tender Psalmody;  
And the Creator's name prolong  
As rock and stream return their song!  
Begin then, ladies fair! begin  
The age renew'd that knows no sin!  
And with light heart, that wants no wing,  
Sing! from this holy song-book, sing!

This "holy song-book" for the harpsichord or the voice was a gay novelty, and no book was ever more eagerly received by all classes than Marot's "Psalms." In the fervour of that day, they sold faster than the printers could take them off their presses; but as they were understood to be songs, and yet were not accompanied by music, every one set them to favourite tunes, commonly those of popular ballads. Each of the royal family, and every nobleman, chose a psalm or a song, which expressed his own personal feelings, adapted to his own tune. The Dauphin, afterwards Henry II, a great hunter, when he went to the chase was singing *Ainsi qu'on vit le cerf bruyre*. "Like as the hart desireth the water-brooks." There is a curious portrait of the mistress of Henry, the famous Diane de Poitiers, recently published, on which is inscribed this *verse of the psalm*. On a portrait which exhibits Diane in an attitude rather unsuitable to so solemn an application, no reason could be found to account for this discordance; perhaps the painter, or the lady herself, chose to adopt the favourite psalm of her royal lover, proudly to designate the object of her love, besides its double allusion to her name. Diane, however, in the first stage of their mutual

attachment, took *Du fond de ma pensée*, or, "From the depth of my heart." The Queen's favourite was,

*Ne vueilles pas, o sire,  
Me reprendre en ton ire;*

that is, "Rebuke me not in thy indignation," which she sung to a fashionable jig. Antony, king of Navarre, sung, *Revenge may prens la querelle*, or, "Stand up, O Lord, to revenge my quarrel," to the air of a dance of Poitou.\* We may conceive the ardour with which this novelty was received, for Francis sent to Charles the Fifth Marot's collection, who both by promises and presents encouraged the French bard to proceed with his version, and entreated Marot to send him as soon as possible *Confitemini Domino, quoniam bonus*, because it was his favourite Psalm. And the Spanish as well as French composers hastened to set the psalms of Marot to music. The fashion lasted; for Henry the Second set one to an air of his own composing. Catharine de Medicis had her psalm, and it seems that every one at court adopted some particular psalm for themselves, which they often played on lutes and guitars, &c. Singing psalms in verse was then one of the chief ingredients in the happiness of social life.

The universal reception of Marot's Psalms induced Theodore Beza to conclude the collection, and ten thousand copies were immediately dispersed. But these had the advantage of being set to music, for we are told, they were "admirably fitted to the violin and other musical instruments." And who was the man who had thus adroitly taken hold of the public feeling to give it this strong direction? It was the solitary Thaumaturgus, the ascetic Calvin, who, from the depth of his closet at Geneva, had engaged the finest musical composers, who were, no doubt, warmed by the zeal of propagating his faith, to form these simple and beautiful airs to assist the Psalm-singers. At first this was not discovered, and Catholics, as well as Huguenots, were solacing themselves on all occasions with this new music. But when Calvin appointed these psalms, as set to music, to be sung at his meetings, and Marot's formed an appendix to the Catechism of Geneva, this put an end to all psalm-singing for the poor Catholics! Marot himself was forced to fly to Geneva from the fulminations of the Sorbonne, and psalm-singing became an open declaration of what the French call "Lutheranism," when it became with the reformed a regular part of their religious discipline. The Cardinal of Lorraine succeeded in persuading the lovely patroness of the "holy Song-book," Diane de Poitiers, who at first was a psalm-singer and an heretical reader of the Bible, to discontinue this new fashion. He began by finding fault with the Psalms of David, and revived the amatory elegancies of Horace: at that moment even the reading of the Bible was symptomatic of Lutheranism; Diane, who had given way to these

novelties, would have a French Bible, because the Queen, Catharine de Medicis, had one, and the Cardinal finding a Bible on her table, immediately crossed himself, beat his breast, and otherwise so well acted his part, that "having thrown the Bible down and condemned it, he remonstrated with the fair penitent, that it was a kind of reading not adapted for her sex, containing dangerous matters; if she was uneasy in her mind she should hear two masses instead of one, and rest content with her Pater-nosters and her Primer, which were not only devotional, but ornamented with a variety of elegant forms from the most exquisite pencils of France." Such is the story drawn from a curious letter, written by a Huguenot, and a former friend of Catharine de Medicis, and by which we may infer that the reformed religion was making considerable progress in the French court,—had the Cardinal of Lorraine not interfered by persuading the mistress, and she the king, and the king his queen at once to give up psalm-singing and reading the Bible!

"This infectious frenzy of psalm-singing," as Warton describes it, under the Calvinistic preachers had rapidly propagated itself through Germany as well as France. It was admirably calculated to kindle the flame of fanaticism, and frequently served as the trumpet to rebellion. These energetic hymns of Geneva excited and supported a variety of popular insurrections in the most flourishing cities of the Low Countries, and what our poetical antiquary could never forgive, "fomented the fury which defaced many of the most beautiful and venerable churches of Flanders."

At length it reached our island at that critical moment when it had first embraced the Reformation; and here its domestic history was parallel with its foreign, except, perhaps, in the splendour of its success. Sternhold, an enthusiast for the reformation, was much offended, says Warton, at the lascivious ballads which prevailed among the courtiers, and with a laudable design to check these indecencies, he undertook to be our Marot—without his genius; "thinking thereby," says our cynical literary historian, Antony Wood, "that the courtiers would sing them instead of their sonnets, but did not, only some few excepted." They were practised by the Puritans in the reign of Elizabeth; for Shakespeare notices the Puritan of his day "singing psalms to horn-pipes,"\* and more particularly during the protectorate of Cromwell, on the same plan of accommodating them to popular tunes and jigs, which one of them said "were too good for the devil." Psalms were now sung at Lord Mayors'

\* Mr. Douce imagines that this alludes to a common practice at that time among the Puritans of *burlesquing the plain chant* of the Papists, by adapting vulgar and ludicrous music to psalms and pious compositions. *Illust. of Shakespeare*, I. 355. My idea differs; the intention was, that which induced Sternhold to versify the Psalms, to be sung instead of lascivious ballads; and the most popular tunes were afterwards adopted, that the singer might practise his favourite tune.

\* As Warton has partly drawn from the same source, I have adopted his own words whenever I could. It is not easy to write after Thomas Warton whenever he is pleased with his subject.

dinners and city feasts; soldiers sang them on their march and at parade; and few houses, which had windows fronting the streets, but had their evening psalms, for a story has come down to us, to record that the hypocritical brotherhood did not always care to sing unless they were heard!

#### ON THE RIDICULOUS TITLES ASSUMED BY THE ITALIAN ACADEMIES.

THE Italians are a fanciful people, who have often mixed a grain or two of pleasantry and even of folly with their wisdom. This fanciful character betrays itself in their architecture, in their poetry, in their extemporary comedy, and their *Improvisatori*; but an instance not yet accounted for of this national levity, appears in those denominations of exquisite absurdity given by themselves to their Academies! I have in vain inquired for any assignable reason why the most ingenious men, and grave and illustrious personages, cardinals and princes, as well as poets, scholars, and artists, in every literary city, should voluntarily choose to burlesque themselves and their serious occupations, by affecting mysterious or ludicrous titles, as if it were carnival-time, and they had to support masquerade characters, and accepting such titles as we find in the cant style of our own vulgar clubs, the Society of "Odd Fellows," and of "Eccentrics!" A principle so whimsical but systematic, must surely have originated in some circumstance not hitherto detected.

A literary friend, recently in an Italian city, exhausted by the *siocco*, entered a house whose open door and circular seats appeared to offer to passengers a refreshing *soffitto*; he discovered, however, that he had got into "the Academy of the Camaleons," where they met to delight their brothers, and any "spirito gentile" they could nail to a recitation. An invitation to join the academicians alarmed him, for with some impatient prejudice against these little creatures, vocal with *prose e rime*, and usually with odes and sonnets begged for, or purloined for the occasion, he waived all further curiosity and courtesy, and has returned home without any information how these "Camaleons" looked when changing their colours in an "accademia."

Such literary institutions, prevalent in Italy, are the spurious remains of those numerous academies which simultaneously started up in that country about the sixteenth century. They assumed the most ridiculous denominations, and a great number is registered by Quadrio and Tiraboschi. Whatever was their design, one cannot fairly reproach them, as Mencken, in his "Charlatanaria Eruditiorum," seems to have thought, for pompous quackery; neither can we attribute to their modesty their choice of senseless titles, for to have degraded their own exalted pursuits was but folly! Literary history affords no parallel to this national absurdity of the refined Italians. Who could have suspected that the most eminent scholars, and men of genius, were associates of the *Oxoni*, the *Fantastici*, the *Insensati*? Why should Genoa boast of her "Sleepy," Viterbo of her "Obstinate," Sienna of her "Inspids," her "Blockheads," and her

"Thunderstruck," and Naples of her "Furious," while Macerata exults in her "Madmen chained?" Both Quadrio and Tiraboschi cannot deny that these fantastical titles have occasioned these Italian academies to appear very ridiculous to the *oltramontani*, but these valuable historians are no philosophical thinkers. They apologise for this bad taste, by describing the ardour which was kindled throughout Italy at the restoration of letters and the fine arts, so that every one, and even every man of genius, were eager to enroll their names in these academies, and prided themselves in bearing their emblems, that is, the distinctive arms each academy had chosen. But why did they mystify themselves?

Folly, once become national, is a vigorous plant, which sheds abundant seed. The consequence of having adopted ridiculous titles for these academies, suggested to them many other characteristic fopperies. At Florence every brother of the "Umidi" assumed the name of something aquatic, or any quality pertaining to humidity. One was called "the Frozen," another "the Damp;" one was "the Pike," another "the Swan;" and Grazzini, the celebrated novelist, is known better by the cognomen of *La Lascia*, "the Roach," by which he whimsically designates himself among the "Humids." I find among the *Insensati*, one man of learning taking the name of *Stordido Insensato*, another *Tenebroso Insensato*. The famous Florentine academy of *La Crusca*, amidst their grave labours to sift and purify their language, threw themselves headlong into this vortex of folly. Their title, the academy of "Bran," was a conceit to indicate their art of sifting; but it required an Italian prodigality of conceit to have induced these grave scholars to exhibit themselves in the burlesque scenery of a pantomimical academy, for their furniture consists of a mill and a bakehouse; a pulpit for the orator is a hopper, while the learned director sits on a mill-stone; the other seats have the forms of a miller's dosers, or great panniers, and the backs consist of the long shovels used in ovens. The table is a baker's kneading-trough, and the academician who reads has half his body thrust out of a greiv bolting sack, with I know not what else for their inkstands and portfolios. But the most celebrated of these academies is that "degl Arcadia" at Rome, who are still carrying on their pretensions much higher. Whoever aspires to be aggregated to these Arcadian shepherds receives a pastoral name and a title, but not the deeds, of a farm, picked out of a map of the ancient Arcadia or its environs, for Arcadia itself soon became too small a possession for these partitioners of moonshine. Their laws, modelled by the twelve tables of the ancient Romans; their language in the venerable majesty of their renowned ancestors; and this erudite democracy dating by the Grecian Olympiads, which Crescembini, their first custode, or guardian, most painfully adjusted to the vulgar era, were designed that the sacred erudition of antiquity might for ever be present among these shepherds.\* Goldoni, in his *Memoirs*, has given an amusing account of these honours. He says

\* Crescembini, at the close of "*La bellezza della Volgar Poesia*," Roma, 1700.

"he was presented with two diplomas; the one was my charter of aggregation to the *Arcadi* of Rome, under the name of *Polisseno*, the other gave me the investiture of the *Phlegæan* fields. I was on this saluted by the whole assembly in chorus, under the name of *Polisseno Phlegæo*, and embraced by them as a fellow shepherd and brother. The *Arcadians* are very rich, as you may perceive, my dear reader: we possess estates in Greece; we water them with our labours for the sake of reaping laurels, and the Turks sow them with grain, and plant them with vines, and laugh at both our titles and our songs." When Fontenelle became an Arcadian, they baptized him *il Pastor Pigrasso*, that is, "amiable Fountain!" allusive to his name and his delightful style; and magnificently presented him with the entire Isle of Delos! The late Joseph Walker, an enthusiast for Italian literature, dedicated his "Memoir on Italian Tragedy" to the Countess Spencer; not inscribing it with his Christian but his heathen name, and the title of his Arcadian estate, *Eubante Tirinzio*! Plain Joseph Walker, in his masquerade dress, with his Arcadian signet of Pan's reeds dangling in his title-page, was performing a character to which however well adapted, not being understood, he got stared at for his affectation! We have lately heard of some licentious revellings of these Arcadians, in receiving a man of genius from our own country, who, himself composing Italian *Rime*, had "concent" enough to become a shepherd! \* Yet let us inquire before we criticise.

Even this ridiculous society of the Arcadians became a memorable literary institution; and Tiraboschi has shown how it successfully arrested the bad taste which was then prevailing throughout Italy, recalling its moves to purer sources; while the lives of many of its shepherds have furnished an interesting volume of literary history under the title of "The illustrious Arcadians" Crescimbeni, and its founders, had formed the most elevated conceptions of the society at its origin; but poetical satirists are prophets only while we read their verses—we must not look for that dry matter of fact—the event predicted!

"Il vostro seme eterno  
Occuperà la terra, ed i confini  
D'Arcadia oltrapassando,  
Di non più isti gloriosi germi  
L'aureo feconderà lito del Gange  
■ de' Cimмери l'infelconde arci."

Mr. Mathias has recently with warmth defended the original *Arcadia*; and the assumed character of its members, which has been condemned as betraying their affectation, he attributes to their modesty. "Before the critics of the *Arcadia* (the *pastori*, as they modestly styled themselves), with Crescimbeni for their conductor, and with the *Adorato Albano* for their patron (Clement XI.), all that was depraved in language, and in sentiment, fled and disappeared."

\* History of the Middle Ages, ii. 584. See, also, Mr. Rose's Letters from the North of Italy, vol. i. 204. Mr. Hallam has observed, that "such an institution as the society degli *Arcadi* could at no time have endured public ridicule in England for a fortnight."

The strange taste for giving fantastical denominations to literary institutions grew into a custom, though, probably, no one knew how. The founders were always persons of rank or learning, yet still accident or caprice created the mystifying title, and invented those appropriate emblems, which still added to the folly. The Arcadian society derived its title from a spontaneous conceit. This assembly first held its meetings, on summer evenings, in a meadow on the banks of the Tiber; for the fine climate of Italy promotes such assemblies in the open air. In the recital of an eclogue, an enthusiast, amidst all he was hearing and all he was seeing, exclaimed, "I seem at this moment to be in the Arcadia of ancient Greece, listening to the pure and simple strains of its shepherds!" Enthusiasm is contagious amidst susceptible Italians, and this name, by inspiration and by acclamation, was conferred on the society! Even more recently at Florence the *accademia* called the *Colombaria*, or the "Pigeon-house," proves with what levity the Italians name a literary society. The founder was the Cavallero Pazzi, a gentleman, who, like Morose, abhorring noise, chose for his study a garret in his palazzo; it was, indeed, one of the old turrets which had not yet fallen in: there he fixed his library, and there he assembled the most ingenious Florentines to discuss obscure points, and to reveal their own contributions in this secret retreat of silence and philosophy. To get to this cabinet it was necessary to climb a very steep and very narrow staircase, which occasioned some facetious wit to observe, that these literati were so many pigeons who flew every evening to their dove-cote. The Cavallero Pazzi, to indulge this humour, invited them to a dinner entirely composed of their little brothers, in all the varieties of cookery; the members, after a hearty laugh, assumed the title of the *Colombaria*, invented a device consisting of the top of a turret, with several pigeons flying about it, bearing an epigraph from Dante, *Quanto veider si può*, by which they expressed their design not to apply themselves to any single object. Such facts sufficiently prove that some of the absurd or facetious denominations of these literary societies originated in accidental circumstances, or in mere pleasantry; but this will not account for the origin of those mystifying titles we have noticed; for when grave men call themselves dolts or lunatics, unless they are really so, they must have some reason for laughing at themselves.

To attempt to develop this curious but obscure singularity in literary history, we must go farther back among the first beginnings of these institutions. How were they looked on by the governments in which they first appeared? These academies might, perhaps, form a chapter in the history of secret societies, one not yet written, but of which many curious materials lie scattered in history. It is certain that such literary societies, in their first origins, have always excited the jealousy of governments, but more particularly in ecclesiastical Rome, and the rival principalities of Italy. In two great nations, like those of England and France, had their suspicions and fears roused by a select assembly of philosophical men, and either put them down by force, or closely watched them, this will not seem extraordinary in little

despotic states. We have accounts of some philosophical associations at home, which were joined by Sir Philip Sidney and Sir Walter Rawleigh, but which soon got the odium of atheism attached to them; and the establishment of the French Academy occasioned some umbrage, for a year elapsed before the parliament of Paris would register their patent, which was at length accorded by the political Richelieu observing to the president, that "he should like the members according as the members liked him." Thus we have ascertained one principle, that governments in those times looked on a new society with a political glance; nor is it improbable that some of them combined an ostensible with a latent motive.

There is no want of evidence to prove that the modern Romans, from the thirteenth to the fifteenth century, were too feelingly alive to their obscured glory, and that they too frequently made invidious comparisons of their ancient republic with the pontifical government; to revive Rome, with every thing Roman, inspired such enthusiasts as Rienzi, and charmed the visions of Petrarch. At a period when ancient literature, as if by a miracle, was raising itself from its grave, the learned were agitated by a correspondent energy, not only was an estate sold to purchase a manuscript, but the relic of genius was touched with a religious emotion. The classical purity of Cicero was contrasted with the barbarous idiom of the Missal; the glories of ancient Rome with the miserable subjugation of its modern pontiffs; and the metaphysical reveries of Plato, and what they termed the "Enthusiasmus Alexandrinus"—the dreams of the Platonists—seemed to the fanciful Italians more elevated than the humble and pure ethics of the Gospels. The vain and amorous Lucretia could even censure the gross manners, as it seemed to her, of the apostles, for picking the ears of corn in their walks, and at their meals eating with unwashed hands. Touched by this mania of antiquity, the learned affected to change their vulgar Christian name, by assuming the more classical ones of a Junius Brutus, a Pomponius, or a Julius, or any other rusty name unwashed by baptism. This frenzy for the ancient republic not only menaced the pontificate, but their Platonic, or their pagan ardours, seemed to be striking at the foundation of Christianity itself. Such were Marcellus Ficinus, and that learned society who assembled under the Medici. Pomponius Lætus, who lived at the close of the fifteenth century, not only celebrated by an annual festival the foundation of Rome, and raised altars to Romulus, but openly expressed his contempt for the Christian religion, which this visionary declared was only fit for barbarians; but this extravagance and irreligion, observes Nicéron, were common with many of the learned of those times, and this very Pomponius was at length formally accused of the crime of changing the baptismal names of the young persons whom he taught, for pagan ones! "This was the taste of the times," says the author we have just quoted; but it was imagined that there was a mystery concealed in these changes of names.

At this period these literary societies first appear: one at Rome had the title of "Academy," and for its chief this very Pomponius; for he is distin-

guished as "*Romane Princeps Academiae*," by his friend Politian, in the "*Miscellanea*" of that elegant scholar. This was under the pontificate of Paul II. The regular meetings of "the Academy" soon excited the jealousy and suspicions of Paul, and gave rise to one of the most horrid persecutions and scenes of torture, even to death, in which these academicians were involved. This closed with a decree of Paul's, that for the future no one should pronounce, either seriously or in jest, the very name of *academy*, under the penalty of heresy! The story is told by Platina, one of the sufferers, in his *Life of Paul II.*; and although this history may be said to bear the bruises of the wounded and dislocated body of the unhappy historian, the facts are unquestionable, and connected with our subject. Platina, Pomponius, and many of their friends, were suddenly dragged to prison; on the first and second day torture was applied, and many expired under the hands of their executioners. "You would have imagined," says Platina, "that the castle of St. Angelo was turned into the bull of Phalaris, so loud the hollow vault resounded with the cries of those miserable young men, who were an honour to their age for genius and learning. The torturers, not satisfied, though weary, having racked twenty men in those two days, of whom some died, at length sent for me to take my turn. The instruments of torture were ready; I was stripped, and the executioners put themselves to their work. Vindex sat like another Minos on a seat of tapestry-work, gay as it was wedding; and while I hung on the rack in torment, he played with a jewel which Sanga had, asking him who was the mistress which had given him this love-token? Turning to me, he asked 'why Pomponius in a letter should call me Holy Father? Did the conspirators agree to make you Pope?' 'Pomponio,' I replied, 'can best tell why he gave me this title, for I know not.' At length, having pleased, but not satisfied himself with my tortures, he ordered me to be let down, that I might undergo tortures much greater in the evening. I was carried, half dead, into my chamber; but not long after, the inquisitor having dined, and being fresh in drink, I was lashed again, and the archbishop of Spalatro was there. They inquired of my conversations with Malatesta. I said, it only concerned ancient and modern learning, the military arts, and the characters of illustrious men, the ordinary subjects of conversation. I was bitterly threatened by Vindex, unless I confessed the truth on the following day, and was carried back to my chamber, where I was seized with such extreme pain, that I had rather have died than endured the agony of my battered and dislocated limbs. But now those who were accused of heresy were charged with plotting treason. Pomponius being examined why he changed the names of his friends, he answered boldly, that this was no concern of his judges or the pope; it was perhaps out of respect for antiquity, to stimulate to a virtuous emulation. After we had now lain ten months in prison, Paul comes himself to the castle, where he charged us, among other things, that we had disputed concerning the immortality of the soul, and that we held the opinion of Plato; by disputing you call the being of a God in question. This, I said, might be



objected to all divines and philosophers, who, to make the truth appear, frequently question the existence of souls and of God, and of all separate intelligences. St. Austin says, the opinion of Plato is like the faith of Christians. I followed none of the numerous heretical factions. Paul then accused us of being too great admirers of pagan antiquities; yet none were more fond of them than himself, for he collected all the statues and sarcophagi of the ancients to place in his palace, and even affected to imitate, on more than one occasion, the pomp and charm of their public ceremonies. While they were arguing, mention happened to be made of 'the Academy,' where the Cardinal of San Marco cried out that we were not 'Academies,' but a scandal to the name; and Paul now declared that he would not have that term evermore mentioned under pain of heresy. He left us in a passion, and kept us two months longer in prison to complete the year, as it seems he had sworn.<sup>12</sup>

Such is the interesting narrative of Platina, from which we may surely infer, that if these learned men assembled for the communication of their studies—inquiries suggested by the monuments of antiquity, the two learned languages, ancient authors, and speculative points of philosophy—these objects were associated with others, which terrified the jealousy of modern Rome.

Sometime after, at Naples, appeared the two brothers, John Baptiste and John Vincent Porta, those twin-spirits, the Castor and Pollux of the natural philosophy of that age, and whose scencial museum delighted and awed, by its optical illusions, its treasure of curiosities, and its natural magic, all learned natives and foreigners. Their name is still famous, and their treatises *De humana physiognomia* and *Magia Naturalis*, are still opened by the curious, who discover these children of philosophy, wandering in the arcana of nature, to them a world of perpetual beginnings! These learned brothers united with the Marquis of Manso, the friend of Tasso, in establishing an academy under the whimsical name *degli Oziosi* (the Lazy), which so ill described their intentions. This academy did not sufficiently embrace the views of the learned brothers, and then they formed another under their own roof, which they appropriately named *di Secreti*; the ostensible motive was, that no one should be admitted into this interior society who had not signalled himself by some experiment or discovery. It is clear, that, whatever they intended by the project, the election of the members was to pass through the most rigid scrutiny—and what was the consequence? The court of Rome again started up with all its fears, and secretly obtaining information of some discussions which had passed in this academy *degli Secreti*, prohibited the Portas from holding such assemblies, or applying themselves to those illicit sciences, whose amusements are criminal, and turn us aside from the study of the Holy Scriptures.\* It seems that one of the Portas had delivered himself in the style of an ancient oracle; but what was more alarming in this prophetic spirit, several of his predictions had been actually verified! The infallible court was in no want of a

new school of prophecy. Baptista Porta went to Rome to justify himself, and, content to wear his head, placed his tongue in the custody of his Holiness, and no doubt preferred being a member of the *Accademia degli Oziosi*, to that of *gli Secreti*. To confirm this notion that these academies excited the jealousy of those despotic states of Italy, I find that several of them at Florence, as well as at Sienna, were considered as dangerous meetings, and in 1568, the Medici suddenly suppressed those of the "Insipids," the "Shy," the "Disheartened," and others, but more particularly the "Stunned," *gli Intronati*, which excited loud laments. We have also an account of an academy which called itself the *Lanternisti*, from the circumstance that their first meetings were held at night, the academicians, not carrying torches, but only *Lanterns*. This academy, indeed, was at Toulouse, but evidently formed on the model of its neighbours. In fine, it cannot be denied, that these literary societies or academies were frequently objects of alarm to the little governments of Italy, and were often interrupted by political persecution.

From all these facts I am inclined to draw an inference. It is remarkable that the first Italian academies were only distinguished by the simple name of their founders; one was called the Academy of Pomponius Lætus, another of Panormita, &c. It was after the melancholy fate of the Roman academy of Lætus, which could not, however, extinguish that growing desire of creating literary societies in the Italian cities, from which the members derived both honour and pleasure, that suddenly we discover these academies bearing the most fantastical titles. I have not found any writer who has attempted to solve this extraordinary appearance in literary history, and the difficulty seems great, because, however frivolous or fantastical the titles they assumed, their members were illustrious for rank and genius. Tiraboschi, aware of this difficulty, can only express his astonishment at the absurdity, and his vexation at the ridicule to which the Italians have been exposed by the coarse jokes of Menkenius in his *Charlatanaria Eruditorum*.\* I conjecture, that the invention of these ridiculous titles, for literary societies, was an attempt to throw a sportive veil over meetings which had alarmed the papal and the other petty courts of Italy; and to quiet their fears, and turn aside their political wrath, they implied the innocence of their pursuits by the jocularly with which the members treated themselves, and were willing that others should treat them. This otherwise inexplicable national levity of so refined a people has not occurred in any other country, because the necessity did not exist anywhere but in Italy. In France, in Spain, and in England, the title of the ancient ACADEMUS was never profaned by an adjunct, which systematically degraded and ridiculed its venerable character, and its illustrious members.

\* See Tiraboschi, vol. vii. cap. iv. *Accademie*, and Quadrio's *Della Storia e della Ragione d'ogni Poesia*. In the immense receptacle of these seven quarto volumes, printed with a small type, the curious may consult the voluminous index, art. *Accademia*.

\* Nicéron, vol. xliii. Art. Porta.

Long after this article was finished, I had an opportunity of consulting an eminent Italian, whose name is already celebrated in our country, Il Sigr Ugo Foscolo, his decision ought necessarily to outweigh mine; but although it is incumbent on me to put the reader in possession of the opinion of a native of his high acquirements, it is not as easy for me, on this obscure and curious subject, to relinquish my own conjecture.

Il Sigr Foscolo is of opinion, that the origin of the fantastical titles assumed by the Italian Academics entirely arose from a desire of getting rid of the air of pedantry, and to insinuate that their meetings and their works were to be considered merely as sportive relaxations, and an idle business.

This opinion may satisfy an Italian, and this he may deem a sufficient apology for such absurdity, but when scarlet robes and cowed heads, laureated bards and *Monsignores*, and *Cavalieros*, baptize themselves in a public assembly "Blockheads" or "Madmen," we *ultramontanians*, out of mere compliment to such great and learned men, would suppose that they had their good reasons; and that in this there must have been "something more than meets the ear." After all, I would almost flatter myself that our two opinions are not so wide of each other as they at first seem to be.

#### ON THE HERO OF HUDIBRAS; BUTLER VINDICATED.

THAT great Original, the author of HUDIBRAS, has been recently censured for exposing to ridicule the Sir Samuel Luke under whose roof he dwelt, in the grotesque character of his hero. The knowledge of the critic in our literary history is not curious; he appears to have advanced no further, than to have taken up the first opinion he found, but this served for an attempt to blacken the moral character of BUTLER. "Having lived," says our critic, "in the family of Sir Samuel Luke, one of Cromwell's Captains, at the very time he planned the Hudibras, of which he was pleased to make his *kind and hospitable patron* the hero. We defy the history of Whiggism to match this anecdote,"—as if it could not be matched! Whigs and Tories are as like as two eggs when they are wits and satirists; their friends too often become their first victims! If Sir Samuel resembled that renowned personification, the ridicule was legitimate and unavoidable when the poet had espoused his cause, and espoused it too from the purest motive—a detestation of political and fanatical hypocrisy. Comic satirists, whatever they may allege to the contrary, will always draw largely and most truly from their own circle. After all, it does not appear that Sir Samuel sat for Sir Hudibras; although from the hiatus still in the poem, at the end of Part I, Canto I, his name would accommodate both the metre and the rhyme. But who, said Warburton, ever compared a person to himself? Butler might aim a sly stroke at Sir Samuel by hinting to him how well

he resembled Hudibras, but with a remarkable forbearance he has left posterity to settle the affair, which is certainly not worth their while. But Warburton tells, that a friend of Butler's had declared the person was a Devonshire man; one Sir Henry Roswell, of Ford Abbey, in that county. There is a curious line of our learned wit, in the great General Dictionary, the writer, probably Dr. Birch, made the most authentic researches, from the contemporaries of Butler, or their descendants, and from Charles Longueville, the son of Butler's great friend, he obtained much of the little we possess. The writer of this life believes that Sir Samuel was the hero of Butler, and rests his evidence on the hiatus we have noticed, but with the candour which becomes the literary historian, he has added the following marginal note "Whilst this sheet was at press, I was assured by Mr. Longueville, that Sir Samuel Luke is not the person ridiculed under the name of HUDIBRAS."

It would be curious, after all, should the prototype of Hudibras turn out to be one of the heroes of "The Rolliad;" a circumstance, which, had it been known to the copartnership of that comic epic, would have furnished a fine episode and a memorable hero to their line of descent. "When BUTLER wrote his Hudibras, one Coll. Rolle, a Devonshire man, lodged with him, and was exactly like his description of the Knight; whence it is highly probable, that it was this gentleman, and not Sir Samuel Luke, whose person he had in his eye. The reason that he gave for calling his poem *Hudibras* was, because the name of the old tutelar saint of Devonshire was *Hugh de Bras*." I do not think slightly of this authority, which is the Grub-street Journal, January, 1731, a periodical paper of merit, conducted by two eminent literary physicians, under the appropriate names of Bavius and Mævius,\* and which for some time enlivened the town with the excellent design of ridiculing silly authors and stupid critics.

It is unquestionably proved, by the confession of several friends of BUTLER, that the prototype of Sir Hudibras was a Devonshire man, and if Sir *Hugh de Bras* be the old tutelar saint of Devonshire, this discovers the suggestion which led BUTLER to the name of his hero; burlesquing the *new Saint* by pairing him with the chivalrous Saint of the county; hence, like the Knights of old, did

"Sir Knight abandon dwelling,  
And out he rode a Colonelling!"

This origin of the name is more appropriate to the character of the work than deriving it from the Sir Hudibras of Spenser, with whom there exists no similitude.

It is as honourable as it is extraordinary, that such was the celebrity of Hudibras, that the workman's name was often confounded with the work

\* Bavius and Mævius were Dr. Martyn, the well-known author of the Dissertation on the *Æneid* of Virgil, and Dr. Russel, another learned physician, as his publications attest. It does great credit to their taste, that they were the hebdomadal defenders of Pope from the attacks of the heroes of the Dunciad.

\* Edinburgh Review, No. 67—159, on Jacobite Relics.

itself, the poet was once better known under the name of HUDIBRAS than of BUTLER. Old Southern calls him 'Hudibras Butler,' and if any one would read the most copious life we have of this great poet in the great General Dictionary, he must look for a name he is not accustomed to find among English authors—that of *Hudibras*! One fact is remarkable, that, like Cervantes, and unlike Rabelais and Sterne, never has BUTLER written a single passage of indecent ribaldry, amidst a court which would have got such by heart, and in an age in which such trash was certain of popularity.

We know little more of BUTLER than we do of Shakespeare and of Spenser! Longueville, the devoted friend of our poet, his unfortunately left no recollections of the depraved genius whom he so intimately knew, and who bequeathed to Longueville the only legacy a neglected poet could leave—all his manuscripts, and to his care, though not to his spirit, we are indebted for BUTLER'S "Remains." His friend attempted to bury him with the public honours he deserved, among the tombs of his brother birds in Westminster Abbey, but he was compelled to consign the bard to an obscure burial place in Paul's, Covent Garden. Many years after, when Alderman Barber raised an inscription to the memory of BUTLER in Westminster Abbey, others were desirous of placing one over the poet's humble gravestone. This probably excited some competition, and the following line, attributed to Dennis, his perhaps never been published. If it be DENNIS'S, it must have been composed at one of his most lucid moments.

Near this place lies interred  
The body of Mr Samuel Butler,  
Author of Hudibras  
He was a whole species of Poets in one!  
Admirable in a Manner  
In which no one else has been tolerable.  
A Manner which began and ended in Him,  
In which he knew no Guide,  
And has found no Followers

To this too brief article I add a proof that that fanaticism, which is branded by our immortal Butler, can survive the castigation. Folly is sometimes immortal, as nonsense is irrefutable. Ancient follies revive, and men repeat the same unintelligible jargon, just as contagion keeps up the plague in Turkey by lying hid in some obscure corner, till it breaks out afresh. Recently we have seen a notable instance where a critic of the school to which we are alluding, declares of Shakespeare, that "it would have been happy if he had never been born, for that thousands will look back with incessant anguish on the guilty delight which the plays of Shakespeare ministered to them." \* Such is the anathema of Shakespeare! And we have another of BUTLER, in "An historic defence of experimental religion, in which the author contends, that the best men have experienced the agency of the Holy Spirit in an immediate illumination from heaven. He furnishes his historic proofs by a list from Abel to Lady Huntingdon! The author of Hudibras is

denounced, 'One Samuel Butler, a celebrated buffoon in the abandoned reign of Charles the Second, wrote a mock heroic poem, in which he undertook to burlesque the pious Puritan. He ridicules all the glorious promises by comparing the divine illumination to an ignis fatuus and dark lantern of the spirit.' \* Such are the writers, whose ascetic spirit is still descending among us from the monastery of the deserts, adding poignancy to the very ridicule they would annihilate. The satire which we deemed obsolete, we find still applicable to contemporaries!

The FIRST part of Hudibras is the most perfect, that was the rich fruit of matured meditation of wit, of learning, and of leisure. A mind of the most original powers had been perpetually acted on by some of the most extraordinary events and persons of political and religious history. BUTLER had lived amidst scenes which might have excited indignation and grief, but his strong contempt of the actors could only supply ludicrous images and caustic rallery. Yet once when villainy was at its zenith, his solemn tones were raised to reach it †.

The SECOND part was precipitated in the following year. An interval of fourteen years was allowed to elapse before the THIRD and last part was given to the world, but then everything had changed! the poet, the subject, and the patron! The old theme of the sectarians had lost its freshness, and the cavaliers, with their royal liberality, had become as obnoxious to public decency as the Puritans. BUTLER appears to have turned aside and to have given an adverse direction to his satirical arrows. The slavery and dotage of Hudibras to the widow revealed the voluptuous epicurean, who slept on his throne, dissolved in the arms of his mistresses. ‡ The inchanted howler, and the amorous suit of Hudibras reflected the new manners of this wretched court, and that BUTLER had become the satirist of the party whose cause he had formerly so honestly espoused, is confirmed by his 'Remains,' where, among other nervous satires, is one, "On the licentious age of Charles the Second, contrasted with the puritanical one that preceded it." This then is the greater glory of BUTLER, that his high and indignant spirit equally satirised the hypocrites of Cromwell, and the libertines of Charles.

#### SHENSTONE'S SCHOOLMISTRESS.

THE inimitable "Schoolmistress" of SHENSTONE is one of the felicities of genius, but the purpose of this poem has been entirely misconceived. Johnson, acknowledging this charming effusion to be "the most pleasing of Shenstone's productions," observes, "I know not what claim it has to stand among the *moral works*." The truth is, that it was intended for quite a different class by the author, and Dodsley, the editor of his works, must

\* This work, published in 1795, is curious for the materials the writer's reading has collected.

† The case of King Charles the First truly stated against John Cook, master of Gray's Inn, in Butler's "Remains."

have strangely blundered in designating it "a moral poem." It may be classed with a species of poetry till recently rare in our language, and which we sometimes find among the Italians, in their *rima piacevoli*, or *poesie burlesche*, which do not always consist of low humour in a factitious style with jingling rhymes, to which we attach our idea of a burlesque poem. There is a refined species of ludicrous poetry, which is comic yet tender, luscious yet elegant, and with such a blending of the serious and the facetious, that the result of such a poem may often, among its other pleasures, produce a sort of ambiguity, so that we do not always know whether the writer is laughing at his subject, or whether he is to be laughed at. Our admirable Whistler met this fate. "The Schoolmistress" of SHENSTONE has been admired for its simplicity and tenderness, not for its exquisitely ludicrous turn.

This discovery I owe to the good fortune of possessing the original edition of "The Schoolmistress," which the author printed under his own directions, and to his own fancy. To this piece of LUDICROUS POETRY, as he calls it, "lest it should be mistaken," he added a LUDICROUS INDEX, "purely to show fools that I am in jest. But the fool, his subsequent editor, thought proper to suppress this amusing 'ludicrous index,' and the consequence is, as the poet foresaw, that his aim has been mistaken.

The whole history of this poem, and this edition may be traced in the printed correspondence of SHENSTONE. Our poet had pleased himself by engraving "A sixpenny pamphlet" with certain seemingly designs of his, and for which he came to town to direct the engraver, he appears also to have intended accomplices in it with "The deformed portrait of my old school dame, Sarah Lloyd." The frontispiece to this first edition represents the "thatched house" of his old schoolmistress, and before it is the "birch tree," with "the sun setting and gilding the scene." He writes on this, "I have the first sheet to correct upon the table. I have laid aside the thoughts of time a good deal in this unpromising scheme, and fix them upon the landscape which is engraving the red letter which I propose, and the fruit piece which you see, being the most seemingly ornaments of the first sixpenny pamphlet that was ever so highly honoured. I shall incur the same reflection with Ogilby, of having nothing good but my decorations. I expect that in your neighbourhood and in Warwickshire there should be twenty of my poems sold. I print it myself. I am pleased with Mynde's engravings."

On the publication SHENSTONE has opened his eyes on its poetical characteristic. "I dare say it must be very incorrect, for I have added eight or ten stanzas within this fortnight. But inaccuracy is more excusable in *ludicrous poetry* than in any other. If it strikes any, it must be merely people of taste, for people of wit without taste, which comprehends the larger part of the critical tribe, will unavoidably despise it. I have been at some pains to recover myself from A. Philips' misfortune of mere *childishness*, 'Little charm of placid men,' &c. I have added a *ludicrous index* purely to show (fools) that I am in jest, and my motto, 'O, quia sol habitabiles illustrat oras, maxima

principium' is calculated for the same purpose. You cannot conceive how large the number is of those that mistake burlesque for the very foolishness it exposes, which observation I made once at the Rêcharsal, at Tom Thumb, at Chrononhotonthologos, all which are pieces of elegant humour. I have some mind to pursue this caution further, and advertise it 'The Schoolmistress, &c., a very *childish* performance every body knows (*non otium in re*). But if a person seriously calls this, or rather a burlesque, a childish or low species of poetry, he says wrong. For the most regular and formal poetry may be called trifling, lolly, and weakness, in comparison of what is written with a mere *marly* spirit in ridicule of it."

This first edit on is now lying before me, with its splendid red letter, its "seemly designs," and, what is more precious, its "Index." SHENSTONE who had greatly pleased himself with his graphical intentions, at length found that his engraver, Mynde, had sadly bungled with the poet's ideal. Vexed and disappointed, he writes, "I have been plagued to death about the ill-execution of my designs. Nothing is certain in London but expense, which I can ill bear." The truth is that what is placed in the landscape over the thatched house, and the birch-tree, is like a falling monster rather than a setting sun, but the fruit piece at the end, the grapes, the plums, the melon, and the Catharine pears, Mr. Mynde has made sufficiently tempting. This edition contains only twenty eight stanzas, which were afterwards enlarged to thirty five. Several stanzas have been omitted, and they have also passed through many corrections, and some improvements, which show that SHENSTONE had more judgment and felicity in severe correction, than perhaps is suspected some of these I will point out.\*

In the second stanza, the first edition has,  
In every mart that stands on Britain's isle,  
In every village less reveal'd to time,  
Dwells there in cottage known, about a mile,  
A matron old, whom we schoolmistress name.

Improved thus

In every village marked with little spire,  
Embower'd in trees, and hardly known to fame,  
I here dwell, in lowly shed and mean attire,  
A matron old, whom we schoolmistress name.

The eighth stanza, in the first edition, runs,  
The gown, which o'er her shoulders thrown she  
had,

Was russet stuff (who knows not russet stuff?)  
Great comfort to her mind that she was clad  
In texture of her own, all strong and tough,  
Ne did she e'er complain, ne deem it rough, &c.

More elegantly descriptive is the dress as now delineated

A russet stole was o'er her shoulders thrown,  
A russet kirtle fenced the nipping air,  
'Twas simple russet, but it was her own  
'Twas her own country bred the flock so fair,  
'Twas her own labour did the fleece prepare, &c.

\* I have usually found the Schoolmistress printed without numbering the stanzas, to enter into the present view it will be necessary for the reader to do this himself with a pencil-mark.

The additions made to the first edition consist of the 11, 12, 13, 14, and 15th stanzas, in which are so beautifully introduced the herbs and garden stores, and the psalmody of the schoolmistress; the 29th and 30th stanzas were also subsequent insertions. But those lines which give so original a view of genius in its infancy,

A little bench of heedless bishops here,  
And there a chancellor in embryo, &c.,

were printed in 1742; and I cannot but think that the far-famed stanzas in Gray's Elegy, where he discovers men of genius in peasants, as SHENSTONE has in children, was suggested by this original conception:

Some mute, inglorious Milton here may rest,  
Some Cromwell guiltless of his country's blood,  
is, to me, a congenial thought, with an echoed turn of expression of the lines from the Schoolmistress.

I shall now restore the ludicrous INDEX, and adapt it to the stanzas of the later edition.

Stanza	
Introduction . . . . .	1
The subject proposed . . . . .	2
A circumstance in the situation of the MAN- SION OF EARLY DISCIPLINE, discovering the surprising influence of the connexion of ideas . . . . .	3
A simile; introducing a deprecation of the joyless effects of BIGOTRY and SUPERSTI- TION . . . . .	4
Some peculiarities indicative of a COUNTRY SCHOOL, with a short sketch of the SOVER- EIGN presiding over it . . . . .	5
Some account of her NIGHT-CAP, APRON, and a tremendous description of her BIRCHEN SCEPTRE . . . . .	6
A parallel instance of the advantages of LEGAL GOVERNMENT with regard to children and the wind . . . . .	7
Her gown . . . . .	8
Her TITLES, and punctilious nicety in the ceremonious assertion of them . . . . .	9
A digression concerning her HEN's presump- tuous behaviour, with a circumstance tending to give the cautious reader a more accurate idea of the officious diligence and economy of an old woman . . . . .	10
A view of this RURAL POTENTATE as seated in her chair of state, conferring HONOURS, distributing BOUNTIES, and dispersing PRO- CLAMATIONS . . . . .	16
Her POLICIES . . . . .	17
The ACTION of the poem commences with a general summons; follows a particular de- scription of the artful structure, decoration, and fortifications of an HORN-BIBLE . . . . .	18
A surprising picture of sisterly affection by way of episode . . . . .	20, 21
A short list of the methods now in use to avoid a whipping—which nevertheless fol- lows . . . . .	22
The force of example . . . . .	23
A sketch of the particular symptoms of obsti- nacy as they discover themselves in a child, with a simile illustrating a blubbered face . . . . .	24, 25, 26

Stanza	
A hint of great importance . . . . .	27
The pecty of the poet, in relation to that school-dame's memory, who had the first formation of A CERTAIN patriot. [This stanza has been left out in the later editions; it refers to the Duke of Argyle.] The secret connexion between WHIPPING and RISING in the WORLD, with a view, as it were, through a perspective, of the SAME LITTLE FOLK in the highest posts and repu- tation . . . . .	28
An account of the nature of an EMBRYO FOX- HUNTER.—[Another stanza omitted.] A deviation to a huckster's shop . . . . .	32
Which being continued for the space of three stanzas, gives the author an opportunity of paying his compliments to a particular county, which he gladly seizes; concluding his piece with respectful mention of the ancient and loyal city of SHREWSBURY.	

### BEN JONSON ON TRANSLATION.

I HAVE discovered a poem by this great poet which has even escaped the researches of his last unrivalled editor, Mr. Gifford. Prefixed to a translation, translation is the theme; with us an unvalued art, because our translators have usually been the jobbers of booksellers: but no inglorious one among our French and Italian rivals. In this poem, if the reader's ear be guided by the compressed sense of the massive lines, he may feel a rhythm which, should they be read like our modern metre, he will find wanting; here the fulness of the thoughts form their own cadences. The mind is musical as well as the ear. One verse running into another, and the sense often closing in the middle of a line, is the Club of Hercules; Dryden sometimes succeeded in it, Churchill! abused it, and Cowper attempted to revive it. Great force of thought only can wield this verse.

*On the AUTHOR, WORKE, and TRANSLATOR, prefixed to the translation of Mateo Aleman's Spanish Rogue, 1623.*

Who tracks this author's or translator's pen  
Shall finde, that either, hath read bookes, and  
men:  
To say but one, were single. Then it chimes,  
When the old words doe strike on the new times,  
As in this Spanish Proteus; who, though writ  
But in one tongue, was form'd with the world's  
wit:  
And hath the noblest marke of a good booke,  
That an ill man dares not securely looke  
Upon it, but will loath, or let it passe,  
As a deformed face doth a true glasse.  
Such bookes, deserve translators of like coate  
As was the genius wherewith they were wrote;  
And this hath met that one, that may be stil'd  
More than the foster-father of this child;  
For though Spaine gave him his first ayre and  
vogue  
He would be call'd, henceforth, the *English rogue*,  
But that hee's too well suited, in a cloth,  
Finer than was his Spanish, if my oath

Will be receiv'd in court, if not would I  
 Had cloath'd him so! Here's all I can supply  
 To your desert who have done it friend! And this  
 I urge emulation and no envy is,  
 When you behold me wish my self, the man  
 That would have done that, which you only can!

BEN JONSON

### THE LOVES OF "THE LADY ARABELLA" \*

Where London's tow'rs its turrets show  
 So stately by the Thames's side,  
 Faire ARABELLA, child of woe!  
 For many a day had sat and sigh'd,

And as she heard the waves arise,  
 And as she heard the bleak winds roar,  
 As fast did heave her heart-felt sighs  
 And still so fast her tears did pour!

*Arabella Stuart in Fraunce's Old Ballads*  
 (Probably written by Mickel)

THE name of ARABELLA STUART, Mr Lodge observes, "is scarcely mentioned in history." The whole life of this lady seems to consist of secret history, which, probably, we cannot now recover. The writers who have ventured to weave together her loose and scattered story are ambiguous and contradictory. How such slight domestic incidents as her life consisted of could produce results so greatly disproportioned to their apparent cause, may always excite our curiosity. Her name scarcely ever occurs without raising that sort of interest which accompanies mysterious events, and more particularly when we discover that this lady is so frequently alluded to by her foreign contemporaries.

The historians of the Lady ARABELLA have all fallen into the grosser errors. Her chief historian has committed a violent injury on her very person, which, in the history of a female is not the least important. In hastily consulting two passages relative to her, he applied to the Lady ARABELLA the defective understanding and headstrong dispositions of her aunt, the Countess of Shrewsbury, and by another misconception of a term, as I think, asserts that the Lady ARABELLA was distinguished neither for beauty, nor intellectual qualities.† This authoritative decision perplexed

\* Long after this article was composed, Miss Aikin published her "Court of James the First." That agreeable writer has written her popular volumes, without wasting the bloom of life in the dust of libraries, and our female historian has not occasioned me to alter a single sentence in these researches.

† Morant, in the *Biographia Britannica*. This gross blunder has been detected by Mr Lodge. The other I submit to the reader's judgment. A contemporary letter writer, alluding to the flight of Arabella and Seymour, which alarmed the Scottish so much more than the English party, tells us, among other reasons of the little danger of the political influence of the parties themselves over the people, that not only their pretensions were far removed, but he adds, "They were ungraceful both in their persons and their houses."

the modern editor Kippis, whose researches were always limited, Kippis had gleaned from Oldys's precious manuscripts a single note, which shook to its foundations the whole structure before him, and he had also found, in Ballard, to his utter confusion, some hints that the Lady ARABELLA was a learned woman, and of a poetical genius, though even the writer himself, who had recorded this discovery, was at a loss to ascertain the fact! It is amusing to observe how t George Ballard in the same dilemma as honest Andrew Kippis. "This lady," he says, "was not more distinguished for the dignity of her birth, than celebrated for her fine parts and learning, and yet he adds, in all the simplicity of his ingenuousness, 'I know so little in relation to the two last accomplishments, that I should not have given her a place in these memoirs had not Mr Evelyn put her in his list of learned women, and Mr Philip's (Milton's nephew) introduced her among his modern poetesses.'"

"The Lady ARABELLA," for by that name she is usually noticed by her contemporaries, rather than by her maiden name of Stuart, or by her married name of Scymour, as she latterly subscribed herself, was, by her affinity with James the First, and our Elizabeth, placed near the throne, too near, it seems, for her happiness and quiet! In their common descent from Margaret, the eldest daughter of Henry VII., she was cousin to the Scottish monarch, but born an Englishwoman, which gave her some advantage in a claim to the throne of England. "Her double relation to royalty," says Mr Lodge, "was equally obnoxious to the jealousy of Elizabeth, and the timidity of James, and thus secretly dreaded the supposed danger of her having a legitimate offspring. Yet James himself, then unmarried, proposed for the husband of the Lady Arabella one of her cousins, Lord Esme Stuart, whom he had created Duke of Lennox, and designed for his heir. The first thing we hear of

the Lady ARABELLA concerns a marriage; marriages are the incidents of her life, and the fatal event which terminated it was a marriage. Such was the secret spring on which her character and her misfortunes revolved.

This proposed match was desirable to all parties, but there was one greater than them all, who forbade the bans. Elizabeth interposed, she imprisoned the Lady Arabella, and would not deliver her up to the king, of whom she spoke with asperity, and even with contempt.\* The greatest

Morant takes the term *ungraceful* in its modern acceptation, but in the style of that day, I think *ungraceful* is opposed to *gracious* in the eyes of the people, meaning that their persons and their houses were not considerable to the multitude. Would it not be absurd to apply *ungraceful* in its modern sense to a family or house? And had any political danger been expected, assuredly it would not have been diminished by the want of personal grace in these lovers. I do not recollect any authority for the sense of *ungraceful* in opposition to *gracious*, but a critical and literary antiquary has sanctioned my opinion.

\* A circumstance which we discover by a Spanish memorial, when our James I was negotiating with the cabinet of Madrid. He complains

infirmity of Elizabeth was her mysterious conduct respecting the succession to the English throne, her jealousy of power, her strange unhappiness in the dread of personal neglect, made her averse to see a successor in her court, or even to hear of a distant one, in a successor she could only view a competitor. Camden tells us that she frequently observed, that "most men neglected the setting sun," and this melancholy presentiment of personal neglect this political coquette not only lived to experience, but even this circumstance of keeping the succession unsettled miserably disturbed the queen on her death bed. Her ministers, it appears, harassed her when she was lying speechless, a remarkable circumstance, which has hitherto escaped the knowledge of her numerous historians, and which I shall take an opportunity of disclosing in this volume.

Elizabeth leaving a point so important always problematical, raised up the very evil she so greatly dreaded, it multiplied the aspirants, while every party humoured itself by selecting its own claimant, and none more busily than the continental powers. One of the most curious is the project of the Pope, who, intending to put aside James I on account of his religion, formed a chimerical scheme of uniting ARABELLA with a prince of the house of Savoy, the pretext, for without a pretext no politician moves, was their descent from a bastard of our Edward IV., the Duke of Parma was, however, married, but the Pope, in his infatuation, turned his brother the Cardinal into the Duke's substitute by secularising the churchman. In that case the Cardinal would then become King of England in right of this lady!—provided he obtained the crown!\*

We might conjecture from this circumstance, that Arabella was a Catholic, and so Mr Butler is recently told us, but I know of no other authority than Dodd, the Catholic historian, who has inscribed her name among his party. Parsons, the wily Jesuit, was so doubtful how the lady, when young, stood disposed towards Catholicism, that he describes "her religion to be as tender, green, and flexible, as is her age and sex, and to be wrought hereafter and settled according to future events and times." Yet in 1611, when she was finally sent into confinement, one well informed of court affairs writes, "that the Lady Arabella hath not been found inclinable to popery."†

Even Henry IV. of France was not unfriendly to

of Elizabeth's treatment of him, that the queen refused to give him his father's estate in England, nor would deliver up his uncle's daughter, Arabella, to be married to the Duke of Lennox, at which time the queen *use palabras muy asperas y de mucho desprecio contra el dicho Rey de Escocia* she used harsh words, expressing much contempt of the king. Winwood's Memorials, i. 4.

\* See a very curious letter, the cccxix of Cardinal D'Ossat, Vol. v. The Catholic interest expected to facilitate the conquest of England by joining their armies with those of "Arbelle," and the commentator writes that this English lady had a party, consisting of all those English who had been the judges, or the avowed enemies of Mary of Scotland, the mother of James the First.

† Winwood's Memorials, iii. 281.

this papistical project of placing an Italian cardinal on the English throne. It had always been the state interest of the French cabinet to favour any scheme which might preserve the realms of England and Scotland as separate kingdoms. The manuscript correspondence of Charles IX. with his ambassador at the court of London, which I have seen, tends solely to this great purpose, and perhaps it was his French and Spanish allies which finally hastened the political martyrdom of the Scottish Mary.

Thus we have discovered *two* chimerical husbands of the Lady Arabella. The pretensions of this lady to the throne had evidently become an object with speculative politicians, and perhaps it was to withdraw herself from the embroilments into which she was thrown, that, according to Dr. Thou, she intended to marry a son of the Earl of Northumberland, but to the jealous terror of Elizabeth an English Earl was not an object of less magnitude than a Scottish Duke. This is the *thin* shadowy husband!

When James I. ascended the English throne, there existed an Anti Scottish party. Hardly had the northern monarch entered into the "I and of Promise," when his southern throne was shaken by a foolish plot, which one writer calls "a state riddle," it involved Rawleigh, and unexpectedly the Lady Arabella. The Scottish monarch was to be got rid of, and Arabella was to be crowned. Some of these silly conspirators having written to her, requesting letters to be addressed to the King of Spain, she laughed at the letter she received, and sent it to the King. Thus for a *second* time was Arabella to have been Queen of England. This occurred in 1603, but was followed by no harsh measures from James the First.

In the following year, 1604, I have discovered that, for the *third* time, the lady was offered a crown! "A great ambassador is coming from the King of Poland whose chief errand is to demand my Lady Arabella in marriage for his master. So may your princess of the blood grow a great queen, and then we shall be safe from the *danger of mis-superscribing letters*."\* This last passage seems to allude to something. What is meant of "the danger of mis-superscribing letters?"

If this royal offer was ever made, it was certainly forbidden. Can we imagine the refusal to have come from the lady, who, we shall see, seven years afterwards, complained that the king had neglected her in not providing her with a suitable match? It was this very time that one of these butterflies, who quiver on the fair flowers of a court, writes, that "My Ladye Arbella spends her time in lecture, reiding, &c., and she will not hear of marriage. Indirectly there were speeches used in the recommendation of Count Maurice, who pretendeth to be Duke of Gueldres. I dare not attempt her."† Here we find another princely

\* This manuscript letter from William, Earl of Pembroke, to Gilbert, Earl of Shrewsbury, is dated from Hampton Court, Oct. 3, 1604. Sloane's MSS. 4761.

† Lodge's Illustrations of British History, iii. 286. It is curious to observe, that this letter by W. Fowler, is dated on the same day as the manuscript letter I have just quoted, and it is directed to

match proposed. Thus far, to the Lady Arabella, crowns and husbands were like a fairy banquet seen at moonlight, opening on her sight, impalpable and vanishing at the moment of approach.

Arabella, from certain circumstances, was a dependent on the king's bounty, which flowed very unequally; often reduced to great personal distress, we find by her letters, that "she prayed for present money, though it should not be annually." I have discovered that James at length granted her a pension. The royal favours, however, were probably limited to her good behaviour.\*

From 1604 to 1608, is a period which forms a blank leaf in the story of Arabella. In this last year this unfortunate lady had again fallen out of favour, and, as usual, the cause was mysterious, and not known even to the writer. Chamberlain, in a letter to Sir Ralph Winwood, mentions, "the Lady Arabella's business, *whatsoever it was*, is ended, and she restored to her former place and graces. The king gave her a cupboard of plate, better than 200*l.* for a new year's gift, and 1000 marks to pay her debts, besides some yearly addition to her maintenance, want being thought the chiefest cause of her discontentment, though *she be not altogether free from suspicion of being collapsed.*"† Another mysterious expression, which would seem to allude either to politics or religion, but the fact appears by another writer to have been a discovery of a new project of marriage without the king's consent. This person of her choice is not named; and it was to divert her mind from the too constant object of her thoughts, that James, after a severe reprimand, had invited her to partake of the festivities of the court, in that season of revivry and reconciliation.

We now approach that event of the Lady Arabella's life, which reads like a romantic fiction—the catastrophe, too, as formed by the Aristotelian canon; for its misery, its pathos, and its terror, even romantic fiction has not exceeded.

It is probable that the king, from some political motive, had decided that the Lady Arabella should lead a single life; but such wise purposes frequently meet with cross ones; and it happened that no woman was ever more solicited to the conjugal state, or seems to have been so little averse to it. Every noble youth, who sighed for distinction, ambitioned the notice of the Lady Arabella; and she was so frequently contriving a marriage for herself, that a courtier of that day, writing to another, observes, "these afflictations

the same Earl of Shrewsbury; so that the Earl must have received, in one day, accounts of two different projects of marriage for his niece! This shows how much Arabella engaged the designs of foreigners and natives. Will Fowler was a rhyming and fantastical secretary to the queen of James the First.

\*Two letters of Arabella, on distress of money, are preserved by Ballard. The discovery of a pension I made in Sir Julius Cæsar's manuscripts; where one is mentioned of 1600*l.* to the Lady Arabella. Sloane's MSS. 4160.

Mr. Lodge has shown that the king once granted her the duty on oats.

† Winwood's Memorials, iii. 117—119.

of marriage in her, do give some advantage to the world of impairing the reputation of her constant and virtuous disposition."\*

The revels of Christmas had hardly closed, when the Lady Arabella forgot that she had been forgiven, and again relapsed into her old inirmity. She renewed a connexion, which had commenced in childhood, with Mr. William Seymour, the second son of Lord Beauchamp, and grandson of the Earl of Hertford. His character has been finely described by Clarendon: "He loved his studies and his repose; but when the civil wars broke out, he closed his volumes and drew his sword, and was both an active and a skilful general. Charles I. created him Marquis of Hertford, and governor of the prince, he lived to the Restoration, and Charles II. restored him to the dukedom of Somerset."

This treaty of marriage was detected in February, 1609, and the parties summoned before the privy council. Seymour was particularly censured for daring to ally himself with the royal blood, although that blood was running in his own veins. In a manuscript letter which I have discovered, Seymour addressed the lords of the privy council. The style is humble; the plea to excuse his intended marriage is, that being but "A young brother, and sensible of mine own good, unknown to the world, of mean estate, not born to challenge anything by my birthright, and therefore my fortunes to be raised by mine own endeavour, and she a lady of great honour and virtue, and, as I thought, of great means, I did plainly and honestly endeavour lawfully to gain her in marriage." There is nothing romantic in this apology, in which Seymour describes himself as a fortune-hunter! which, however, was probably done to cover his undoubted affection for Arabella, whom he had early known. He says, that "he conceived that this noble lady might, without offence, make the choice of any subject within this kingdom; which conceit was begotten in me upon a general report, after her ladyship's last being called before your lordships,† that it might be." He tells the story of this ancient wooing—"I boldly intruded myself into her ladyship's chamber in the court on Candlemass day last, at what time I imparted my desire unto her, which was entertained, but with this caution on either part, that both of us resolved not to proceed to any final conclusion without his majesty's most gracious favour first obtained. And this was our first meeting! After that we had a second meeting at Briggs's house in Fleet-street, and then a third at Mr. Baynton's; at both which we had the like conference and resolution as before." He assures their lordships that both of them had never intended marriage without his majesty's approbation ‡

But Love laughs at privy councils, and the grave promises made by two frightened lovers. The parties were secretly married, which was dis-

\* Winwood's Memorials, Vol. iii. 119.

† This evidently alludes to the gentleman whose name appears next, which occasioned Arabella to incur the king's displeasure before Christmas; the Lady Arabella, it is quite clear, was resolutely bent on marrying herself!

‡ Harl. MSS. 7003.



covered about July in the following year. They were then separately confined, the lady at the house of Sir Thomas Parry at Lambeth, and Seymour in the Tower, for "his contempt in marrying a lady of the royal family without the king's leave."

This, their first confinement, was not rigorous; the lady walked in her garden, and the lover was a prisoner at large in the Tower. The writer in the *Biographia Britannica* observes, that "some intercourse they had by letters, which, after a time, was discovered." In this history of love these might be precious documents, and in the library at Longleat, these love epistles, or perhaps this volume, may yet lie unred in a corner.\* Arabella's epistolary talent was not vulgar. Dr Montford, in a manuscript letter, describes one of those effusions which Arabella addressed to the king: "This letter was penned by her in the best terms, as she can do right well. It was often read without offence, nay, it was even commended by his highness, with the applause of prince and council." One of these amatory letters I have recovered. The circumstance is domestic, being nothing more at first than a very pretty letter on Mr Seymour having taken cold, but, as every love letter ought, it is not without a pathetic *crescendo*, the tearing away of hearts so firmly joined, while, in her solitary imprisonment, the secret thought that he lived and was her own, filled her spirit with that consciousness which triumphed even over that sickly frame so nearly subdued to death. The familiar style of James the First's age may bear comparison with our own. I shall give it entire.

"LADY ARABELLA TO MR WILLIAM SEYMOUR

"Sir,

"I am exceeding sorry to hear you have not been well. I pray you let me know truly how you do, and what was the cause of it. I am not satisfied with the reason Smith gives for it, but if it be a cold, I will impute it to some sympathy betwixt us, having myself gotten a swollen cheek at the same time with a cold. For God's sake, let not your grief of mind work upon your body. You may see by me what inconveniences it will bring one to, and no fortune, I assure you, daunts me so much as that weakness of body I find in myself, for, *si nous vivions l'age d'un veau*, as Marot says, we may by God's grace, be happier than we look for, in being suffered to enjoy ourselves with his majesty's favour. But if we be not able to live to it, I, for my part, shall think myself a pattern of misfortune in enjoying so great blessing as you, so little awhile. No separation but that deprives me of the comfort of you. For whosoever you be, or in what state soever you are, it sufficeth me you are mine. *Rachel wept and would not be comforted, because her children were no more.* And that, indeed, is the remediless sorrow, and none else! And therefore God bless us from that, and I will hope well of the rest, though I see no apparent hope. But

\* It is on record that at Longleat, the seat of the Marquis of Bath, certain papers of Arabella are preserved. I leave to the noble owner the pleasure of the research.

I am sure God's book mentioneth many of his children in as great distress that it have done well after, even in this world! I do assure you nothing the state can do with me can trouble me so much as this news of your being ill doth, and you see when I am troubled, I trouble you too with tedious kindness, for so I think you will account so long a letter, yourself not having written to me this good while so much is how you do. But, sweet sir, I speak not this to trouble you with writing but when you please. Be well, and I shall account myself happy in being

"Your faithful loving wife,

"ARB S."

In examining the manuscripts of this lady, the defect of dates must be supplied by our sagacity. The following "petition," as she calls it, addressed to the king in defence of her secret marriage, must have been written at this time. She remonstrates with the king for what she calls his neglect of her, and while she fears to be violently separated from her husband, she asserts her cause with a firm and noble spirit, which was afterwards too secretly tried.

"TO THE KING

"May it please your most excellent Majesty,

"I do most heartily lament my hard fortune that I should offend your majesty the least, especially in that whereby I have long desired to merit of your majesty is appeared before your majesty was my sovereign. And though your majesty's neglect of me, my good liking of this gentleman that is my husband, and my fortune, drew me to a contract before I acquainted your majesty, I humbly beseech your majesty to consider how impossible it was for me to imagine it could be offensive to your majesty, having *few days before given me your royal consent to bestow myself on any subject of your majesty's* (which likewise your majesty had done long since). Besides, never having been either prohibited any, or spoken to for any, in this land by your majesty *these seven years* that I have lived in your majesty's house, I could not conceive that your majesty regarded my marriage at all, whereas if your majesty had vouchsafed to tell me your mind, and accept the free will offering of my obedience, I would not have offended your majesty, of whose gracious goodness I presume so much, that if it were now as convenient in a worldly respect, as malice may make it seem to separate us, whom God hath joined, your majesty would not do evil that good might come thereof, nor make me, that have the honour to be so near your majesty in blood, the first precedent that ever was, though our princes may have left some a little imitable, for so good and gracious a king as your majesty, as David's dealing with Uriah. But I assure myself, if it please your majesty in your own wisdom to consider thoroughly of my cause, there will no solid reason appear to debar me of justice and your princely favour, which I will endeavour to deserve whilst I breathe."

It is indorsed, "A copy of my petition to the King's Majesty." In another, she implores that "If the necessity of my state and fortune, together

with my weakness, have caused me to do somewhat not pleasing to your majesty, let it be all covered with the shadow of your royal benignity." Again, in another petition, she writes,

"Touching the offence for which I am now punished, I most humbly beseech your majesty, in your most princely wisdom and judgment, to consider in what a miserable state I had been, if I had taken any other course than I did; for my own conscience witnessing before God that I was then the wife of him that now I am, I could never have matched with any other man, but to have lived all the days of my life as a harlot, which your majesty would have abhorred in any, especially in one who hath the honour (how otherwise unfortunate soever) to have any drop of your majesty's blood in them."

I find a letter of Lady Jane Drummond, in reply to this or another petition, which Lady Drummond had given the queen to present to his majesty. It was to learn the cause of Arabella's confinement. The pithy expression of James the first is characteristic of the monarch; and the solemn forebodings of Lady Drummond, who appears to have been a lady of excellent judgment, showed, by the fate of Arabella, how they were true!

"LADY JANE DRUMMOND TO LADY ARABELLA,  
*Answering her prayer to know the cause of her confinement.*

"This day her majesty hath seen your ladyship's letter. Her majesty says, that when she gave your ladyship's petition to his majesty, he did take it well enough, but gave no other answer than that *ye had eaten of the forbidden tree*. This was all her majesty commanded me to say to your ladyship in this purpose; but withal did remember her kindly to your ladyship, and sent you this little token in witness of the continuance of her majesty's favour to your ladyship. Now, where your ladyship desires me to deal openly and freely with you, I protest I can say nothing on knowledge, for I never spoke to any of that purpose but to the queen; but the wisdom of this state, with the example how some of your quality in the like case has been used, makes me fear that ye shall not find so easy end to your troubles as ye expect or I wish."

In return, Lady Arabella expresses her grateful thanks—presents her majesty with "this piece of my work, to accept in remembrance of the poor prisoner that wrought them, in hopes her royal hands will vouchsafe to wear them, which till I have the honour to kiss, I shall live in a great deal of sorrow. Her case," she adds, "could be compared to no other she ever heard of, resembling no other." Arabella, like the queen of Scots, beguiled the hours of imprisonment by works of embroidery; for in sending a present of this kind to Sir Andrew Sinclair to be presented to the queen, she thanks him for "vouchsafing to descend to these petty offices to take care even of these womanish toys, for her whose serious mind must invent some relaxation."

The secret correspondence of Arabella and Seymour was discovered, and was followed by a sad scene. It must have been now that the king resolved to consign this unhappy lady to the stricter care of the Bishop of Durham. Lady Arabella was so subdued at this distant separation,

that she gave way to all the wildness of despair; she fell suddenly ill, and could not travel but in a litter, and with a physician. In her way to Durham, she was so greatly disquieted in the first few miles of her uneasy and troublesome journey, that they would proceed no further than to Highgate. The physician returned to town to report her state, and declared that she was assuredly very weak, her pulse dull and melancholy, and very irregular; her countenance very heavy, pale, and wan; and though free from fever, he declared her in no case fit for travel. The king observed, "It is enough to make any sound man sick to be carried in a bed in that manner she is; much more for her whose impatient and unquiet spirit heapeth upon herself far greater indisposition of body than otherwise she would have." His resolution, however, was, that "she should proceed to Durham, if he were king." "We answered," replied the doctor, "that we made no doubt of her obedience."—"Obedience is that required," replied the king, "which being performed, I will do more for her than she expected."\*

The king, however, with his usual indulgence, appears to have consented that Lady Arabella should remain for a month at Highgate, in confinement, till she had sufficiently recovered to proceed to Durham, where the bishop posted, unaccompanied by his charge, to await her reception, and to the great relief of the friends of the lady, who hoped she was still within the reach of their cares, or of the royal favour.

A second month's delay was granted, in consequence of that letter which we have before noticed as so impressive and so elegant, that it was commended by the king, and applauded by prince Henry and the council.

But the day of her departure hastened, and the Lady Arabella betrayed no symptom of her first despair. She openly declared her resignation to her fate, and showed her obedient willingness, by being even over-careful in little preparations to make easy so long a journey. Such tender grief had won over the hearts of her keepers, who could not but sympathise with a princess, whose love, holy and wedded too, was crossed only by the tyranny of statesmen. But Arabella had not within that tranquillity with which she had lulled her keepers. She and Seymour had concerted a flight, as bold in its plot, and as beautifully wild, as any recorded in romantic story. The day preceding her departure, Arabella found it not difficult to persuade a female attendant to consent that she would suffer her to pay a last visit to her husband, and to wait for her return at an appointed hour. More solicitous for the happiness of lovers than for the repose of kings, this attendant, in utter simplicity, and with generous sympathy, assisted the Lady Arabella in dressing her in one of the most elaborate disguises. "She drew a pair of large French-fashioned hose or trowsers over her petticoats; put on a man's doublet or coat; a peruke, such as men wore, whose long locks covered her own ringlets; a black hat, a black cloak, russet boots with red tops, and a

\* These particulars I derive from the manuscript letters among the papers of Arabella Stuart. Harl. mss. 7003.

riper by her side." Thus accoutred, the Lady Arabella stole out with a gentleman about three o'clock in the afternoon. She had only proceeded a mile and a half, when they stopped at a poor inn, where one of her confederates was waiting with horses, yet she was so sick and faint, that the ostler, who held her stirrup, observed, that "the gentleman could hardly hold out to London." She recruited her spirits by riding; the blood mantled in her face, and at six o'clock our sick lover reached Blackwall, where a boat and servants were waiting. The watermen were at first ordered to Woolwich; there they were desired to push on to Gravesend, then to Tilbury, where, complaining of fatigue, they landed to refresh; but, tempted by their freight, they reached Lee. At the break of morn they discovered a French vessel riding there to receive the lady; but as Seymour had not yet arrived, Arabella was desirous to lie at anchor for her lord, conscious that he would not fail to his appointment. If he indeed had been prevented in his escape, she herself cared not to preserve the freedom she now possessed; but her attendants, aware of the danger of being overtaken by a king's ship, overruled her wishes, and hoisted sail, which occasioned so fatal a termination to this romantic adventure. Seymour indeed had escaped from the Tower; he had left his servant watching at his door to warn all visitors not to disturb his master, who lay ill with a raging toothache, while Seymour in disguise stole away alone, following a cart which had just brought wood to his apartment. He passed the warders, he reached the wharf, and found his confidential man waiting with a boat, and he arrived at Lee. The time pressed; the waves were rising; Arabella was not there; but in the distance he descried a vessel. Hiring a fisherman to take him on board, to his grief, on hailing it, he discovered that it was not the French vessel charged with his Arabella, in despair and confusion he found another ship from Newcastle, which for a good sum altered its course, and landed him in Flanders. In the meanwhile the escape of Arabella was first known to government, and the hot alarm which spread may seem ludicrous to us. The political consequences attached to the union and the flight of these two doves from their cotes, shook with consternation the grey owls of the cabinet, more particularly the Scotch partr, who, in their terror, paralleled it with the gunpowder treason, and some political danger must have impended, at least in their imagination, for Prince Henry partook of this cabinet panic.

Confusion and alarm prevailed at court; couriers were despatched swifter than the winds wafted the unhappy Arabella, and all was hurry in the seaports. They sent to the Tower to warn the lieutenant to be doubly vigilant over Seymour, who, to his surprise, discovered that his prisoner had ceased to be so for several hours. James at first was for issuing a proclamation in a style so angry and indictive, that it required the moderation of Cecil to preserve the dignity while he concealed the terror of his majesty. By the admiral's detail of his impetuous movements, he seemed in pursuit of an enemy's fleet; for the courier is urged, and the postmasters are roused by a superscription, which warned them of the eventful despatch: "Haste, haste, post haste! Haste for

your life, your life!" The family of the Seymours were in a state of distraction; and a letter from Mr. Francis Seymour to his grandfather, the Earl of Hertford, residing then at his seat far remote from the capital, to acquaint him of the escape of his brother and the lady, still bears to posterity a remarkable evidence of the trepidations and consternation of the old earl: it arrived in the middle of the night, accompanied by a summons to attend the privy-council. In the perusal of a letter written in a small hand, and filling more than two folio pages, such was his agitation, that in holding the taper he must have burnt what he probably had not read; the letter is scorched, and the flame has perforated it in so critical a part, that the poor old earl journeyed to town in a state of uncertainty and confusion. Nor was his terror so unreasonable as it seems. Treason had been a political calamity with the Seymours. Their progenitor the Duke of Somerset the protector, had found that "all his honours," as Frankland strangely expresses it, "had helped him too forwards to hop headless." Henry, Elizabeth, and James, says the same writer, considered that it was needful, as indeed in all sovereignties, that those who were near the crown "should be narrowly looked into for marriage."

But we have left the lady Arabella alone and mournful on the seas, not praying for favourable gales to convey her away; but still imploring her attendants to linger for her Seymour; still straining her sight to the point of the horizon for some speck which might give a hope of the approach of the boat, freighted with all her love. Alas! Never more was Arabella to cast a single look on her lover and her husband! She was overtaken by a pink in the king's service, in Calais roads; and now she declared that she cared not to be brought back again to her imprisonment should Seymour escape, whose safety was dearest to her!

The life of the unhappy, the melancholy, and the distracted Arabella Stuart is now to close in an imprisonment, which lasted only four years; for her constitutional delicacy, her rooted sorrows, and the violence of her feelings, sunk beneath the hopelessness of her situation, and a secret resolution in her mind to refuse the aid of her physicians, and to wear away the faster if she could, the feeble remains of life. But who shall paint the emotions of a mind which so much grief, and so much love, and distraction itself, equally possessed?

What passed in that dreadful imprisonment cannot perhaps be recovered for authentic history, but enough is known; that her mind grew impaired, that she finally lost her reason; and if the duration of her imprisonment was short, it was only terminated by her death. Some loose effusions, often begun and never ended, written and erased, incoherent and rational, yet remain in the fragments of her papers. In a letter she proposed addressing to Viscount Fenton, to implore for her his majesty's favour again, she says, "Good, my lord, consider the fault cannot be uncommitted; neither can any more be required of any earthly creature but confession and most humble submission." In a paragraph she had written, but crossed out, it seems that a present of her work had been refused by the king, and that she had no one about her whom she might trust.

"Help will come too late; and be assured that neither physician nor other, but whom I think good, shall come about me while I live, till I have his majesty's favour, without which I desire not to live. And if you remember of old, I dare die, so I be not guilty of my own death, and oppress others with my ruin too, if there be no other way, as God forbid, to whom I commit you, and rest is assuredly as heretofore, if you be the same to me,

"Your lordship's faithful friend,  
"A. S."

That she had frequently meditated on suicide appears by another letter—"I could not be so unchristian as to be the cause of my own death. Consider what the world would conceive if I should be violently enforced to do it."

One fragment we may say as an evidence of her utter wretchedness.

"In all humility, the most wretched and unfortunate creature that ever lived, prostrates itself at the feet of the most merciful king that ever was, desiring nothing but mercy and favour, not being more afflicted for anything than for the loss of that which hath binne this long time the only comfort it had in the world, and which, if it were to do agam, I would not adventure the loss of for any other worldly comfort; mercy it is I desire, and that for God's sake!"

Such is the history of the Lady Arabella, who, from some circumstances not sufficiently opened to us, was an important personage, designed by others, at least, to play a high character in the political drama. Thrice selected as a queen, but the consciousness of royalty was only felt in her veins while she lived in the poverty of dependence. Many gallant spirits aspired after her hand, but when her heart secretly selected one beloved, it was for ever deprived of domestic happiness! She is said not to have been beautiful, and to have been beautiful; and her very portraiture, ambiguous as her life, is neither the one nor the other. She is said to have been a poetess, and not a single verse substantiates her claim to the laurel. She is said not to have been remarkable for her intellectual accomplishments, yet I have found a Latin letter of her composition in her manuscripts. The materials of her life are so scanty that it cannot be written, and yet we have sufficient reason to believe that it would be as pathetic as it would be extraordinary, could we narrate its involved incidents, and paint forth her delicious feelings. Acquainted rather with her conduct than with her character, for us the Lady ARABELLA has no palpable historical existence; and we perceive rather her shadow than herself! A writer of romance might render her one of those interesting personages whose griefs have been deepened by their royalty, and whose adventures, touched with the warm hues of love and distraction, closed at the bars of her prison-gate! a sad example of a female victim to the state!

"Through one dim lattice, fring'd with ivy round,  
Successive suns a languid radiance threw,  
To paint how fierce her angry guardian frown'd,  
To mark how fast her waning beauty flew!"

SEYMOUR, who was afterwards permitted to

return, distinguished himself by his loyalty through three successive reigns, and retained his romantic passion for the lady of his first affections; for he called the daughter he had by his second lady by the ever-beloved name of ARABELLA STUART.

#### DOMESTIC HISTORY OF SIR EDWARD COKE.

SIR EDWARD COKE—or COOK, as now pronounced, and occasionally so written in his own times—that lord chief-justice whose name the laws of England will preserve—has shared the fate of his great rival the Lord Chancellor Bacon—for no hand worthy of their genius has pursued their story. BACON, busied with nature, forgot himself, COKE, who was only the greatest of lawyers, reflected with more complicity on himself, for "among those thirty books which he had written with his own hand, most pleasing to himself, was a manual which he called *Vade Mecum*, from whence, at one view, he took a prospect of his life past." This manuscript, which Lloyd notices, was among the fifty which, on his death, were seized on by an order of council, but some years after were returned to his heir, and this precious memorial may still be disinterred.\*

COKE was "the oracle of law," but, like too many great lawyers, he was so completely one, as to have been nothing else, armed with law, he committed acts of injustice, for in how many cases, passion mixing itself with law, *Summum Jus* becomes *Summa Injuria*. Official violence brutalised, and political ambition extinguished, every spark of nature in this great lawyer, when he struck at his victims, public or domestic. His solitary knowledge, perhaps, had deadened his judgment in other studies; and yet his narrow spirit could shrink with jealousy at the celebrity obtained by more liberal pursuits than his own. The errors of the great are instructive as their virtues, and the secret history of the outrageous lawyer may have, at least, the merit of novelty, although not of panegyric.

COKE, already enriched by his first marriage, combined power with added wealth, in his union with the relict of Sir William Hatton, the sister of Thomas, Lord Burleigh. Family alliance was the policy of that prudent age of political interests. Bacon and Cecil married two sisters;

\* This conjecture may not be vain; since this has been written, I have heard that the papers of Sir Edward Coke are still preserved at Holkham, the seat of Mr. Coke; and I have also heard of others in the possession of a noble family. Mr Roscoe, whose elegant genius it were desirable should be otherwise directed, has promised a work on the Holkham library, where the Coke manuscripts will doubtless form an interesting article.

A list of these manuscripts may be discovered in the Lambeth mss. No. 943, Art. 369, described in the catalogue as "A note of such things as were found in a trunk of Sir Edward Coke's by the king's command, 1634," but more particularly in Art. 371, "A Catalogue of Sir Edward Coke's papers then seized and brought to Whitehall."

Walsingham and Mildmay two others; Knowles, Essex, and Leicester were linked by family alliances. Elizabeth, who never designed to marry herself, was anxious to intermarry her court dependants, and to dispose of them so as to secure their services by family interests.\* Ambition and avarice, which had instigated COKE to form this alliance, punished their creature by mating him with a spirit haughty and intractable as his own. It is a remarkable fact, connected with the character of COKE, that this great lawyer suffered his second marriage to take place in an illegal manner, and condescended to plead ignorance of the laws! He had been married in a private house, without banns or licence, at a moment when the archbishop was vigilantly prosecuting informal and irregular marriages. COKE, with his habitual pride, imagined that the rank of the parties concerned would have set him above such restrictions; the laws which he administered he appears to have considered had their indulgent exceptions for the great. But Whitgift was a primitive Christian; and the circumstance involved COKE, and the whole family, in a prosecution in the ecclesiastical court, and nearly in the severest of its penalties. The archbishop appears to have been fully sensible of the overbearing temper of this great lawyer; for when COKE became the attorney-general, we cannot but consider, as an ingenious reprimand, the archbishop's gift of a Greek Testament, with this message, that "He had studied the common law long enough, and should henceforward study the law of God."

The atmosphere of a court proved variable with so stirring a genius; and as a constitutional lawyer, COKE, at times, was the stern assessor of the kingly power, or its intrepid impugnor; but his personal dispositions led to predominance, and he too often usurped authority and power with the relish of one who loved them too keenly. "You make the laws too much lean to your opinion, whereby you show yourself to be a legal tyrant," said Lord Bacon, in his admonitory letter to COKE.

In 1616, COKE was out of favour, for more causes than one, and his great rival Bacon was paramount at the council table.† Perhaps COKE felt more humiliated by appearing before his judges, who were every one inferior to him as lawyers, than by the weak triumph of his enemies, who received him with studied insult. The queen informed the king of the treatment the disgraced lord chief-justice had experienced, and, in an angry letter, James declared, that "he prosecuted COKE *ad correctionem*, not *ad destructionem*;" and afterwards at the council, spoke of COKE "with so many good words, as if he meant to hang him with a silken halter;" even his rival Bacon made this memorable acknowledgment, in reminding the judges, that "such a man was not every day to be found, nor so soon made as marred." When his successor was chosen, the Lord Chancellor

Egerton, in administering the oath, accused COKE "of many errors and vanities for his ambitious popularity." COKE, however, lost no friends in this disgrace, nor relaxed his haughtiness; for when the new chief-justice sent to purchase his Collar of S.S., COKE returned for answer, that "he would not part with it, but leave it to his posterity, that they might one day know they had a chief-justice to their ancestor."\*

In this temporary alienation of the royal smiles COKE attempted their renewal by a project which involved a domestic sacrifice. When the king was in Scotland, and Lord Bacon, as lord keeper, sat at the head of affairs, his lordship was on ill terms with Secretary Winwood, whom COKE easily persuaded to resume a former proposal for marrying his only daughter to the favourite's eldest brother, Sir John Villiers. COKE had formerly refused this match from the high demands of these *parvenus*. COKE, in prosperity, "sticking at ten thousand a year, and resolving to give only ten thousand marks, dropped some idle words, that he would not buy the king's favour too dear;" but now in his adversity, his ambition proved stronger than his avarice, and by this stroke of deep policy the wily lawyer was converting a mere domestic transaction into an affair of state, which it soon became. As such it was evidently perceived by Bacon; he was alarmed at this projected alliance, in which he foresaw that he should lose his hold of the favourite in the inevitable rise once more of his rival COKE. Bacon, the illustrious philosopher, whose eye was only blest in observing nature, and whose mind was only great in recording his own meditations, now sat down to contrive the most subtle suggestions he could put together to prevent this match; but Lord Bacon not only failed in persuading the king to refuse what his majesty much wished, but finally produced the very mischief he sought to avert—a rupture with Buckingham himself, and a copious scolding letter from the king, but a very admirable one;† and where the lord-keeper trembled to find himself called "Mr. Bacon."

There were, however, other personages, than his majesty and his favourite, more deeply concerned in this business, and who had not hitherto been once consulted—the mother and the daughter! COKE, who in every-day concerns, issued his commands as he would his law-writs, and at times boldly asserted the rights of the subject, had no other paternal notion of the duties of a wife and a child than their obedience!

\* These particulars I find in the manuscript letters of J. Chamberlain. Sloane MSS. 4773. (1616). In the quaint style of the times, the common speech run, that Lord COKE had been overthrown by four P's—PRIDE, Prohibitions, *Præmunire*, and Prerogative. It is only with his moral quality, and not with his legal controversies that his personal character is here concerned.

† In the Lambeth manuscript, 936, is a letter of Lord Bacon to the king, to prevent the match between Sir John Villiers and Mrs. COKE. Art. 68. Another, Art. 69. The spirited and copious letter of James, "to the Lord Keeper," is printed in "Letters, Speeches, Charges, &c. of Francis Bacon," by Dr. Birch, p. 133.

\* Lloyd's State Worthies, art. *Sir Nicholas Bacon*.

† Miss Aikin's Court of James the First appeared two years after this article was written; it has occasioned no alteration. I refer the reader to her clear narrative, ii. p. 30, and p. 63; but secret history is rarely discovered in printed books.

Lady Hatton, haughty to insolence, had been often forbidden both the courts of her majesties, where Lady Compton, the mother of Buckingham, was the object of her ladyship's persevering contempt. She retained her personal influence by the numerous estates which she enjoyed in right of her former husband. When COKE fell into disgrace, his lady abandoned him! and, to avoid her husband, frequently moved her residences in town and country. I trace her with malicious activity disfurnishing his house in Holborn, and at Stoke,\* scizing on all the plate and moveables, and, in fact, leaving the fallen statesman and the late lord chief justice, empty houses and no comfort! The wars between Lady Hatton and her husband were carried on before the council board, where her ladyship appeared, accompanied by an imposing train of noble friends. With her accustomed haughty airs, and in an imperial style, Lady Hatton declaimed against her tyrannical husband, so that the letter-writer adds, "divers said that Burbage could not have acted better. Burbage's famous character was that of Richard the Third. It is extraordinary that COKE, able to defend any cause, bore himself so simply. It is supposed that he had laid his domestic concerns too open to animadversion in the neglect of his daughter, or that he was aware that he was standing before no friendly bar, at that moment being out of favour, whatever was the cause, our noble virago obtained a signal triumph, and "the oracle of law," with all his gravity, stood before the council-table henpecked. In June, 1616, Sir Edward appears to have yielded at discretion to his lady, for in an unpublished letter I find, that "his curst heart hath been forced to yield to more than he ever meant," but upon this agreement he flatters himself that she will prove a very good wife."

In the following year, 1617, these domestic affairs totally changed. The political marriage of his daughter with Villiers being now resolved on, the business was to clip the wings of so fierce a bird as COKE had found in Lady Hatton, which led to an extraordinary contest. The mother and daughter hated the upstart Villiers, and Sir John, indeed, promised to be but a sickly bridegroom. They had contrived to make up a written contract of marriage with Lord Oxford, which they opposed against the proposal, or rather the order, of COKE.

The violence to which the towering spirits of the conflicting parties proceeded is a piece of secret history, of which accident has preserved an able memorial. COKE, armed with law, and, what was at least equally potent, with the king's favour, entered by force the barricaded houses of his lady, took possession of his daughter, on whom he appears never to have cast a thought till she became an instrument for his political purposes, confined her from her mother, and at length got the haughty mother herself imprisoned, and brought her to account for all her past misdoings. Quick was the change of scene, and the contrast was as wonderful. COKE, who, in the preceding year, to the

world's surprise, proved so simple an advocate in his own cause in the presence of his wife, now, to employ his own words, "got upon his wings again," and went on, as Lady Hatton, when safely lodged in prison, describes, with "his high-handed tyrannical courses," till the furious lawyer occasioned a fit of sickness to the proud, crestfallen lady. "Law! Law! Law!" thundered from the lips of its "oracle," and Lord Bacon, in his apologetical letter to the king for having opposed his "riot or violence," says, "I disliked it the more, because he justified it to be law, which was his old song."

The memorial alluded to appears to have been confidentially composed by the legal friend of Lady Hatton, to furnish her ladyship with answers when brought before the council table. It opens several domestic scenes in the house of that great lord chief justice, but the forcible simplicity of the style in domestic details will show, what I have often observed, that our language has not advanced in expression since the age of James the First. I have transcribed it from the original, and its interest must plead for its length.

#### "TO LADY HATTON

"MADAM, To July, 1617

"Seeing these people speak no language but thunder and lightning, accounting this their cheapest and best way to work upon you, I would with patience prepare myself to their extremities, and study to defend the breaches by which to their advantage they suppose to come in upon me, and henceforth quit the ways of pacification and composition heretofore, and unseasonably endeavoured, which, in my opinion, he most open to trouble, scandal, and danger, wherefore I will briefly set down their objections, and such answers to them as I conceive proper.

"The first is, you conveyed away your daughter from her father. Answer. I had cause to provide for her quiet. Secretary Winwood threatening that she should be married from me in spite of my teeth, and Sir Edward Cook daily tormenting the girl with discourses tending to bestow her against her liking, which he said she was to submit to his, besides, my daughter daily complained, and sought to me for help, whereupon, as heretofore I had accustomed, I bestowed her apart at my cousin german's house for a few days, for her health and quiet, till my own business for my estate were ended. Sir Edward COKE never asking me where she was no more than at other times, when at my placing she had been a quarter of a year from him, as the year before with my sister Burley.

"Second. That you endeavoured to bestow her, and to bind her to my Lord of Oxford without her knowledge and consent.

"Upon this subject a lawyer, by way of invective, may open his mouth wide, and anticipate every hearer's judgment by the rights of a father, 'his dangerous in the precedent to others, to which, nevertheless, this answer may be justly returned.

"Answer. My daughter, as aforesaid, terrified with her father's threats and hard usage, and pressing me to find some remedy from this violence intended, I did compassionate her condition, and

\* Stoke-Pogies, in Buckinghamshire, the delightful seat of J. Penn, Esq. The chimneys of the ancient house still remain, and mark the locality of "The Long Story" of Gray.

bethought myself of this contract to my Lord of Oxford, if so she liked, and thereupon I gave it her to peruse and consider by herself, which she did; she liked it, cheerfully writ it out with her own hand, subscribed it, and returned it to me; wherein I did nothing of my own will, but followed hers, after I saw she was so adverse to Sir Thomas Villers, that she voluntarily and deliberately protested that of all men living she would never have him, nor could ever fancy him for a husband.

"Secondly, by this I put her in no new way, nor into any other than her father had heretofore known and approved; for he saw such letters as my Lady of Oxford had writ to me thereabouts; he never forbade it; he never disliked it; only he said they were then too young, and there was time enough for the treaty.

"Thirdly. He always left his daughter to my disposing and my bringing up; knowing that I purposed her my fortune and whole estate, and as upon these reasons he left her to my cares, so he eased himself absolutely of her, never meddling with her, neglecting her, and caring nothing for her.

"The third. That you counterfeited a treaty from my Lord of Oxford to yourself.

"Answer. I know it not counterfeit; but be it so, to whose injury? If to my Lord of Oxford's (for no man else is therein interested), it must be either in honour or in frehold. Read the treaty; it proves neither; for it is only a complement; it is no engagement presently nor futurely; besides the law shews what forgery is; and to counterfeit a private man's hand, nay a magistrate's, makes not the fault, but the cause: wherefore,

"Secondly, the end justifies, at the least, excuses, the fact; for it was only to hold up my daughter's mind to her own choice and liking: for her eyes only, and for no other's, that she might see some retribution, and thereby with the more constancy endure her imprisonment, having this only antidote to resist the poison of that place, company, and conversation; myself and all her friends barred from her, and no person nor speech admitted to her ear, but such as spoke Sir Thomas Villers's language.

"The fourth. That you plotted to surprise your daughter to take her away by force, to the breach of the king's peace and particular commandment, and for that purpose had assembled a number of desperate fellows, whereof the consequence might have been dangerous; and the affront to the king was the greater that such a thing was offered, the king being forth of the kingdom, which, by example, might have drawn on other assemblies to more dangerous attempts. This field is large for a plentiful babbler.

"Answer. I know no such matter, neither in any place was there such assembly; true it is I spoke to Turner to provide me some tall fellows for the taking a possession for me, in Lincolnshire, of some lands Sir William Manson had lately dispossessed me; but be it they were assembled and convoked to such an end, what was done? was any such thing attempted? were they upon the place? kept they the heath or the highways by ambuscades? or was any place any day appointed for a rendezvous? No, no such matter, but something was intended; and I pray you what says the law of such a single intention, which is not within

the view or notice of the law? Besides, who intended this—the mother? and wherefore? because she was unnaturally and barbarously secluded from her daughter, and her daughter forced against her will, contrary to her vow and liking, to the will of him she disliked; nay, the laws of God, of nature, of man, speak for me, and cry out upon them. But they had a warrant from the king's order from the commissioners to keep my daughter in their custody; yet neither this warrant nor the commissioners did prohibit the mother coming to her, but contrarily allowed her; then by the same authority might she get to her daughter, that Sir Edward Cook had used to keep her from her daughter; the husband having no power, warrant, or permission from God, the king, or the law, to sequester the mother from her own child, she only endeavouring the child's good, with the child's liking, and to her preferment; and he, his private end against the child's liking, without care of her preferment; which differing respects, as they justify the mother in all, so condemn the father as a transgressor of the rules of nature, and as a pervertor of his rights, as father and a husband, to the hurt both of child and wife.

"Lastly, if recrimination could lessen the fault, take this in the worst sense, and naked of all the considerable circumstances it hath, what is this, nay, what had the executing of this intention been comparatively with Sir Edward Cook's most notorious riot, committed at my Lord of Argyll's house, when without constable or warrant, associated with a dozen felonous well weaponed, without cause being beforehand offered, to have what he would, he took down the doors of the gate-house and of the house itself, and tore the daughter in that barbarous manner from the mother, and would not suffer the mother to come near her; and when he was before the lords of the council to answer this outrage, he justified it to make it good by law, and that he feared the face of no greatness; a dangerous word for the encouragement of all notorious and rebellious malefactors; especially from him that had been the chief justice of the law, and of the people reputed the oracle of the law; and a most dangerous bravado cast in the teeth and face of the state in the king's absence, and therefore most considerable for the maintenance of authority and the quiet of the land; for if it be lawful for him with a dozen to enter any man's house thus outrageously for any right to which he pretends, it is lawful for any man with one hundred, nay, with five hundred, and consequently with as many as he can draw together, to do the same, which may endanger the safety of the king's person, and the peace of the kingdom.

"The fifth, that you having certified the king you had received an engagement from my Lord of Oxford, and the king commanding you, upon your allegiance, to come and bring it to him, or to send it him; or not having it, to signify his name to who brought it, and where he was; you refused all, by which you doubled and trebled a high contempt to his majesty.

"Answer. I was so sick on the week before, for the most part I kept my bed, and even that instant I was so weak as I was not able to rise from it without help, nor to endure the air; which indisposition and weakness my two physicians, Sir

William Paddy and Dr. Atkins, can affirm true; which so being, I hope his majesty will graciously excuse the necessity, and not impose a fault, whereof I am not guilty; and for the sending it, I protest to God I had it not; and for telling the parties, and where he is, I most humbly beseech his sacred majesty, in his great wisdom and honour, to consider how unworthy a part it were in me to bring any man into trouble, from which I am so far from redeeming him as I can no way relieve myself, and therefore humbly crave his majesty in his princely consideration of my distressed condition, to forgive me this reservedness, proceeding from that just sense, and the rather, for that the law of the land in civil causes, as I am informed, no way tieth me thereunto."

Among other papers it appears that COKE accused his lady of having "embezzled all his gilt and silver plate and vessel (he having little in any house of mine but that his marriage with me brought him), and instead thereof foisted in *alchemy* of the same sorte, fashion, and use, with the illusion to have cheated him of the other." COKE insists on the inventory by the schedule! Her ladyship says, "I made such plate for matter and form for my own use at Purbeck, that serving well enough in the country; and I was loth to trust such a substance in a place so remote, and in the guard of few; but for the plate and vessel he saith is wanting, they are every ounce within one of my three houses." She complains that Sir Edward COKE and his son Clement had threatened her servants so grievously, that the poor men run away to hide themselves from his fury, and dare not appear abroad. "Sir Edward broke into Hatton House, seized upon my coach and coach-horses, nay, my apparel, which he detains, thrust all my servants out of doors without wages; sent down his men to Corfe to inventory, seize, ship, and carry away all the goods, which being refused him by the castle-keeper, he threats to bring your lordship's warrant for the performance thereof. But your lordship established that he should have the use only of the goods during his life, in such houses as the same appertained, without meaning, I hope, of depriving me of such use, being goods brought at my marriage, or bought with the money I spared from my allowances. Stop, then, his high tyrannical courses; for I have suffered beyond the measure of any wife, mother, nay, of any ordinary woman in this kingdom, without respect to my father, my birth, my fortunes, with which I have so highly raised him."

What asailed the vexation of this sick, mortified, and proud woman, or the more tender feelings of the daughter, in this forced marriage to satisfy the political ambition of the father? When Lord Bacon wrote to the king respecting the strange behaviour of COKE, the king indicated it, for the purpose of obtaining his daughter, blaming Lord Bacon for some expressions he had used; and Bacon, with the severity of the courtier, when he found the wind in his teeth, tacked round, and promised Buckingham to promote the match he so much abhorred.\* Villiers was married to the daughter of COKE at Hampton Court, on Michaelmas Day, 1617—COKE was readmitted to the

council-table—Lady Hatton was reconciled to Lady Compton and the queen, and gave a grand entertainment on the occasion, to which, however, "the good man of the house was neither invited nor spoken of: he dined that day at the Temple; she is still bent to pull down her husband," adds my informant. The moral close remains to be told. Lady Villiers looked on her husband as the hateful object of a forced union, and nearly drove him mad; while she disgraced herself by such loose conduct as to be condemned to stand in a white sheet, and I believe at length obtained a divorce. Thus a marriage projected by ambition, and prosecuted by violent means, closed with that utter misery to the parties with which it had commenced; and for our present purpose has served to show, that when a lawyer, like COKE, holds his "high-handed tyrannical courses," the law of nature, as well as the law of which he is "the oracle," will be alike violated under his roof.—Wife and daughter were plaintiffs or defendants on whom this lord chief-justice closed his ear—he had blocked up the avenues to his heart with "Law! Law! Law!" his "old song!"

No reconciliation took place between the parties. In June, 1634, I find in the Earl of Strafford's letters, that on a strong report of his death, Lady COKE, accompanied by her brother Lord Wimbledon, posted down to Stoke-Poges, to take possession of his mansion; but beyond Colebrooke, they met with one of his physicians coming from him, who informed them of Sir Edward's amendment, which made them return at their leisure. On the following September, the venerable sage was no more! Beyond his eightieth year, in the last parliament of Charles the First, the extraordinary vigour of his intellect flamed clear under the snows of age.

#### OF COKE'S STYLE, AND HIS CONDUCT.

THIS great lawyer perhaps set the example of that style of railing and invective at our bar, which the egotism and craven insolence of some of our lawyers include in their practice at the bar. It may be useful to bring to recollection COKE's vituperative style in the following dialogue, so beautiful in its contrast, with that of the great victim before him! The attorney-general had not sufficient evidence to bring the obscure conspiracy home to Rawleigh, with which, I believe, however, he had cautiously tampered. But COKE well knew that James the First had reason to dislike the hero of his age, who was early engaged against the Scottish interests, and betrayed by the ambidextrous policy of Cecil. COKE struck at Rawleigh as a sacrifice to his own political ambition, as we have seen he afterwards immolated his daughter; but his personal hatred was now sharpened by the fine genius and elegant literature of the man; faculties and acquisitions the lawyer so heartily contemned! COKE had observed, "I know with whom I deal; for we have to deal to-day with a MAN OF WIT."

COKE. Thou art the most vile and execrable traitor that ever lived.

\* Lambeth MSS. 926. art. 69, and 73.



**RAWLEIGH.** You speak indiscreetly, barbarously, and uncivilly.

**COKE.** I want words sufficient to express thy viperous treason.

**RAWLEIGH.** I think you want words indeed, for you have spoken one thing half a dozen times.

**COKE.** Thou art an odious fellow; thy name is hateful to all the realm of England for thy pride.

**RAWLEIGH.** It will go near to prove a measuring cast between you and me, Mr. Attorney.

**COKE.** Well, I will now make it appear to the world, that there never lived a viler viper upon the face of the earth than thou. Thou art a monster; thou hast an English face, but a Spanish heart. Thou viper! for I *thou* thee, thou traitor! Have I angered you?

Rawleigh replied, what his dauntless conduct proved—"I am in no case to be angry."

COKE had used the same style with the unhappy favourite of Elizabeth, the Earl of Essex. It was usual with him; the bitterness was in his own heart, as much as in his words; and Lord Bacon has left among his memorandums one entitled, "Of the abuse I received of Mr. Attorney-General publicly in the Exchequer." A specimen will complete our model of his forensic oratory. Coke exclaimed, "Mr. Bacon, if you have any tooth against me, pluck it out; for it will do you more hurt than all the teeth in your head will do you good." Bacon replied, "The less you speak of your own greatness, the more I will think of it." Coke replied, "I think scorn to stand upon terms of greatness towards you, who are less than little, less than the least." Coke was exhibited on the stage for his ill usage of Rawleigh, as was suggested by Theobald in a note on Twelfth Night. This style of railing was long the privilege of the lawyers; it was revived by Judge Jeffreys; but the bench of judges in the reign of William and Anne taught a due respect even to criminals, who were not supposed to be guilty till they were convicted.

When Coke once was himself in disgrace, his high spirit sunk without a particle of magnanimity to dignify the fall; his big words, and his "tyrannical courses," when he could no longer exult that "he was upon his wings again," sunk with him as he presented himself on his knees to the council-table. Among other assumptions, he had styled himself "Lord chief justice of England," when it was declared that this title was his own invention, since he was no more than of the King's Bench. His disgrace was a thunderbolt, which overthrew the haughty lawyer to the roots. When the *superstardus* was carried to him by Sir George Coppin, that gentleman was surprised on presenting it, to see that lofty "spirit shrunk into a very narrow room, for COKE received it with dejection and tears." The writer from whose letter I have copied these words adds, *O tremor et suspiria non cadunt in fortem et constantem*. The same writer incloses a punning distich: the name of our lord chief justice was in his day very provocative of the pun both in Latin and English; Cicero indeed had preoccupied the miserable trifle.

*Jus condere Cocus potuit; sed condere jura  
Non potuit; potuit condere jura Cocus.*

Six years afterwards COKE was sent to the Tower, and then they punned against him in English. An

unpublished letter of the day has this curious anecdote: The room in which he was lodged in the Tower had formerly been a kitchen; on his entrance the lord chief justice read upon the door, "This room wants a Cook!" They twitched the lion in the toils which held him. Shenstone had some reason in thanking Heaven that his name was not susceptible of a pun. This time, however, COKE was "on his wings;" for when Lord Arundel was sent by the king to the prisoner to inform him that he would be allowed "Eight of the best learned in the law to advise him for his cause," our great lawyer thanked the king, "but he knew himself to be accounted to have as much skill in the law as any man in England, and therefore needed no such help, nor feared to be judged by the law."

#### SECRET HISTORY OF AUTHORS WHO HAVE RUINED THEIR BOOKSELLERS.

AULUS GELLIUS desired to live no longer than he was able to exercise the faculty of writing; he might have decently added,—and find readers! This would be a fatal wish for that writer who should spread the infection of weariness, without himself partaking of the epidemic. The mere act and habit of writing, without probably even a remote view of publication, has produced an agreeable delirium; and perhaps some have escaped from a gentle confinement by having cautiously concealed those voluminous reveries which remained to startle their heirs; while others again have left a whole library of manuscripts, out of the mere ardour of transcription, collecting and copying with peculiar rapture. I discovered that one of these inscribed this distich on his manuscript collection,

*Plura voluminibus jungenda volumina nostris,  
Nec mihi scribendi terminus ullus erit:*

which, not to compose better verses than our original, may be translated,

More volumes, with our volumes still shall blend;  
And to our writing there shall be no end!

But even great authors have sometimes so much indulged in the seduction of the pen, that they appear to have found no substitute for the flow of their ink, and the delight of stamping blank paper with their hints, sketches, ideas, the shadows of their mind! Petrarch exhibits no solitary instance of this passion of the pen. "I read and I write night and day; it is my only consolation. My eyes are heavy with watching, my hand is weary with writing. On the table where I dine, and by the side of my bed, I have all the materials for writing; and when I awake in the dark, I write, although I am unable to read the next morning what I have written." Petrarch was not always in his perfect senses.

The copiousness and the multiplicity of the writings of many authors, have shown that too many find a pleasure in the act of composition, which they do not communicate to others. Great erudition and every-day application is the calamity of that voluminous author, who, without good sense, and what is more rare, without that exqui-

site judgment which we call good taste, is always prepared to write on any subject, but at the same time on no one reasonably. We are astonished at the fertility and the size of our own writers of the seventeenth century, when the theological war of words raged, spoiling so many pages and brains. They produced folio after folio, like almanacks; and Dr. Owen and Baxter wrote more than sixty to seventy volumes, most of them of the most formidable size. The truth is, however, that it was then easier to write up to a folio, than in our days to write down to an octavo; for correction, selection, and rejection, were arts as yet unpractised. They went on with their work, sharply or bluntly, like witless mowers, without stopping to wet their scythes. They were inspired by the scribbling demon of that Rabbin, who, in his oriental style and mania of volume, exclaimed, that were "the heavens formed of paper, and were the trees of the earth pens, and if the entire sea run ink, these only could suffice" for the monstrous genius he was about to discharge on the world. The Spanish Tostatus wrote three times as many leaves as the number of days he had lived; and of Lope de Vega it is said this calculation came rather short. We hear of another, who was unhappy that his lady had produced twins, from the circumstance that hitherto he had contrived to pair his labours with her own, but that now he was a book behindhand.

I fix on four celebrated *Scribleri* to give their secret history; our Prynne, Caspar Barthius, the Abbé de Marolles, and the Jesuit Theophilus Raynaud, who will all show that a book might be written on "authors whose works have entirely ruined their booksellers."

Prynne seldom dined: every three or four hours he munched a manchet, and refreshed his exhausted spirits with ale brought to him by his servant; and when "he was put into this road of writing," as crabbed Anthony telleth, he fixed on "a long quilted cap, which came an inch over his eyes, serving as an umbrella to defend them from too much light;" and then, hunger nor thirst did he experience, save that of his voluminous pages. Prynne has written a library, amounting, I think, to nearly two hundred books. Our unlucky author, whose life was involved in authorship, and his happiness, no doubt, in the habitual exuberance of his pen, seems to have considered the being debarred from pen, ink, and books, during his imprisonment, as an act more barbarous than the loss of his ears. The extraordinary perseverance of PRYNNE in this fever of the pen appears in the following title of one of his extraordinary volumes. "Comfortable Cordials against discomfortable Fears of Imprisonment; containing some Latin Verses, Sentences, and Texts of Scripture, *written by Mr. Wm. Prynne on his Chamber Walls*, in the Tower of London, during his imprisonment there; translated by him into English Verse, 1641." PRYNNE literally verified Pope's description:

"Is there, who, locked from ink and paper, scrawls  
With desperate charcoal round his darkened  
walls."

We have also a catalogue of printed books written by Wm. Prynne, Esq., of Lincoln's Inn, in these classes,

BEFORE  
DURING  
and  
SINCE } his imprisonment,

with this motto, "Jucundi acti labores," 1643. The secret history of this voluminous author concludes with a characteristic event: a contemporary who saw Prynne in the pillory at Cheapside, informs us that while he stood there, they "burnt his huge volumes under his nose, which had almost suffocated him." Yet such was the spirit of party, that a puritanic sister bequeathed a legacy to purchase all the works of Prynne for Sion College, where many still repose; for by an odd fatality, in the fire which burnt that library these volumes were saved, from the idea that the folios were the most valuable!

The pleasure which authors of this stamp experience is of a nature which, whenever certain unlucky circumstances combine, positively debarring them from publication, will not abate their ardour one jot; and their pen will still luxuriate in the forbidden page, which even booksellers refuse to publish. Many instances might be recorded, but a very striking one is the case of CASPAR BARTHIIUS, whose "Adversaria," in two volumes folio, are in the collections of the curious.

Barthius was born to literature, for Baillet has placed him among his "Enfans Célèbres." At nine years of age he recited by heart all the comedies of Terence, without missing a line. The learned admired the puerile prodigy, while the prodigy was writing books before he had a beard. He became, unquestionably, a student of very extensive literature, modern as well as ancient. Such was his devotion to a literary life, that he retreated from the busy world. It appears that his early productions were composed more carefully and judiciously than his latter ones, when the passion for voluminous writing broke out, which showed itself by the usual prognostic of this dangerous disease—extreme facility of composition, and a pride and exultation in this unhappy faculty. He studied without using collections or references, trusting to his memory, which was probably an extraordinary one, though it necessarily led him into many errors in that delicate task of animadverting on other authors. Writing a very neat hand, his first copy required no transcript; and he boasts that he rarely made a correction: everything was sent to the press in its first state. He laughs at Statius, who congratulated himself that he employed only two days in composing the epithalamium upon Stella, containing two hundred and seventy-eight hexameters. "This," says Barthius, "did not quite lay him open to Horace's censure of the man who made two hundred verses in an hour, 'Stans pede in uno.' Not," adds Barthius, "but that I think the censure of Horace too hyperbolic, for I am not ignorant what it is to make a great number of verses in a short time, and in three days I translated into Latin the three first books of the Iliad, which amount to above two thousand verses." Thus rapidity and volume were the great enjoyments of this learned man's pen, and now we must look to the fruits.

Barthius, on the system he had adopted, seems to have written a whole library; a circumstance

which we discover by the continual references he makes in his printed works to his manuscript productions. In the *Index authorum* to his *Status*, he inserts his own name, to which is appended a long list of unprinted works, which Bayle thinks by their titles and extracts, conveys a very advantageous notion of them. All these, and many such as these, he generously offered the world, would any bookseller be intrepid or courteous enough to usher them from his press; but their cowardice or incivility were intractable. The truth is now to be revealed, and seems not to have been known to Bayle; the booksellers had been formerly so cajoled and complimented by our learned author, and had heard so much of the celebrated Barthius, that they had caught at the bait, and the two folio volumes of the much-referred-to "*Adversaria*" of Barthius had thus been published—but from that day no bookseller ever offered himself to publish again!

The "*Adversaria*" is a collection of critical notes and quotations from ancient authors, with illustrations of their manners, customs, laws, and ceremonies, all these were to be classed into one hundred and eighty books, sixty of which we possess in two volumes folio, with eleven indexes. The plan is vast, as the rapidity with which it was pursued Bayle finely characterises it by a single stroke—"Its immensity tires even the imagination." But the truth is, this mighty labour turned out to be a complete failure: there was neither order nor judgment in these masses of learning, crude, obscure, and contradictory; such as we might expect from a man who trusted to his memory, and would not throw away his time on any correction. His contradictions are flagrant; but one of his friends would apologise for these by telling us that "He wrote everything which offered itself to his imagination; to day one thing, to-morrow another, in order that when he should revise it again, this contrariety of opinion might induce him to examine the subject more accurately." The notions of the friends of authors are as extravagant as those of their enemies. Barthius evidently wrote so much, that often he forgot what he had written, as happened to another great book-man, one Didymus, of whom Quintilian records, that on hearing a certain history, he treated it as utterly unworthy of credit; on which the teller called for one of Didymus's own books, and showed where he might read it at full length! That the work failed, we have the evidence of Clement in his "*Bibliothèque curieuse de Livres difficiles à trouver*," under the article *Barthius*, where we discover the winding up of the history of this book. Clement mentions more than one edition of the *Adversaria*; but on a more careful inspection he detected that the old title-pages had been removed for others of a fresher date; the booksellers not being able to sell the book practised this deception. It availed little; they remained with their unsold edition of the two first volumes of the *Adversaria*, and the author with three thousand folio sheets in manuscript—while both parties complained together, and their heirs could acquire nothing from the works of an author of whom Bayle says that "his writings rise to such a prodigious bulk, that one can scarce conceive a single man could be capable of executing so great

a variety; perhaps no copying clerk, who lived to grow old amidst the dust of an office, ever transcribed as much as this author has written." This was the memorable fate of one of that race of writers who imagine that their capacity extends with their volume. Their land seems covered with fertility, but in shaking their wheat no ears fall.

Another memorable brother of this family of the Scriblers is the Abbe DE MAROLLES, who with great ardour as a man of letters, and in the enjoyment of that leisure and opulence so necessary to carry on his pursuits, from an entire absence of judgment, closed his life with the bitter regrets of a voluminous author, and yet it cannot be denied that he has contributed one precious volume to the public stock of literature, a compliment which cannot be paid to some who have enjoyed a higher reputation than our author. He has left us his very curious "*Memoirs*." A poor writer indeed, but the frankness and intrepidity of his character enable him, while he is painting himself, to paint man. Gibbon was struck by the honesty of his pen, for he says in his life, "The dulness of Michael de Marolles and Anthony Wood" acquires some value from the faithful representation of men and manners."

I have elsewhere shortly noticed the Abbe De Marolles in the character of "a literary sinner," but the extent of his sins never struck me so forcibly till I observed his delinquencies counted up in chronological order in Nicéron's "*Hommes Illustres*." It is extremely amusing to detect the swarming fecundity of his pen, from year to year, with author alter author, was this translator wearying others, but remained himself unwearied. Sometimes two or three classical victims in a season were dragged into his slaughterhouse. Of about seventy works, fifty were versions of the classical writers of antiquity, accompanied with notes. But some odd circumstances happened to our extraordinary translator in the course of his life. De L'Etang, a critic of that day, in his "*Regles de bien Traduire*," drew all his examples of bad translation from our abbe, who was more angry than usual, and among his circle the cries of our Marsai resounded. De L'Etang, who had done this not out of malice, but from urgent necessity to illustrate his principles, seemed very sorry, and desirous of appeasing the angry translator. One day in Easter, finding the abbe in church at prayers, the critic fell on his knees by the side of the translator: it was an extraordinary moment, and a singular situation to terminate a literary quarrel. "You are angry with me," said L'Etang, "and I think you have reason; but this is a season of mercy, and I now ask your pardon."—"In the manner," replied the abbe, "which you have chosen, I can no longer defend myself. Go, sir!

\* I cannot subscribe to the opinion that Anthony Wood was a dull man, although he had no particular liking for works of imagination; and used ordinary poets scurvily! An author's personal character is often confounded with the nature of his work. Anthony has sallies at times to which a dull man could not be subject; without the ardour of this hermit of literature, where would be our literary history?

I pardon you." Some days after the abbe again meeting L'Etang, reproached him with duping him out of a pardon, which he had no desire to have bestowed on him. The last reply of the critic was caustic: "Do not be so difficult; when one stands in need of a general pardon, one ought surely to grant a particular one." De Marolles was subject to encounter critics who were never so kind as to knell by him on an Easter Sunday. Besides these fifty translations, of which the notes are often curious, and even the sense may be useful to consult, his love of writing produced many odd works. His volumes were richly bound, and freely distributed, for they found no readers! In a "Discours pour servir de Préface sur les Poëtes traduits par Michel de Marolles," he has given an imposing list of "illustrious persons and contemporary authors who were his friends," and has preserved many singular facts concerning them. He was, indeed, for so long a time convinced that he had struck off the true spirit of his fine originals, that I find he at several times printed some critical treatise to back his list, or usher in his new version; giving the world reasons why the versions which had been given of that particular author, "Soit en prose, soit en vers ont été un peu approuvées jusqu'ici." Among these numerous translations he was the first who ventured on the Deipnosophists of Athenæus, which still bears an excessive price. He entitles his work, "Les quinze Livres de Deipnosophistes d'Athènes, Ouvrage d'icelle, agréablement décrit et rempli de Narrations savantes sur toutes Sortes de Matières et de Sujets." He has prefixed various preliminary dissertations: yet not satisfied with having performed this great labour, it was followed by a small quarto of forty pages, which might now be considered curious; "Analyse, en Description succincte des Choses contenues dans les quinze Livres de Deipnosophistes." He wrote, "Qu'it rains sur les Personnes de la Cour et les Gens de Lettres," which the curious would now be glad to find. After having plundered the classical geniuses of antiquity by his barbarous style, when he had nothing more left to do, he committed sacrilege in translating the Bible; but, in the midst of printing, he was suddenly stopped by authority, for having inserted in his notes the reviews of the Pre-adamite Isaac Peyrere. He had already reviled on the New Testament, to his version of which he had prefixed so sensible an introduction, that it was afterwards translated into Latin. Translation was the mania of the Abbe de Marolles. I doubt whether he ever fairly awoke out of the heavy dream of the felicity of his translations; for late in life I find him observing, "I have employed much time in study, and I have translated in my books; considering this rather as an innocent amusement which I have chosen for my private life, than as things very necessary, although they are not entirely useless. Some have valued them, and others have cared little about them; but however it may be, I see nothing which obliges me to believe that they contain not at least as much good as bad, both for their own matter, and the form which I have given to them." The notion he entertained of his translations was their closeness; he was not aware of his own spiritless style; and he imagined that poetry only consisted in the thoughts, not in the grace and harmony of verse. He insisted, that by giving the public his

numerous translations, he was not vainly multiplying books, because he neither diminished nor increased their ideas in his faithful versions. He had a curious notion that some were more scrupulous than they ought to be respecting translations of authors who, living so many ages past, are rarely read from the difficulty of understanding them; and why should they imagine that a translation is injurious to them, or would occasion the utter neglect of the originals? "We do not think so highly of our own works," says the indefatigable and modest abbe; "but neither do I despair that they may be useful even to these scrupulous persons. I will not suppress the truth, while I am noticing these ungrateful labours, if they have given me much pain by my assiduity, they have repaid me by the fine things they have taught me, and by the opinion which I have conceived that posterity, more just than the present times, will award a more favourable judgment." Thus a miserable translator terminates his long labours, by drawing his bill of fame on posterity which his contemporaries will not pay; but in these cases, as the bill is certainly lost before it reaches acceptance, why should we deprive the drawers of pleasing themselves with the ideal capital?

Let us not, however, imagine that the Abbe de Marolles was nothing but the man he appears in the character of a voluminous translator, though occupied all his life on these miserable labours, he was evidently an ingenious and noble-minded man, whose days were consecrated to literary pursuits, and who was among the primitive collectors in Europe of fine and curious prints. One of his works is a "Catalogue des Livres d'Estampes et de Figures en Taille-douce" Paris, 1666, in 8vo. In the preface our author declares, that he had collected one hundred and twenty-three thousand four hundred prints, of six thousand masters, in four hundred large volumes, and one hundred and twenty small ones. This magnificent collection, formed by so much care and skill, he presented to the king; whether gratuitously given, or otherwise, it was an acquisition which a monarch might have thankfully accepted. Such was the habitual ardour of our author, that afterwards he set about forming another collection, of which he has also given a catalogue, in 1672, in 12mo. Both these catalogues of prints are of extreme rarity, and are yet so highly valued by the connoisseurs, that when in France I could never obtain a copy. A long life may be passed without even a sight of the "Catalogue des Livres d'Estampes" of the Abbe de Marolles.\*

Such are the lessons drawn from this secret history of voluminous writers. We see one venting his mania in scrawling on his prison walls, another persisting in writing folios, while the booksellers,

\* These two catalogues have always been of extreme rarity and price. Dr. Lister, when at Paris, 1668, notices this circumstance. I have since met with them in the most curious collections of my friend Mr. Douce, who has uniques, as well as rarities. The monograms of our old masters in one of these catalogues are more correct than in some later publications; and the whole plan and arrangement of these catalogues of prints are peculiar and interesting.

who were once caught like Reynard who had lost his tail, and whom no arts could any longer be practised on, turn away from the new trap, and a third, who can acquire no readers but in giving his books away, growing gray in scourging the sacred genius of antiquity by his meagre versions, and dying without having made up his opinion, whether he were as woful a translator as some of his contemporaries had assured him.

Among these worthies of the Scribes we may rank the Jesuit Theophilus Raynaud, once a celebrated name, eulogised by Bayle and Patin, whose collected works fill twenty folios. An edition, indeed, which finally sent the bookseller to the poor house. This enterprising bibliopolist had heard much of the prodigious erudition of the writer, but he had not the sagacity to discover that other literary qualities were also required to make twenty folios at all salable. Of these "Opera omnia" perhaps not a single copy can be found in England, but they may be a penny worth on the continent. Raynaud's works are theological, but a system of grace maintained by one work, and pulled down by another, has ceased to interest mankind. The literature of the divine is of a less perishable nature. Reading and writing through a life of eighty years, and giving only a quarter of an hour to his dinner, with a vigorous memory, and a whimsical taste for so singular subjects, he could not fail to accumulate a mass of knowledge which may still be useful for the curious, and, besides, Raynaud had the Ritsomian characteristic. He was one of those who, exemplary in their own conduct, with a bitter zeal condemn whatever does not agree with their own notions, and however gentle in their nature, set no limits to the ferocity of their pen. Raynaud was often in trouble with the censors of his books, and much more with his adversaries, so that he frequently had recourse to publishing under a fictitious name. A remarkable evidence of this is the entire twentieth volume of his works. It consists of the numerous writings published anonymously, or to which were prefixed *noms de guerre*. This volume is described by the whimsical title of *Apo pompeus* explained to us as the name given by the Jews to the scapegoat, which, when loaded with all their maledictions on its head, was driven away into the desert. These contain all Raynaud's numerous diatribes, for whenever he was refuted, he was always refuting, he did not spare his best friends. The title of a work against Arnauld will show how he treated his adversaries. "Arnaudus redivivus natus Brixiae seculo XII reatus in Gallia cetate nostra." He dexterously applies the name of Arnauld, by comparing him with one of the same name in the twelfth century, a scholar of Abelard's, and a turbulent enthusiast, say the Romish writers, who was burnt alive for having written against the luxury and the power of the priesthood, and for having raised a rebellion against the pope. When the learned De Launoi had successfully attacked the legends of saints and was called the *Dénicheur de Saints*,—the "Unnicheer of Saints," a cry parish priest trembled for his favourite Raynaud entitled a libel on this new Iconoclast, "Hercules Commodianus Joannes Launicius repulsus," &c.; he compares Launoi to the Emperor Commodus, who, though the most cowardly of men, conceived him as formidable when he

dressed himself as Hercules. Another of these maledictions is a tract against Calvinism, described as a "Religio bestiarum," a religion of beasts, because the Calvinists deny free will, but as he always fired with a double-barrelled gun, under the cloak of attacking Calvinism, he aimed a deadly shot at the Thomists, and particularly at a Dominican friar, whom he considered as bad as Calvin. Raynaud exults that he had driven one of his adversaries to take flight into Scotland and *pulvis Stoticus transgressus* to a Scotch pottage, an expression which St. Jerome used in speaking of Pelagius. He always rendered an adversary odious by coupling him with some odious name. On one of these controversial books, where Casalas refuted Raynaud, Monnoye wrote, "Raynaudus et Casalas inepti." Raynaudus tamén Casalas ineptior. The usual termination of what then seemed sense, and now the reverse!

I will not quit Raynaud without pointing out some of his more remarkable treatises, as so many curiosities of literature.

In a treatise on the attributes of Christ, he entitles a chapter, *Christus bonus, bona, bonum* in another on the seven benedicted candlesticks in the Jewish temple, by an allegorical interpretation, he explains the eucharist and adds an alphabetical list of names and epithets which have been given to this mystery.

The seventh volume bears the general title of *Marioria*—all the treatises have for their theme the perfections and the worship of the Virgin. Many extraordinary things are here. One is a dictionary of names given to the Virgin, with observations on these names. Another on the devotion of the scrupulous, and its wonderful effects, written against De Launoi, and for which the order of the Carmes, when he died bestowed a solemn service and obsequies on him. Another of these "Marioria" is mentioned by Gallioi in the *Journal des Sçavans*, 1667, as a proof of his fertility, having to preach on the seven solemn anthems which the church sings before Christmas, and which begin by an O! he made this *litter only* the subject of his sermons, and barren as the letter appears, he has struck out "a multitude of beautiful particulars." This literary folly invites our curiosity.

In the eighth volume is a table of saints, classed by their station, condition, employment, and trades, a list of titles and prerogatives, which the councils and the fathers have attributed to the sovereign pontiff.

The thirteenth volume has a subject which seems much in the taste of the sermons on the letter O! it is entitled *Laus Brevitatis* in praise of brevity. The maxims are brief, but the commentary long. One of the natural subjects treated on is that of *Noses*—he reviews a great number of noses, and, as usual, does not forget the Holy Virgin's. According to Raynaud, the nose of the Virgin Mary was long and aquiline, the mark of goodness and dignity, and as Jesus perfectly resembled his mother, he infers that he must have had such a nose.

A treatise entitled *Heteroclitia spiritualia et animalia Pietatis Cælestium, Terrestrialium, et Infernorum*, contains many singular practices introduced into devotion, which superstition, ignorance, and remissness have made a part of religion.

A treatise directed against the new custom of hiring chairs in churches, and being seated during the sacrifice of the mass. Another on the Cæsarean operation, which he stigmatises as an act against nature. Another on eunuchs. Another entitled *Hipparchus de Religioso Negotiatore*, an attack on those of his own company, the monk turned merchant the Jesuits were then accused of commercial traffic with the revenues of their establishment. The rector of a college at Avignon, who thought he was portrayed in this honest work, confined Raynaud in prison for five months.

The most curious work of Raynaud, connected with literature, I possess, it is entitled *Erotemata de Malis ac bonis Libris, deque justa aut injusta eorumdem confusione*. Lugduni, 1653, 4to, with necessary indexes. One of his works having been condemned at Rome, he drew up these inquiries concerning good and bad books, addressed to the grand inquisitor. He divides his treatise into "bad and nocent books, bad books, but not nocent, books not bad, but nocent, books neither bad nor nocent." His immense reading appears here to advantage, and his Ritsonian feature is prominent for he asserts, that when writing against heretics, all mordacity is innoxious, and an alphabetical list of abusive names, which the fathers have given to the heterodox, is entitled *Alphabetum bestialis tatus Hæretici, ex Patrum Symbolis*.

After all, Raynaud was a man of vast acquirement, with a great flow of ideas, tasteless, and void of all judgment. An anecdote may be recorded of him, which puts in a clear light the state of these literary men. Raynaud was one day pressing hard a reluctant bookseller to publish one of his works, who replied, "Write a book like Father Barri's, and I shall be glad to print it." It happened that the work of Barri was pillaged from Raynaud, and was much liked, while the origin lay on the shelf. However, this only served to provoke a fresh attack from our redoubtable hero, who vindicated his rights, and emptied his quiver on him who had been ploughing with his heir.

Such are the writers who, enjoying all the pleasures without the pains of composition, have often apologised for their repeated productions, by declaring that they write only for their own amusement, but such private theatricals should not be brought on the public stage. One Cathernot all his life was printing a countless number of *feuilles volantes* in history and on antiquities, each consisting of about three or four leaves in quarto. Lenglet du Fresnoy calls him "Grand auteur des petits livres." This gentleman liked to live among antiquaries and historians, but with a crooked headpiece, stuck with whims, and hard with knotty combinations, all overloaded with prodigious erudition, he could not ease it at a less rate than by an occasional dissertation of three or four quarto pages. He appears to have published about two hundred pieces of this sort, much sought after by the curious for their rarity. Brunet complains he could never discover a complete collection. But Cathernot may escape "the pains and penalties" of our voluminous writers, for De Bure thinks he generously printed them to distribute among his friends. Such endless writers, provided they do not print themselves into an almshouse, may be allowed to print themselves out, and we

would accept the apology which Monsieur Cathernot has framed for himself, which I find preserved in *Beyeri Memoria Librorum Rariorum*. "I must be allowed my freedom in my studies, for I substitute my writings for a game at the tennis court, or a club at the tavern, I never counted among my honours these *opuscula* of mine, but merely as harmless amusements. It is my part-ridge, as with St John the Evangelist, my cat, as with Pope St Gregory, my little dog, as with St Dominick, my lamb, as with St Francis, my great black mastiff, as with Cornelius Agrippa, and my tame hare, as with Justus Lipsius. I have since discovered in Nicéron that this Cathernot could never get a printer, and was rather compelled to study economy in his two hundred quartos of four or eight pages, his paper was of inferior quality; and when he could not get his dissertations into his prescribed number of pages, he used to promise the end at another time, which did not always happen. But his greatest anxiety was to publish and spread his works in despair he adopted an odd expedient. Whenever Monsieur Cathernot came to Paris, he used to haunt the *quais* where books are sold, and while he appeared to be looking over them, he adroitly slid one of his own dissertations among these old books. He began this mode of publication early, and continued it to his last days. He died with a perfect conviction that he had secured his immortality, and in this manner had disposed of more than one edition of his unsaleable works. Nicéron has given the titles of 118 of his things, which he had looked over.

#### LOCAL DESCRIPTIONS

NOTHING is more idle, and what is less to be forgiven in a writer, more tedious, than minute and lengthened descriptions of localities, where it is very doubtful whether the writers themselves had formed any tolerable notion of the place they describe.—It is certain their readers never can! These descriptive passages, in which writers of imagination so frequently indulge, are usually a glittering confusion of unconnected things, circumstances collected from others, or observed by themselves at different times, the nearest are thrust in together. If a scene from nature, it is possible that all the seasons of the year may be jumbled together, or if a castle or an apartment, its magnitude or its minuteness may equally bewilder. Yet we find, even in works of celebrity, whole pages of these general or these particular descriptive sketches, which leave nothing behind, but noun substantives propped up by random epithets. The old writers were quite delighted to fill up their voluminous pages with what was a great saving of sense and thinking. In the *Alaric* of Scudery sixteen pages, containing nearly five hundred verses, describe a palace, commencing at the *façade*, and at length finishing with the garden, but his description, we may say, was much better described by Boileau, whose good taste felt the absurdity of this "abundance sterile," in overloading a work with useless details.

Un auteur quelquefois trop plein de son objet  
Jamais sans l'épouser n'abandonne un sujet  
S'il rencontre un palais il m'en dépeint la face  
Il me promène après de terrasse en terrasse.  
Ici s'offre un perron, là regne un corridor;  
La ce balcon s'enferme en un balustre d'or;  
Il compte les plafonds, les ronds, et les ovales—  
Je saute vingt feuillets pour en trouver la fin;  
Et je me salue à peine au travers du jardin !

And then he adds so excellent a canon of criticism, that we must not neglect it.

Tout ce qu'on dit de trop est fade et rebutant;  
L'esprit rassasié le rejette à l'instant,  
Qui ne sait se borner, ne sut jamais écrire.

We have a memorable instance of the inefficiency of local descriptions, in a very remarkable one by a writer of fine genius, composing with an extreme fondness of his subject, and curiously anxious to vend down to posterity the most elaborate display of his own villa—this was the *Laurentinum* of PLINY. We cannot read his letter to Gallus, which the English reader may in Montmoth's elegant version,\* without somewhat participating in the delight of the writer in many of its details; but we cannot with the writer form the slightest conception of his villa, while he is leading us over from apartment to apartment, and pointing to us the opposite wing, with a "beyond this," and a "not far from thence," and "to this apartment another of the same sort," &c. Yet, still, as we were in great want of a correct knowledge of a Roman villa, and as this must be the most so possible, architects have frequently studied, and the learned translated with extraordinary care, PLINY's description of his *Laurentinum*. It became so favourite an object, that eminent architects have attempted to raise up this edifice once more, by giving its plan and elevation, and this extraordinary fact is the result—that not one of them but has given a different representation from the other. Montfaucon, a more faithful antiquary, in his close translation of the description of this villa, in comparing it with Felibien's plan of the villa itself, observes, "that the architect accommodated his edifice to his translation, but that their notions are not the same; unquestionably," he adds, "if ten skilful translators were to perform their task separately, there would not be one who agreed with another!"

If, then, on this subject of local descriptions, we find that it is impossible to convey exact notions of a real existing scene, what must we think of those which, in truth, describe scenes which have no other existence than the confused mixings-up of an author's invention; where the more he details the more he confuses; and where the more particular he wishes to be, the more indistinct the whole appears?

Local descriptions, after a few striking circumstances have been selected, admit of no further detail. It is not their length, but their happiness, which enter into our comprehension; the imagination can only take in and keep together a very few parts of a picture. The pen must not intrude on the province of the pencil, no more than the pencil must attempt to perform what cannot in

any shape be submitted to the eye, though fully to the mind.

The great art, perhaps, of local description, is rather a general than a particular view, the details must be left to the imagination; it is suggestion rather than description. There is an old Italian sonnet of this kind which I have often read with delight; and though I may not communicate the same pleasure to the reader, yet the story of the writer is most interesting, and the lady (for such she was) has the highest claim to be ranked, like the lady of Evelyn, among literary wives.

Francesca Turina Bufalini di Citta di Castello, of noble extraction, and devoted to literature, had a collection of her poems published in 1623. She frequently interspersed little domestic incidents of her female friend—her husband—her son—her grandchildren, and in one of these sonnets she has delineated her palace of *San Gustinio*, whose localities she appears to have enjoyed with intense delight in the company of "her lord," whom she tenderly associates with the scene. There is a freshness and simplicity in the description, which will perhaps convey a clearer notion of the spot than even PLINY could do in the voluminous description of his villa. She tells us what she found when brought to the house of her husband.

Ampie salle, ampie loggie, ampio cortile  
E stanze ornate con gentili pitture,  
Trouai giugendo, e nobili sculture  
Di Marmo fatte, di scarpel non vile.  
Nobil giardin con un perpetuo Aprile  
Di varj fior, di frutti, e di verdure,  
Ombre soavi, acque a temprar l'arsure  
E stride di belti non disumile.  
E non men forte ostel, che per fortezza  
Ha il pente, e i fianchi, e lo circonda  
intorno  
Fosso profondo e di re il larghezza.  
Qui fu col mio Signore dolce soggiorno  
Con santo amor, con somma contentezza  
Onde ne benedico il mese e il giorno!

Wide halls, wide galleries, and an ample court,  
Chambers adorn'd by pictures' soothing charm,  
I found together blended, noble sculpture  
In marble, polished by no chisel vile,  
A noble garden, where a lasting April  
All various flowers, and fruits, and verdure  
showers;  
Soft shades, and waters tempering the hot air;  
And undulating paths in quail beauty!  
Nor less, the castled glory stands in force,  
And bridged and flanked. And round its circuit  
winds  
The deepened moat, showing a regal size.  
Here with my lord I cast my sweet sojourn,  
With holy love, and with supreme content;  
And hence I bless the month, and bless the day!

#### MASQUES.

It sometimes happens in the history of national amusements, that a name survives, while the thing itself is forgotten. This has been remarkably the case with our COURT MASQUES, in which our most eminent writers long ventured on so many false opinions, with a perfect ignorance of the nature of

\* Book ii. lett. 17.

these compositions, which combined all that was exquisite in the imitative arts of poetry, punting, music, song, dancing, and machinery, at a period when our public theatre was in its rude infancy. Convinced of the miserable state of our represented drama, and not then possessing that more curious knowledge of their domestic history, which we delight to explore, they were led into erroneous notions of one of the most gorgeous, the most fascinating, and the most poetical of dramatic amusements. Our present theatrical exhibitions are indeed on a scale to which the two penny audiences of the barn playhouses of Shakspeare could never have strained their sight, and our picturesque and learned *costume*, with the brilliant changes of our scenery, would have maddened the "property-men" and the "tire women" of the Globe or the Red Bull. Shakspeare himself never beheld the true magical illusions of his own dramas, with "Enter the Red Coat" and "Exit Hat and Cloak," helped out with "painted cloths" or, as a bard of Charles the Second time chants,—

"Look back and see  
The strange vicissitudes of poetrie  
Your aged fathers came to plays for wit,  
And sat knee deep in nut shells in the pit."

But while the public theatre continued long in this contracted state, without scenes, without dresses, without an orchestra, the court displayed secular and dramatic exhibitions, with such costly magnificence, such inventive fancy, and such miraculous art, that we may doubt if the combined genius of Ben Jonson, Inigo Jones, and Lawes or Frobosco, at an era most favourable to the arts of imagination, has been equalled by the modern *spectacle of the Opera*.

But this circumstance had entirely escaped the knowledge of our critics. The critic of a Masque must not only have read it, but he must also have heard, and have viewed it. The only witnesses in this case are those letter writers of the day, who were then accustomed to communicate such domestic intelligence to their absent friends from such ample correspondence. I have often drawn some curious and sometimes important information. It is amusing to notice the opinions of some great critics, how from an original misstatement they have drawn an illegitimate opinion, and how one inherits from the other the error he propagates. Warburton said on MASQUES, that "Shakspeare was an enemy to these *fooleries*, as appears by his writing none." This opinion was among the many which that singular critic threw out as they arose at the moment, for Warburton forgot that Shakspeare characteristically introduces one in the Tempest's most fanciful scene. Granger, who had not much time to study the manners of the age whose personages he was so well acquainted with, in a note on Milton's Masque, said that "These compositions were trifling and perplexed allegories, the persons of which are fantastical to the last degree. Ben Jonson, in his 'Masque of Christmas,' has introduced 'Minc'd Pye' and 'Babie Cake,' who act their parts in the drama. But the most *wretched performances* of this kind could please by the help of music, machinery, and dancing." Granger blunders, describing by two

farical characters a species of composition of which farce was not the characteristic, such personages as he notices would enter into the *ANTI MASQUE*, which was a humorous parody of the more solemn Masque, and sometimes relieved it. Malone, whose fancy was not vivid, condemns Masques and the age of Masques, in which he says, echoing Granger's epithet, "the *wretched taste* of the times found amusement." And lastly comes Mr Todd, whom the splendid fragment of one Masque, and the entire one which we have by heart, could not warm, while his neutralising criticism fixes him at the freezing point of the thermometer. "This dramatic entertainment, performed not without prodigious expense in machinery and decoration to which *humour*, we certainly owe the entertainment of 'Arcades,' and the imitable Masque of Comus." Comus, however, is only a fine dramatic poem, retaining scarcely any features of the Masque. The only modern critic who had written with some research on this departed elegance of the English drama was Warton, whose fancy responded to the fascination of the fairy-like magnificence and lyrical spirit of the Masque. Warton had the taste to give a specimen from "The Inner Temple Mask" by William Browne, the pastoral poet, whose address to Sleep, he observed, "reminds us of some favourite touches in Milton's Comus to which it perhaps gave birth." Yet even Warton was deficient in that sort of research, which only can discover the true nature of these singular dramas.

Such was the state in which some years ago I found all our knowledge of this once favourite amusement of our court, our nobility, and our learned bodies of the four Inns of court. Some extensive researches, pursued among contemporary manuscripts, cast a new light over this obscure child of fancy and magnificence. I could not think lightly of what Ben Jonson has called "The eloquence of masques,"—entertainments on which three to five thousand pounds were expended, and on more public occasions ten and twenty thousand to the aid of the poet, composed by the finest poets, came the most skilful musicians, and the most elaborate mechanists, Ben Jonson and Inigo Jones and Lawes, blended into one piece their respective genius, and Lord Bacon and Whitelocke and Selden, who sat in committees for the last great Masque presented to Charles the First, invented the devices, composed the procession of the Masquers and the Anti-Masquers, while one took the care of the dancing or the bowlers, and Whitelocke the music. The sage Whitelocke! who has chronicled his self-complacency on this occasion, by claiming the invention of a *Coranto*, which for thirty years afterwards was the delight of the nation, and was blessed by the name of "Whitelocke's Coranto," and which was always called for, two or three times over, whenever that great statesman "came to see a play!" So much personal honour was considered to be involved in the conduct of a Masque, that even this committee of illustrious men was on the point of being broken up by too serious a discussion concerning precedence, and the Masque had nearly not taken place, till they hit on the expedient of throwing dice to decide on their rank in the procession! On this jealousy of



honour in the composition of a Masque, I discovered what hitherto had escaped the knowledge, although not the curiosity of literary inquirers;—the occasion of that memorable enmity between Ben Jonson and Inigo Jones, who had hitherto acted together with brotherly affection; “a circumstance,” says Mr. Gifford, to whom I communicated it, “not a little important in the history of our calumniated poet.” The trivial cause, but not so in its consequences, was the poet prefixing his own name before that of the architect, on the title-page of a Masque, which hitherto had only been annexed; so jealous was that great architect of his *part* of the Masque, and so predominant his power and name at court, that he considered his rights invaded by the *inferior* claims of the poet! Jonson has poured out the whole bitterness of his soul, in two short satires: still more unfortunately for the subject of these satires, they provoked Inigo to sharpen his pen on rhyme; but it is edgeless, and the blunt composition still lies in its manuscript state.

While these researches had engaged my attention, appeared Mr. Gifford's *Memoirs of Ben Jonson*. The characteristics of masques are there, for the first time, elaborately opened with the clear and penetrating spirit of that ablest of our dramatic critics. I feel it like presumption to add to what has received the finishing hand of a master; but his jewel is locked up in a chest, which I fear is too rarely opened, and he will allow me to borrow something from its splendour.

“The Masque, as it attained its highest degree of excellence, admitted of dialogue, singing, and dancing; these were not independent of one another, but combined, by the introduction of some ingenious fable, into an harmonious whole. When the plan was formed, the aid of the sister-arts was called in; for the essence of the masque was pomp and glory. Moveable scenery of the most costly and splendid kind was lavished on the masque; the most celebrated masters were employed on the songs and dances; and all that the kingdom afforded of vocal and instrumental excellence was employed to embellish the exhibition. Thus magnificently constructed, the masque was not committed to ordinary performers. It was composed, as Lord Bacon says, for princes, and by princes it was played. Of these masques, the skill with which their ornaments were designed, and the inexpressible grace with which they were executed, appear to have left a vivid impression on the mind of Jonson. His genius awakes at once, and all his faculties attune to sprightliness and pleasure. He makes his appearance, like his own DELIGHT, ‘accompanied with Grace, Love, Harmony, Revel, Sport, and Laughter.’

“In curious knot and mazes so  
The spring at first was taught to go;  
And Zephyr, when he came to woo  
His Flora, had his *motions*\* too;  
And thus did Venus learn to lead  
The Italian brawls, and so to tread,  
As if the wind, not she, did walk,  
Nor press'd a flower, nor bow'd a stalk.

\* The figures and actions of dancers in masques were called *MOTIONS*.

And in what was the taste of the times *wretched*!” continues Mr. Gifford, in reply to Messieurs Malone, and the rest, who had never cast even an imperfect glance on what one of the completest gentlemen of that age has called “The courtly recreations of gallant gentlemen and ladies of honour, striving to exceed one the other in their measures and changes, and in their repast of wit, which have been beyond the power of Envy to disgrace.” But in what was “the taste of the times *wretched*?” In poetry, painting, architecture, they have not since been equalled; and it ill becomes us to arraign the taste of a period which possessed a cluster of writers of whom the meanest would now be esteemed a prodigy.” I have been carried farther in this extract than I intended, by the force of the current, which hurries Malone down from our sight, who, fortunately for his ease, did not live to read this denouncement for his objection against masques, as “bungling shows;” Warburton as “fooleries;” Granger as “wretched performances;” and Mr. Todd as merely “the humour of the times.”

Masques were often the private theatricals of the families of our nobility, performed by the ladies and gentlemen at their seats; and were often splendidly got up on certain occasions; such as the celebration of a nuptial, or in compliment of some great visitor. The Masque of Comus was composed by Milton to celebrate the creation of Charles the First as Prince of Wales; a scene in this Masque presented both the castle and the town of Ludlow, which proves, that although our small public theatres had not yet displayed any of the scenical illusions which long afterwards Davenant introduced, these scenical effects existed in great perfection in the Masques. The minute descriptions introduced by Thomas Campion in his “Memorable Masque,” as it is called, will convince us that the scenery must have been exquisite and fanciful, and that the poet was always a watchful and anxious partner with the machinist; with whom sometimes, however, he had a quarrel.

The subject of this very rare masque was “The Night and the Hours.” It would be tedious to describe the first scene with the fondness with which the poet has dwelt on it. It was a double valley; one side, with dark clouds hanging before it; on the other, a green vale, with trees, and nine golden ones of fifteen feet high; from which grove towards “the State,” or the seat of the king, was a broad descent to the dancing-place; the bower of Flora was on the right, the house of Night on the left; between them a hill, hanging like a cliff over the grove. The bower of Flora was spacious, garnished with flowers, and flowery branches, with lights among them; the house of Night ample and stately, with black columns studded with golden stars; within, nothing but clouds and twinkling stars; while about it were placed, on wire, artificial bats and owls, continually moving. As soon as the king entered the great hall, the hauboyes out of the wood on the top of the hill, entertained the time, till Flora and Zephyr were seen busily gathering flowers from the bower, throwing them into baskets which two Silvens held, attired in changeable taffaty. The song is light as their fingers, but the burthen is charming:

Now hath Flora robb'd her bowers  
To befriend this place with flowers;  
Strow about! strow about!  
Divers, divers flowers affect  
For some private dear respect;  
Strow about! strow about!  
But he's none of Flora's friend  
That will not the rose commend;  
Strow about! strow about!

I cannot quit this Masque, of which collectors know the rarity, without preserving one of those Doric delicacies, of which, perhaps, we have outlived the taste! It is a playful dialogue between a SILVAN and an HOUR, while NIGHT appears in her house, with her long black hair spangled with gold, amidst her HOURS; their faces black, and each bearing a lighted black torch.

SILVAN. Tell me, gentle Hour of night,  
Wherein dost thou most delight?  
HOUR. Not in sleep!  
SILVAN. Wherein then?  
HOUR. In the frolic view of men!  
SILVAN. Lov'st thou music?  
HOUR. Oh! 'tis sweet!  
SILVAN. What's dancing?  
HOUR. E'en the mirth of feet.  
SILVAN. Joy you in furies and in elves?  
HOUR. We are of that sort ourselves!  
But, Silvan! say, why do you love  
Only to frequent the grove?  
SILVAN. Life is fullest of content  
When delight is innocent.  
HOUR. Pleasure must vary, not be long;  
Come then, let's close, and end the  
song!

That the moveable scenery of these masques formed as perfect a scenical illusion as any that our own age, with all its perfection of decoration, has attained to will not be denied by those who have read the few masques which have been printed. They usually contrived a double division of the scene; one part was for some time concealed from the spectator, which produced surprise and variety. Thus in the Lord's Masque at the marriage of the Palatine, the scene was divided into two parts from the roof to the floor; the lower part being first discovered, there appeared a wood in perspective, the innermost part being of "recluse or whole round," the rest painted. On the left a cave, and on the right a thicket, from which issued Orpheus. At the back part of the scene, at the sudden fall of a curtain, the upper part broke on the spectators, a heaven of clouds of all hues; the stars suddenly vanished, the clouds dispersed; an element of artificial fire played about the house of Prometheus—a bright and transparent cloud, reaching from the heavens to the earth, whence the eight maskers descending with the music of a full song; and at the end of their descent the cloud broke in twain, and one part of it, as with a wind, was blown athwart the scene. While this cloud was vanishing, the wood being the under part of the scene, was insensibly changing; a perspective view opened, with poricoes on each side, and female statues of silver, accompanied with ornaments of architecture, filling the end of the house of Prometheus, and seemed all of gold-

smiths' work. The women of Prometheus descended from their niches, till the anger of Jupiter turned them again into statues. It is evident, too, that the size of the proscenium, or stage, accorded with the magnificence of the scene; for I find choruses described, "and changeable conveyances of the song," in manner of an echo, performed by more than forty different voices and instruments in various parts of the scene. The architectural decorations were the pride of Inigo Jones; and such could not be trivial.

"I suppose," says the writer of this masque, "few have ever seen more neat artifice than Master Inigo Jones showed in contriving their motion, who as all the rest of the workmanship which belonged to the whole invention, showed extraordinary industry and skill, which if it be not as lively expressed in writing as it appeared in view, rob not him of his due, but lay the blame on my want of right apprehending his instructions, for the *adoring* of his art." Whether this strong expression should be only *adoring* does not appear in any errata, but the feeling of admiration was fervent among the spectators of that day, who were at least as much astonished as they were delighted. Ben Jonson's prose descriptions of scenes in his own exquisite masques, as Mr. Gifford observes, "are singularly bold and beautiful." In a letter, which I discovered the writer of which had been present at one of these masques, and which Mr. Gifford has preserved,\* the reader may see the great poet anxiously united with Inigo Jones in working the machinery. Jonson before "a sacrifice could be performed, turned the globe of the earth, standing behind the altar." In this globe, "the sea was expressed heightened with silver waves, which stood, or rather hung (for no axle was seen to support it), and turning softly, discovered the first masque," &c. This "turning softly" producing a very magical effect, the great poet would trust to no other hand but his own!

It seems, however, that as no masque-writer equalled Jonson, so no machinist rivalled Inigo Jones. I have sometimes caught a groan from some unfortunate poet, whose beautiful fancies were spoiled by the bungling machinist. One says, "The *runder* of this scene was carefully and ingeniously disposed, and as happily put in act (for the *motions*) of the king's master carpenter," but he adds, "the *painters*, I must needs say (not to belie them), lent small colour to any, to attribute much of the spirit of these things to their pencil." Poor Campion, in one of his masques, describing where the trees were gently to sink, &c., by an engine, laced under the stage, and in sinking were to open and the masques appear out at their tops, &c., adds this vindictive marginal note: "Either by the *simplicity*, *negligence*, or *conspiracy* of the *painter*, the passing away of the trees was somewhat hazzarded, though the same day they had been shown with much admiration, and were left together to the same night;" that is, they were worked right at the rehearsal, and failed in the representation, which must have perplexed the nine masquers on the tops of these nine trees. But such accidents were

\* Memoirs of Jonson, p. 88.

† See Gifford's Jonson, vol. vii. p. 78.

only vexations crossing the fancies of the poet: they did not essentially injure the magnificence, the pomp, and the fairy world opened to the spectators. So little was the character of these masques known, that all our critics seemed to have fallen into repeated blunders, and used the masque as Campion suspected his painters to have done, "either by simplicity, negligence, or conspiracy." Hurd, a cold systematic critic, thought he might safely prefer the masque in the *Tempest*, as "putting to shame all the masques of Jonson, not only in its construction, but in the splendour of its show"—"which," adds Mr. Gifford, "was danced and sung by the ordinary performers to a couple of fiddles, perhaps in the balcony of the stage." Such is the fate of criticism without knowledge! And now, to close our masques, let me apply the forcible style of Ben Jonson himself. "The glory of all these solemnities had perished like a blaze, and gone out in the beholders' eyes; so short-lived are the bodies of all things in comparison of their souls!"

#### OF DES MAIZEAUX, AND THE SECRET HISTORY OF ANTHONY COLLINS'S MANUSCRIPTS.

DES MAIZEAUX was an active literary man of his day, whose connections with Bayle, St. Evremont, Locke, and Toland, with his name set off by an FRS, have occasioned the dictionary-biographers to place him prominently among their "hommes illustres." Of his private history nothing seems known. Having something important to communicate respecting one of his friends, a far greater character, with whose fate he stands connected, even DES MAIZEAUX becomes an object of our inquiry.

He was one of those French refugees, whom political madness, or despair of intolerance, had driven to our shores. The proscription of Louis XIV, which supplied us with our skillful workers in silk, also produced a race of the unemployed, who proved not to be as exquisite in the handicraft of book-making; such were *Motteux*, *La Coste*, *Ozell*, *Durand*, and others. Our author had come over in that tender state of youth, just in time to become half an Englishman, and he was so ambidextrous in the languages of the two great literary nations of Europe, that whenever he took up his pen, it is evident, by his manuscripts, which I have examined, that it was mere accident which determined him to write in French or in English. Composing without genius, or even taste, without vivacity or force, the simplicity and fluency of his style were sufficient for the purposes of a ready dealer in all the *minutiae literariae*; literary anecdotes, curious quotations, notices of obscure books, and all that *supellex* which must enter into the history of literature, without forming a history. These little things, which did so well of themselves, without any connection with anything else, became trivial when they assumed the form of voluminous minuteness, and DES MAIZEAUX at length imagined that nothing but anecdotes were necessary to compose the lives of men of genius! With this sort of talent he produced a copious life of Bayle, in which he told

everything he possibly could; and nothing can be more tedious, and more curious: for though it be a grievous fault to omit nothing, and marks the writer to be deficient in the development of character, and that sympathy which throws inspiration over the vivifying page of biography, yet, to admit everything has this merit—that we are sure to find what we want! Warburton poignantly describes our Des Maizeaux, in one of those letters to Dr. Birch, which he wrote in the ferid age of study, and with the impatient vivacity of his genius. "Almost all the literati we have had before Toland and Des Maizeaux are indeed strange, insipid creatures, and yet I had rather read the worst of them, than be obliged to go through with this of Milton's, or the other's life of Boileau, where there is such a dull, heavy succession of long quotations of uninteresting passages, that it makes their method quite nauseous. But the verbose, tasteless Frenchman, seems to lay it down as a principle, that every life must be a book,—and, what is worse, it seems a book without a life, for what do we know of Boileau, after all his tedious stuff?"

DES MAIZEAUX was much in the employ of the Dutch booksellers, then the great monopolizers in the literary mart of Europe. He supplied their "nouvelles littéraires" from England, but the work-sheet price was very mean in those days. I have seen annual accounts of DES MAIZEAUX settled to a line, for four or five pounds, and yet he sent the "Nouvelles" as fresh as the post could carry them! He held a confidential correspondence with these great Dutch booksellers, who consulted him in their distresses, and he seems rather to have relieved them than himself. But if he got only a few florins at Rotterdam, the same "nouvelles littéraires" sometimes secured him valuable friends at London, for in those days, which perhaps are returning on us, an English author would often appeal to a foreign journal for the commendation he might fail in obtaining at home, and I have discovered, in more cases than one, that, like other smuggled commodities, the foreign article was often of home manufacture!

I give one of these curious bibliopoleical distresses. Suizet, a bookseller at Rotterdam, who judged too critically for the repose of his author, seems to have been always fond of projecting a new "Journal," tormented by the ideal excellence which he had conceived of such a work, it vexed him that he could never find the workmen! Once disappointed of the assistance he expected from a writer of talents, he was fain to put up with one he was ashamed of; but warily stipulated on very singular terms. He confided this precious literary secret to Des Maizeaux. I translate from his manuscript letter.

"I send you, my dear Sir, four sheets of the continuation of my journal, and I hope this second part will turn out better than the former. The author thinks himself a very able person; but I must tell you frankly, that he is a man without erudition, and without any critical discrimination; he writes pretty well, and turns passably what he says; but that is all! Monsieur Van Effen having failed in his promises to realise my

hopes on this occasion, necessity compelled me to have recourse to him; but for *six months only*, and on condition that he should not, on any account whatever, *allow any one to know that he is the author of the journal*, for his name alone would be sufficient to make even a passable book discreditible. As you are among my friends, I will confide to you in secrecy the name of this author; it is Monsr. *De Lumiers* \*. You see how much my interest is concerned that the author should not be known! This anecdote is gratuitously presented to the editors of certain reviews, as a serviceable hint to enter into the same engagement with some of their own writers, for it is usually the *De Lumiers* who expend their last puff in blowing their own name about the town.

In England, DES MAIZEAUX, as a literary man, made himself very useful to other men of letters, and particularly to persons of rank; and he found patronage and a pension,—like his talents, very moderate! A friend to literary men, he lived amongst them, from "Orator" Henley, up to Addison, Lord Halifax, and Anthony Collins. I find a curious character of our DES MAIZEAUX in the handwriting of Edward, Earl of Oxford, to whose father (Pope's Earl of Oxford) and himself, the nation owes the Harleian treasures. His lordship is a critic with high Tory principles, and high-church notions. "This Des Maizeaux is a great man with those who are pleased to be called *Freethinkers*, particularly with Mr ANTHONY COLLINS, collects passages out of books for their writings. His life of Chillingworth is wrote to please that set of men." The secret history I am to unfold relates to ANTHONY COLLINS and DES MAIZEAUX. Some curious book-lovers will be interested in the personal history of an author they are well acquainted with, yet which has hitherto remained unknown. He tells his own story in a sort of epistolary petition he addressed to a noble friend characteristic of an author, who cannot be deemed unpatronised, yet whose name, after all his painful labours, might be inserted in my "Calamities of Authors."

In this letter he announces his intention of publishing a dictionary like Bayle; having written the life of Bayle, the next step was to become himself a Bayle; so short is the passage of literary delusion! He had published, as a specimen, the

\* *Van Effen* was a Dutch writer of some merit, and one of a literary knot of ingenious men, consisting of Salengre, St. Hyacinthe, Prosper Marchand, &c, who carried on a smart review for those days, published at the Hague under the title of "Journal Littéraire." They all composed in French; and Van Effen gave the first translations of our Guardian, Robinson Crusoe, and the Tale of a Tub, &c. He did something more, but not better; he attempted to imitate the Spectator, in his "Le Misanthrope," 1726, which exhibits a picture of the uninteresting manners of a nation, whom he could not make very lively.

*De Lumiers* has had his name slipped into our biographical dictionaries. An author cannot escape the fatality of the alphabet, his numerous misdeeds are registered. It is said, that if he had not been so hungry, he would have given proofs of possessing some talent.

lives of Hales and Chillingworth. He complains that his circumstances have not allowed him to forward that work, nor digest the materials he had collected.

"A work of that nature requires a steady application, free from the cares and avocations incident to all persons obliged to seek for their maintenance. I have had the misfortune to be in the case of those persons, and am now reduced to a pension on the Irish establishment, which, deducting the tax of four shillings in the pound, and other charges, brings me in about 40*l.* a year of our English money." This pension was granted to me in 1710, and I owe it chiefly to the friendship of Mr Addison, who was then secretary to the Earl of Wharton, lord lieutenant of Ireland. In 1711, 12, and 14, I was appointed one of the commissioners of the lottery by the interest of Lord Halifax.

"And this is all I ever received from the government, though I had some claim to the royal favour; for in 1710, when the enemies to our constitution were contriving its ruin, I wrote a pamphlet entitled 'Lethe,' which was published in Holland, and afterwards translated into English, and twice printed in London, and being reprinted at Dublin, proved so offensive to the ministry in Ireland, that it was burnt by the hands of the hangman. But so it is, that after having showed on all occasions my zeal for the royal family, and endeavoured to make myself serviceable to the public by several books published; after forty years' stay in England, and in an advanced age, I find myself and family destitute of a sufficient livelihood, and suffering from complaints in the head and impaired sight by constant application to my studies.

"I am confident, my lord," he adds, "that if the queen, to whom I was made known on occasion of Thuanus's French translation, were acquainted with my present distress, she would be pleased to afford me some relief" †

Among the confidential literary friends of DES MAIZEAUX he had the honour of ranking ANTHONY COLLINS, a great lover of literature, and a man of fine genius; and who in a continued correspondence with our Des Maizeaux treated him as his friend, and employed him as his agent in his literary concerns. These in the formation of an extensive library, were in a state of perpetual activity, and COLLINS was such a true lover of his books, that he drew up the catalogue with his own pen. ANTHONY COLLINS wrote several well-known works without prefixing his name; but having pushed too far his curious inquiries on some obscure and polemical points, he incurred the odium of a *freethinker*, a term which then began

\* I find that the nominal pension was 3*5* 6*l.* per diem on the Irish civil list, which amounts to above 63*l.* per annum. If a pension be granted for reward, it seems a mockery that the income should be so grievously reduced, which cruel custom still prevails.

† This letter, or petition, was written in 1732. In 1743 he procured his pension to be placed on his wife's life, and he died in 1745.

He was sworn in as gentleman of his majesty's privy chamber in 1722.—Sloane's mss. 4289.

to be in vogue, and which the French adopted by translating it in their way, a *strong thinker*, or *esprit fort*. Whatever tendency to "liberalise" the mind from dogmas and creeds prevails in these works, the talents and learning of Collins were of the first class. His morals were immaculate, and his personal character independent; but the *odious thelogium* of those days contrived every means to stab in the dark, till the taste became hereditary with some. I shall mention a fact of this cruel bigotry which occurred within my own observation on one of the most polished men of the age. The late Mr. CUMBERLAND, in the romance entitled his "Life," gave this extraordinary fact, that Dr. BENTLEY, who so ably replied by his "Remarks," under the name of Philæleutherus Lipsiensis, to COLLINS's "Discourse on Free-thinking," when many years after he discovered him fallen into great distress, conceiving that by having ruined COLLINS's character as a writer for ever, he had been the occasion of his personal misery, he liberally contributed to his maintenance. In vain I mentioned to that elegant writer, who was not curious about facts, that this person could never have been Anthony Collins, who had always a plentiful fortune; and when it was suggested to him that this "A. Collins," as he printed it, must have been Arthur Collins, the historical compiler, who was often in pecuniary difficulties, still he persisted in sending the lie down to posterity, *totidem verbis*, without alteration in his second edition, observing to a friend of mine, that "the story, while it told well, might serve as a striking instance of his great relative's generosity; and that it *should stand*, because it could do no harm to any but to Anthony Collins, whom he considered as little short of an atheist." So much for this pious fraud! but be it recollected that this ANTHONY COLLINS was the confidential friend of LOCKE, of whom Locke said, on his dying bed, that "COLLINS was a man whom he valued in the first rank of those that he left behind him." And the last words of COLLINS on his own death-bed were, that "he was persuaded he was going to that place which God had designed for them that love him." The cause of true religion will never be assisted by using such leaky vessels as Cumberland's wilful calumnies, which in the end must run out, and be found, like the present, mere empty fictions!

An extraordinary circumstance occurred on the death of ANTHONY COLLINS. He left behind him a considerable number of his own manuscripts, and there was one collection formed into eight octavo volumes; but that they might be secured from the common fate of manuscripts, he bequeathed them all, and confided them to the care of our DES MAIZEAUX. The choice of COLLINS reflects honour on the character of DES MAIZEAUX, yet he proved unworthy of it! He suffered himself to betray his trust, practised on by the earnest desire of the widow, and perhaps by the arts of a Mr. Tomlinson, who appears to have been introduced into the family by the recommendation of Dean Sykes, whom at length he supplanted, and whom the widow, to save her reputation, was afterwards obliged to discard.\*

\* This information is from a note found among

In an unguarded moment he relinquished this precious legacy of the manuscripts, and accepted fifty guineas as a present. But if DES MAIZEAUX lost his honour in this transaction, he was at heart an honest man, who had swerved for a single moment; his conscience was soon awakened, and he experienced the most violent compunctions. It was in a paroxysm of this nature that he addressed the following letter to a mutual friend of the late Anthony Collins and himself.

Sir,

January 6, 1730.

I am very glad to hear you are come to town, and as you are my best friend, now I have lost Mr. Collins, give me leave to open my heart to you, and to beg your assistance in an affair which highly concerns both Mr. Collins's (your friend) and my own honour and reputation. The case, in few words, stands thus: Mr. Collins by his last will and testament left me his manuscripts. Mr. Tomlinson, who first acquainted me with it, told me that Mrs. Collins should be glad to have them, and I made them over to her; whereupon she was pleased to present me with fifty guineas. I desired her at the same time to take care they should be kept safe and unhurt, which she promised to do. This was done the 25 of last month. Mr. Tomlinson, who managed all this affair, was present.

Now, having further considered that matter, I find that I have done a most wicked thing. I am persuaded that I have betrayed the trust of a person who for 26 years has given me continual instances of his friendship and confidence. I am convinced that I have acted contrary to the will and intention of my dear deceased friend; showed a disregard to the particular mark of esteem he gave me on that occasion; in short, that I have forfeited what is dearer to me than my own life—honour and reputation.

These melancholy thoughts have made so great an impression upon me, that I protest to you I can enjoy no rest; they haunt me everywhere, day and night. I earnestly beseech you, Sir, to represent my unhappy case to Mrs. Collins. I acted with all the simplicity and uprightness of my heart; I considered that the mss. would be as safe in Mrs. Collins's hands as in mine; that she was no less obliged to preserve them than myself; and that, as the library was left to her, they might naturally go along with it. Besides, I thought I could not too much comply with the desire of a lady to whom I have so many obligations. But I see now clearly that this is not fulfilling Mr. Collins's will, and that the duties of our conscience are superior to all other regards. But it is in her power to forgive and mend what I have done imprudently, but with a good intention. Her high sense of virtue and generosity will not, I am sure, let her take any advantage of my weakness; and the tender regard she has for the memory of the best of men, and the tenderest of husbands, will not suffer that his intentions should be frustrated, and that she should be the instrument of violating what is most sacred. If our late friend had designed that his mss. should remain in her hands,

Des Maizeaux's papers; but its truth I have no means to ascertain.

he would certainly have left them to her by his last will and testament; his acting otherwise is an evident proof that it was not his intention.

All this I proposed to represent to her in the most respectful manner; but you will do it infinitely better than I can in this present distraction of mind; and I flatter myself that the mutual esteem and friendship which has continued so many years between Mr. Collins and you, will make you readily embrace whatever tends to honour his memory.

I send you the fifty guineas I received, which I do now look upon as the wages of iniquity; and I desire you to return them to Mrs. Collins, who, as I hope it of her justice, equity, and regard to Mr. Collins's intentions, will be pleased to cancel my paper.

I am, &c.

P. DES MAIZEAUX.

The manuscripts were never returned to Des Maizeaux; for seven years afterwards Mrs. Collins, who appears to have been a very spirited lady, addressed to him the following letter on the subject of a report, that she had permitted transcripts of these very manuscripts to get abroad. This occasioned an animated correspondence from both sides.

Sir,

March 10, 1736-7.

I have thus long waited in expectation that you would ere this have called on Dean Sykes, as Sir B. Lucy said you intended, that I might have had some satisfaction in relation to a very unjust reproach, viz. that I, or somebody that I had trusted, had *betrayed* some of the transcripts, or mss. of Mr. Collins into the Bishop of London's hands. I cannot, therefore, since you have not been with the dean as was desired, but call on you in this manner, to know what authority you had for such a reflection; or on what grounds you went on for saying that these transcripts are in the Bishop of London's hands. I am determined to trace out the grounds of such a report; and you can be no friend of mine, no friend of Mr. Collins, no friend to common justice, if you refuse to acquaint me what foundation you had for such a charge. I desire a very speedy answer to this, who am, Sir,

Your servant,

ELIZ. COLLINS.

*To Mr. Des Maizeaux, at his lodgings next door to the Quakers' burying-ground, Hanover-street, out of Long Acre.*

*To Mrs. Collins.*

March 14, 1737.

I had the honour of your letter of the 10th inst., and as I find that something has been misapprehended, I beg leave to set this matter right.

Being lately with some honourable persons, I told them it had been reported that some of Mr. C.'s mss. were fallen into the hands of strangers, and that I should be glad to receive from you such information as might enable me to disprove that report. What occasioned this surmise, or what particular mss. were meant, I was not able to dis-

cover; so I was left to my own conjectures, which, upon a serious consideration, induced me to believe that it might relate to the mss. in eight volumes in 8vo. of which there is a transcript. But as the original and the transcript are in your possession, if you please, madam, to compare them together, you may easily see whether they be both entire and perfect, or whether there be anything wanting in either of them. By this means you will assure yourself, and satisfy your friends, that several important pieces are safe in your hands, and that the report is false and groundless. All this I take the liberty to offer out of the singular respect I always professed for you, and for the memory of Mr. Collins, to whom I have endeavoured to do justice on all occasions, and particularly in the memoirs that have been made use of in the general dictionary; and I hope my tender concern for his reputation will further appear when I publish his life.

Sir,

April 6, 1737.

My ill state of health has hindered me from acknowledging sooner the receipt of yours, from which I hoped for some satisfaction in relation to your charge, in which I cannot but think myself very deeply concerned. You tell me now, that you was left to your own conjectures what particular mss. were reported to have fallen into the hands of strangers, and that upon a serious consideration you was induced to believe that it might relate to the mss. in eight vols. 8vo., of which there was a transcript.

I must beg of you to satisfy me very explicitly who were the persons that reported this to you, and from whom did you receive this information? You know that Mr. Collins left several mss. behind him; what grounds had you for your conjecture that it related to the mss. in eight vols. rather than to any other mss. of which there was a transcript? I beg that you will be very plain, and tell me what strangers were named to you? and why you said the Bishop of London, if your informer said stranger to you? I am so much concerned in this, that I must repeat it, if you have the singular respect for Mr. Collins which you profess, that you would help me to trace out this reproach, which is so abusive to,

Sir,

Your servant,

ELIZ. COLLINS.

*To Mrs. Collins.*

I flattered myself that my last letter would have satisfied you, but I have the mortification to see that my hopes were vain. Therefore I beg leave once more to set this matter right. When I told you what had been reported, I acted, as I thought, the part of a true friend, by acquainting you that some of your mss. had been purloined, in order that you might examine a fact which to me appeared of the last consequence; and I verily believe that everybody in my case would have expected thanks for such a friendly information. But instead of that I find myself represented as an enemy, and challenged to produce proofs and witnesses of a thing dropt in conversation, a hear-say, as if in those cases people kept a register of what they hear, and entered the names of the persons who spoke, the time, place,

&c., and had with them persons ready to witness the whole, &c. I did own I never thought of such thing, and whenever I happened to hear that some of my friends had some loss, I thought it my duty to acquaint them with such report, that they might inquire into the matter, and see whether there was any ground for it. But I never troubled myself with the names of the persons who spoke, as being a thing entirely needless and unprofitable.

Give me leave further to observe, that you are in no ways concerned in the matter, as you seem to be apprehensive you are. Suppose some mss. have been taken out of your library, who will say you ought to bear the guilt of it? What man in his senses, who has the honour to know you, will say you gave your consent to such thing—that you was privy to it? How can you then take upon yourself an action to which you was neither privy nor consenting? Do not such things happen every day, and do the losers think themselves injured or abused when they are talked of? Is it impossible to be betrayed by a person we confided in?

You call what I told you was a report, a surmise; you call it, say, an information, and speak of informers as if there was a plot laid, wherein I received the information: I thought I had the honour to be better known to you. Mr. Collins loved me and esteemed me for my integrity and sincerity, of which he had several proofs; how I have been drawn in to injure him, to forfeit the good opinion he had of me, and which, were he now alive, would deservedly expose me to his utmost contempt, is a grief which I shall carry to the grave. It would be a sort of comfort to me, if those who have consented I should be drawn in so in some measure sensible of the guilt towards so good, kind, and generous man.

Thus we find that *seven years* after DES MAIZEAUX had inconsiderately betrayed his sacred trust, his remorse was still awake; and the sincerity of his grief is attested by the affecting style which describes it: the spirit of his departed friend seemed to be hovering about him, and, in his imagination, would haunt him to the grave.

The nature of these manuscripts; the cause of the earnest desire of retaining them by the widow; the evident unfriendliness of her conduct to DES MAIZEAUX; and whether these manuscripts, consisting of eight octavo volumes with their transcripts, were destroyed, or are still existing, are all circumstances which my researches have hitherto not ascertained.

#### HISTORY OF NEW WORDS.

NEOLOGY, or the novelty of words and phrases, is an innovation, which, with the opulence of our present language, the English philologist is most jealous to allow; but we have puritans or precisians of English, superstitiously nice! The fantastic coinage of affectation or caprice will cease to circulate from its own alloy; but shall we reject the ore of fine workmanship and solid weight? There is no government mint of words, and it is no statutable offence to invent a felicitous or daring expression unauthorised by Mr. Todd!

When a man of genius, in the heat of his pursuits or his feelings, has thrown out a peculiar word, it probably conveyed more precision or energy than any other established word, otherwise he is but an ignorant pretender!

Julius Caesar, who, unlike other great captains, is authority in words as well as about blows, wrote a large treatise on "Analogy," in which that fine genius counselled to "avoid every unusual word as a rock!"\* The cautious Quintilian, as might be expected, opposes all innovation in language. "If the new word is well received, small is the glory; if rejected, it raises laughter."† This only marks the penalty of its feelings in this species of adventure! The great legislator of words, who lived when his own language was at its acme, seems undecided, yet pleaded for this liberty. "Shall that which the Romans allowed to Cæcilius and to Plautus be refused to Virgil and Varius?" The answer to the question might not be favourable to the inquirer. While a language is forming, writers are applauded for extending its limits; when established, for restricting themselves to them. But this is to imagine that a perfect language can exist! The good sense and observation of Horace perceived that there may be occasions where necessity must become the mother of invented words:

— Si forte necesse est  
Indiciis monstrare recentibus abdita rerum.

If you write of things abstruse or new,  
Some of your own inventing may be used,  
So it be seldom and discreetly done.

ROSCOMMON.

But Horace's canon for deciding on the legality of the new invention, or the standard by which it is to be tried, will not serve to assist the inventor of words:

— licuit, semperque licebit,  
Signatum præsentis nota procudere nummum.‡

— an undisputed power  
Of coining money from the rugged ore,  
Nor less of coining words, is still contest,  
If with a legal public stamp impress.

FRANCIS.

This *præsentis nota*, or public stamp, can never be affixed to any new coinage of words; for many received at a season have perished with it. The privilege of stamping words is reserved for its greatest enemy—Time itself! and the inventor of a new word must never flatter himself that he has secured the public adoption, for he must lie in his grave before he can enter the dictionary.

Unquestionably, NEOLOGY opens a wide door to innovation: scarcely has a century passed since our language was patched up with Gallic idioms, as in the preceding century it was piebald with Spanish, and with Italian, and even with Dutch. The political intercourse of islanders with their neighbours has ever influenced their language. In Elizabeth's reign, Italian phrases and Nether-

\* Aulus Gellius, lib. i. c. 10.

† Instit. lib. i. c. 5.

‡ This verse was corrected by Bentley *procudere nummum*, instead of *producere nomen*, which the critics agree is one of his happy conjectures.

land words were imported, in James and Charles the Spanish framed the style of courtesy, in Charles II the nation and the language were equally Frenchified. Yet such are the sources whence we have often derived some of the wealth of our language.

There are three foul corrupters of a language—caprice, affectation, and ignorance. Such fashionable cant terms as “the tricals,” and “musicis” invented by the suppliant Topham, still survive among his confraternity of frivolity. A lady eminent for the elegance of her taste, and of whom one of the best judges, the celebrated Miss Edgeworth, observed to me, that she spoke the purest and most idiomatic English she had ever heard, threw out an observation which might be extended to a great deal of our present fashionable vocabulary. She is now old enough, she said, to have lived to hear the vulgarisms of her youth adopted in drawing room circles. To lunch, now so familiar from the fairest lips, in her youth was only known in the servants’ hall. An expression very rare of late among our young ladies, a *nice man*, whatever it may mean, whether the man resemble a pudding, or something more nice, conveys the offensive notion that they are ready to eat him up! *Trouaille* for a while succeeded *bores*, but *bore* has recovered the supremacy. We want another Swift to give a new edition of his “Polite Conversation.” A dictionary of barbarisms too might be collected from some wretched neologists, whose pens are now at work. Lord Chesterfield, in his exhortations to conform to Johnson’s Dictionary, was desirous, however, that the great lexicographer should add as an appendix “A neological Dictionary,” containing those polite, though perhaps not strictly grammatical, words and phrases commonly used, and sometimes understood by the *beau monde*. This last phrase was doubtless a contribution. Such a dictionary had already appeared in the French language, drawn up by two classic critics, who in the *Dictionnaire neologique à l’usage des beaux Esprits du Siècle*, collected together the numerous unlucky inventions of affectation, with their modern authorities. A collection of the fine words and phrases culled from some very modern poetry, might show the real amount of the favours bestowed on us.

The attempts of neologists are, however, not necessarily to be condemned, and we may join with the commentators of Aulus Gellius, who have lamented the loss of a chapter, of which the title only has descended to us. That chapter would have demonstrated what happens to all languages, that some neologisms, which at first are considered forced or inelegant, become sanctioned by use, and in time are quoted as authority in the very language which, in their early stage, they were imagined to have debased.

The true history of men’s minds is found in their actions, their wants are indicated by their contrivances, and certain it is that in highly cultivated ages we discover the most refined intellects attempting neologisms. It would be a subject of great curiosity to trace the origin of many happy expressions, when, and by whom created. Cicero invented several, to this philosopher we owe the term of *moral philosophy*, which before his time was called the philosophy of *manners*. But on

this subject we are more interested by the modern than by the ancient languages. Richardson, the painter of the human heart, has coined some expressions for its little secret movements which are admirable. That great genius mented a higher education and more literary leisure than the life of a printer could afford. Montaigne created some bold expressions, many of which have not survived him; his *incertain* so opposite to curiosity, well describes that state of negligence where we will not learn that of which we are ignorant. With us the word *incurious* was described by Hevlin, in 1656, as an unusual word, it has been appropriately adopted by our best writers, although we still want *incuriosty*. Charron invented *etrangement* unsuccessfully, but which, says a French critic, would be the true substantive of the word *etrange*. Our Locke is the solitary instance produced for “foreignness for remoteness or want of relation to something.” Malherbe borrowed from the Latin *insileux*, *securite*, which have been received, but a bolder word *levouloin*, by which he proposed to express *cesser de vouloir*, has not. A term, however, expressive and precise, Corneille happily introduced *invaincu* in a verse in the *Cid*,

Vous êtes invaincu, in us non pas invincible.

Yet this created word by their great poet has not sanctioned this fine distinction among the French, for we are told that it is almost a solitary instance. Balzac was a great inventor of neologisms. *Urbanite* and *felicitier* were struck in his mint. “Si le mot *felicitier* n’est pas Français il le sera l’anée qui vient,” so confidently proud was the neologist, and it prospered as well as *urbanite*, of which he says, “Quand l’usage aura mis parmi nous un mot de si mauvais goût, et corrige l’amertume le la noue caute qui s’y peut trouver, nous nous y accoutumerons comme aux autres que nous avons emprunté de la même langue.” Balzac was, however, too sanguine in some other words, for his *delecter*, his *seriosite*, &c., still retain their bitterness of novelty.

Ménage invented a term of which an equivalent is wanting in our language, “J’ai fait *prostateur*” a limitation of Italian *prostateur*, pour dire un homme qui écrit en prose.” To distinguish a prose from a verse writer, we once had “a proser.” Drayton uses it, but this useful distinction has unluckily degenerated, and the current sense is so duly urgent, that the pure sense is irrecoverable.

When D’Ablincourt was translating Lucian, he invented in French the words *tolence* and *indolent* to describe a momentary languor, rather than that habit of indolence, in which sense they are now accepted, and in translating Tacitus, he created the word *turbuement*, but it did not prosper, no more than that of *tempolement*. Séguais invented the word *impar donnable*, which, after having been rejected, was revived, and is equivalent to our expressive *unpar donable*.

There are two remarkable French words created by the Abbe de saint Pierre, who passed his meritorious life in the contemplation of political morality and universal benevolence,—*bienfaisance* and *gloriole*. He invented *gloriole* as a contemptuous diminutive of *gloire*, to describe that vanity of some egotists, so proud of the small talents which they may have received from nature or



from accident. *Bienfaisance* first appeared in this sentence: "L'Esprit de la vraie religion et le principal but de l'évangile c'est la *bienfaisance*, c'est-à-dire la pratique de la charité envers le prochain." This word was so new, that in the moment of its creation this good man explained its necessity and origin. Complaining that "the word 'charity' is abused by all sorts of Christians in the persecution of their enemies, and even heretics affirm that they are practising Christian charity in persecuting other heretics, I have sought for a term which might convey to us a precise idea of doing good to our neighbours, and I can form none more proper to make myself understood than the term of *bienfaisance*, good-doing. Let those who like, use it; I would only be understood, and it is not equivocal." The happy word was at first criticised, but at length every kind heart found it responded to its own feeling. Some verses from Voltaire, alluding to the political reveries of the good abbé, notice the critical opposition; yet the new word answered to the great rule of Horace:

Certain législateur, dont la plume féconde  
Fit tant de vains projets pour le bien du monde,  
Et qui depuis trente ans écrit pour des ingrats,  
Viens de créer un mot qui manque à Vaugelas:  
Ce mot est BIENFAISANCE, il me plaît, il rassemble  
Si le cœur en est cru, bien des vertus ensemble.  
Petits grammairiens, grands précepteurs de sots,  
Qui pesez la parole et mesurez les mots,  
Pareille expression vous semble hasardee,  
Mais l'univers entier doit en chérir l'idée!

The French revolutionists, in their rage for innovation, almost barbarised the pure French of the Augustan age of their literature, as they did many things which never before occurred; and sometimes experienced feelings as transitory as they were strange. Their nomenclature was copious; but the revolutionary jargon often shows the danger and the necessity of neologisms. They form an appendix to the Academy Dictionary. Our plain English has served to enrich this odd mixture of philology and politics: *Club*, *clubiste*, *comité*, *juré*, *juge de paix*, blend with their *terrorisme*, *lanterne*, a verb active, *levée en masse*, *noyades*, and the other verb active *Septembriser*, &c. The barbarous term *démoralisation* is said to have been the invention of the horrid capuchin Chabot; and the remarkable expression of *arrière pensée* belonged exclusively in its birth to the jesuitic astuteness of the Abbé Sieyès, that political actor who, in changing sides, never required prompting in his new part.

A new word, the result of much consideration with its author, or a term which, though unknown to the language, conveys a collective assemblage of ideas by a fortunate designation, is a precious contribution of genius. Swift, living amidst a civil war of pamphlets, when certain writers were regularly employed by one party to draw up replies to the other, created a term not to be found in our dictionaries, but which, by a single stroke, characterises these hirelings; he called them *answer-jobbers*. We have not dropped the fortunate expression from any want of its use, but of perception in our lexicographers. The celebrated Marquis of Lansdowne introduced an useful word, which has been of late warmly

adopted in France as well as in England—to *liberalise*; the noun has been drawn out of the verb—for in the marquis's time, that was only an abstract conception which is now a sect; and to *liberalise* was theoretically introduced before the *liberals* arose.\*

It is curious to observe that the word *liberal*, as an adjective, had formerly, in our language, a very opposite meaning to that of the recent noun. Our old writers use it as synonymous with "Liber-tine or Licentious." Archdeacon Nares, in his valuable Glossary, has supplied a variety of instances. We have "a *liberal* villain!" and "a most profane and *liberal* counsellor!" and we find one declaring "I have spoke *too liberally*." This is unlucky for the *liberals*! who will not

— Give allowance to our *liberal* jests  
Upon their persons!—BEAUMONT AND FLETCHER.

Dr. Priestley employed a forcible, but not an elegant, term, to mark the general information which had begun in his day; this he frequently calls "the spread of knowledge." Burke attempted to brand with a new name that set of pert, petulant, sophistical sciolists, whose philosophy, the French, since their revolutionary period, have distinguished as *philosophism*, and the philosophers themselves as *philosophistes*. He would have designated them as *literators*, but few exotic words will circulate; new words must be the coinage of our own language to blend with the vernacular idiom. Many new words are still wanted. We have no word by which we could translate the *otium* of the Latins, the *dilettante* of the Italians, the *alembique* of the French, as an epithet to describe that sublimated ingenuity which exhausts the mind, till, like the fusion of the diamond, the intellect itself disappears. A philosopher, in an extensive view of a subject in all its bearings, may convey to us the result of his last considerations, by the coinage of a novel and significant expression as this of Professor Dugald Stewart—*political religionism*. Let me claim the honour of one pure neologism. I ventured to introduce the term of FATHER-LAND to describe our *natale solum*; I have lived to see it adopted by Lord Byron and by Mr. Southey. This energetic expression may therefore be considered as authenticated; and patriotism may stamp it with its glory and its affection. FATHER-LAND is congenial with the language in which we find that other fine expression of MOTHER-TONGUE. The patriotic neologism originated with me in Holland, when, in early life, it was my daily pursuit to turn over the glorious history of its independence under the title of *Vaderlandsche Historie*—the history of FATHER-LAND!

If we acknowledge that the creation of some neologisms may sometimes produce the beautiful, the revival of the dead is the more authentic miracle; for a new word must long remain doubtful, but an ancient word happily recovered rests on a basis of permanent strength—it has both

\* The Quarterly Review recently marked the word *liberalise* in Italics as a strange word, undoubtedly not aware of its origin. It has been lately used by Mr. Dugald Stewart, "to *liberalise* the views." Dissert. and part, p. 138.

novelty and authority! A collection of *picturesque words*, found among our ancient writers, would constitute a precious supplement to the history of our language. Far more expressive than our term of *executioner* is their solemn one of the *deathsmen*; than our *vagabond* their *scattering*. How finely Herrick employs the word *pittering* as applied to the grasshopper! It describes its peculiar shrill and short cry.\* Envy "*duking* the lustre" of genius, is a verb lost for us, but which gives a more precise expression to the feeling than any other words which we could use.

The late Dr. Boucher, of whose projected *The-saurus* of our ancient English language we only possess the first letter of the alphabet, while the great and precious portion is suffered to moulder away among his family, in the prospectus of that work, did me the honour, then a young writer, to quote an opinion I had formed early in life of the purest source of neology—which is in the *revival of old words*.

"Words, that wise BACON or brave RAWLEIGH spake!"

We have lost many exquisite and picturesque expressions through the dulness of our lexicographers, or their deficiency in that profounder study of our writers which their labours require far more than they themselves know. The natural graces of our language have been impoverished! The genius that throws its prophetic eye over the language, and the taste that must come from Heaven, no lexicographer imagines are required to accompany him amidst a library of old books!

#### THE PHILOSOPHY OF PROVERBS.

In antique furniture we sometimes discover a convenience which long disuse had made us unacquainted with, and are surprised by the aptness which we did not suspect was concealed in its solid forms. We have found the labour of the workman to have been as admirable as the material itself, which is still resisting the mouldering touch of Time among those modern inventions, elegant and unsubstantial, which, often put together with unseasoned wood, are apt to warp and fly into pieces when brought into use. We have found how strength consists in the selection of materials, and that, whenever the substitute is not better than the original, we are losing something in that test of experience, which all things derive from duration.

Be this as it may! I shall not unreasonably await for the artists of our novelties to retrograde into massive greatness, although I cannot avoid reminding them how often they revive the forgotten things of past times! It is well known that many of our novelties were in use by our ancestors! In the history of the human mind there is, indeed, a sort of antique furniture which I collect, not merely from their antiquity, but for the sound condition in which I still find them, and the compactness which they still show. Centuries

have not worm-eaten their solidity, and the utility and delightfulness which they still afford make them look as fresh and as ingenious as any of our patent inventions.

By the title of the present article the reader has anticipated the nature of the old furniture to which I allude. I propose to give what, in the style of our times, may be called the philosophy of PROVERBS—a topic which seems virgin. The art of reading proverbs has not, indeed, always been acquired even by some of their admirers; but my observations, like their subject, must be versatile and unconnected; and I must bespeak indulgence for an attempt to illustrate a very curious branch of literature, rather not understood than quite forgotten.

PROVERBS have long been in disuse. "A man of fashion," observes Lord Chesterfield, "never has recourse to proverbs and vulgar aphorisms;" and since the time his lordship so solemnly interdicted their use, they appear to have withered away under the ban of his anathema. His lordship was little conversant with the history of proverbs, and would unquestionably have smiled on those "men of fashion" of another stamp, who in the days of Elizabeth, James, and Charles, were great collectors of them; would appeal to them in their conversations, and enforce them in their learned or their statesmanlike correspondence. Few, perhaps, even now suspect, that these neglected fragments of wisdom, which exist among all nations, still offer many interesting objects for the studies of the philosopher and the historian; and for men of the world still open an extensive school of human life and manners.

The home-spun adages, and the rusty "sayings" which remain in the mouths of the people, are adapted to their capacities and their humours; easily remembered, and readily applied: these are the philosophy of the vulgar, and often more sound than that of their masters! Whoever would learn what the people think, and how they feel, must not reject even these as insignificant. The proverbs of the street and of the market, true to nature, and lasting only because they are true, are records how the populace at Athens and at Rome were the same people as at Paris and at London, and as they had before been in the city of Jerusalem!

PROVERBS existed before books. The Spaniards date the origin of their *refranes que dicen las viejas tras el fuego*, "sayings of old wives by their firesides," before the existence of any writings in their language, from the circumstance that these are in the old romance or rudest vulgar idiom. The most ancient poem in the Edda, "the sublime speech of Odin," abounds with ancient proverbs, strikingly descriptive of the ancient Scandinavians. Undoubtedly proverbs in the earliest ages long served as the unwritten language of morality, and even of the useful arts. Like the oral traditions of the Jews, they floated down from age to age on the lips of successive generations. The name of the first sage who sanctioned the saying would in time be forgotten, while the opinion, the metaphor, or the expression, remained, consecrated into A PROVERB! Such was the origin of those memorable sentences by which men learnt to think and to speak appositely; they

\*The cry of the grasshopper is *pit! pit! pit!* quickly repeated.

were precepts which no man could contradict, at a time when authority was valued more than opinion, and experience preferred to novelty. The proverbs of a father became the inheritance of a son, the mistress of a family perpetuated hers through her household, the workman condensed some traditional secret of his craft into a proverbial expression. When countries are not yet populous, and property has not yet produced great inequalities in its ranks, every day will show them how "the drunkard and the glutton come to poverty, and drowsiness clothes a man with rags." At such a period he who gave counsel gave wealth.

It might therefore have been decided, *a priori*, that the most homely proverbs would abound in the most ancient writers—and such we find in Hesiod, a poet whose learning was not drawn from books. It could only have been in the agricultural state that this venerable bard could have indicated a state of repose by this rustic proverb,

πρῶτα μὲν ὑπὲρ καπνὸν καταβέῃ

"Hang your plough-beam o'er the hearth!"

The envy of rival workmen is as justly described by a reference to the humble manufacturers of earthenware as by the elevated jealousies of the literati and the artists of a more polished age. The famous proverbial verse in Hesiod's Works and Days,

Καὶ κεραμεὺς κεραμῇ κοτεῖ,

is literally, "The potter is hostile to the potter!"

The admonition of the poet to his brother, to prefer a friendly accommodation to a litigious law suit, has fixed a paradoxical proverb often applied,

πλεον ἥμισυ παντός

"The half is better than the whole!"

In the progress of time, the stock of popular proverbs received accessions from the highest sources of human intelligence, as the philosophers of antiquity formed their collections, they increased in "weight and number." Erasmus has pointed out some of these sources, in the responses of oracles, the allegorical symbols of Pythagoras, the verses of the poets; allusions to historical incidents, mythology and apocryphal; and other recondite origins such dissimilar matters coming from all quarters, were melted down into this vast body of aphoristic knowledge. Those "WORDS OF THE WISE, and their DARK SAYINGS," as they are distinguished in that large collection which bears the name of the great Hebrew monarch, at length seem to have required commentaries, for what else can we infer of the enigmatic wisdom of the sages, when the royal paraemio-grapher classes among their studies, that of "understanding a proverb and the interpretation?" This elevated notion of "the dark sayings of the wise" accords with the bold conjecture of their origin, which the Stagite has thrown out, who considered them as the wrecks of an ancient philosophy, which had been lost to mankind by the fatal revolutions of all human things, and that those had been saved from the general ruin by their pithy elegance, and their diminutive form, like those marine shells found on the tops of moun-

tains, the relics of the Deluge! Even at a later period, the sage of Cheronæa prized them among the most solemn mysteries, and Plutarch has described them in a manner which proverbs may even still merit, "Under the veil of these curious sentences are hid those germs of morals, which the masters of philosophy have afterwards developed into so many volumes."

At the highest period of Grecian genius, the tragic and the comic poets introduced into their dramas the proverbial style. St Paul quotes a line which still remains among the first exercises of our school boys

"Evil communications corrupt good manners."

It is a verse found in a fragment of Menander, the comic poet

φθειροῦσιν ἤθη χρηστὴ ὁμιλίαι κακῇ

As this verse is a proverb, and the apostle, and indeed the highest authority, that of Jesus himself, consecrates the use of proverbs by their occasional application, it is uncertain whether St Paul quotes the Grecian poet, or only repeats some popular adage. Proverbs were bright shafts in the Greek and Latin quivers, and when Bentley was accused of pedantry for his use of some ancient proverbs by a league of superficial wits, the sturdy critic vindicated his taste, by showing that Cicero constantly introduced Greek proverbs into his writings—that Scaliger and Erasmus loved them, and had formed collections, drawn from the stores of antiquity.

Some difficulty has occurred in the definition. Proverbs must be distinguished from proverbial phrases, and from sententious maxims, but as proverbs have many faces, from their miscellaneous nature, the class itself scarcely admits of any definition. When Johnson defined a proverb to be "a short sentence frequently repeated by the people," this definition would not include the most curious ones, which have not always circulated among the populace, nor even belong to them, nor does it designate the vital qualities of a proverb. The pithy quaintness of old Howel has admirably described the ingredients of an exquisite proverb to be *sense, shortness, and salt*. A proverb is distinguished from a maxim or an apophthegm, by that brevity which condenses a thought or a metaphor, where one thing is said and another is to be applied which often produces wit, and that quick pungency which excites surprise, but strikes with conviction, which gives it an epigrammatic turn. George Herbert entitled the small collection which he formed "Jaculi Prudentum," Darts or Javelins! something hurled and striking deeply, a characteristic of a proverb which possibly Herbert may have borrowed from a remarkable passage in Plato's dialogue of "Protagoras, or the Sophists."

The influence of PROVERBS over the minds and conversations of a whole people is strikingly illustrated by this philosopher's explanation of the term to *laconise*; that mode of speech peculiar to the Lacedæmonians. This people affected to appear *unlearned*, and seemed only emulous to excel the rest of the Greeks in fortitude and in military skill. According to Plato's notion, this was really a political artifice, with a

view to conceal their pre-eminent wisdom. With the jealousy of a petty state they attempted to confine their renowned sagacity within themselves, and under their military to hide their contemplative character.\* The philosopher assures those who in other cities imagined they *laconised*, merely by imitating the severe exercises, and the other warlike manners of the Lacedæmonians, that they were grossly deceived; and thus curiously describes the sort of wisdom this singular people practised.

"If any one wishes to converse with the meanest of the Lacedæmonians, he will at first find him, for the most part, apparently despicable in conversation; but afterwards, when a proper opportunity presents itself, this same mean person, like a *skilful jactator*, will hurl a sentence worthy of attention, *short and contented*; so that he who converses with him will appear to be in no respect superior to a boy! That to *laconise*, therefore, consists much more in philosophising than in the love of exercise, is understood by some of the present age, and was known to the ancients, they being persuaded that the ability of *uttering such sentences* as these is the province of a man perfectly learned. The seven sages were emulators, lovers, and disciples of the Lacedæmonian erudition. Their wisdom was a thing of this kind; viz. *short sentences uttered by each, and worthy to be remembered*. These men, assembling together, consecrated to Apollo the first fruits of their wisdom; writing in the temple of Apollo, at Delphi, those sentences, which are celebrated by all men, viz. *Know thyself!* and *Nothing too much!* But on what account do I mention these things?—to show that the mode of philosophy among the ancients was a certain laconic diction."†

The "laconisms" of the Lacedæmonians evidently partook of the proverbial style; they were, no doubt, often proverbs themselves. The very instances which Plato supplies of this "laconising" are the two venerable proverbs, *Nosce te ipsum!* and *Ne quid nimis!*

All this elevates the science of PROVERBS, and indicates that these abridgments of knowledge convey great results, with a parsimony of words prodigal of sense. They have, therefore, preserved many "a short sentence, 101 repeated by the people."

It is evident, however, that the earliest writings of every people are marked by their most homely or domestic proverbs; for these were more directly addressed to their wants. Franklin, who may be considered as the founder of a people, who were suddenly placed in that stage of civil society which as yet could afford no literature, discovered the philosophical cast of his genius, when he filled his almanacks with proverbs, by the ingenious contrivance of framing them into a connected discourse, delivered by an old man attending an auction. "These proverbs," he tells us, "which contained the wisdom of many ages and nations, when their scattered counsels were brought together, made a great impression. They were reprinted in Britain, in a large sheet

of paper, and stuck up in houses; and were twice translated in France, and distributed among their poor parishioners." The same occurrence had happened with us ere we became a reading people. Much later even than the reign of Elizabeth our ancestors had proverbs always before them, on everything which had room for a piece of advice on it; they had them painted in their tapestries, stamped on the most ordinary utensils, on the blades of their knives, the borders of their plates, and "conned them out of goldsmiths' rings." The usurer, in Robert Greene's "Groat's-worth of Wit," compressed all his philosophy into the circle of his ring, having learnt sufficient Latin to understand the proverbial motto of "Tu tibi cura!" The husband was reminded of his lordly authority when he only looked into his trencher, one of its learned aphorisms having descended to us,—

"The calmest husbands make the stormiest wives."

The English proverbs of the populace, most of which are still in circulation, were collected by old JOHN HEYWOOD.\* They are arranged by TUSSEN for "the parlour—the guest's chamber—the hall—table-lessons," &c. Not a small portion of our ancient proverbs were adapted to rural life, when our ancestors lived more than ourselves amidst the works of God, and less among those of men. At this time, one of our old statesmen, in commending the art of compressing a tedious discourse into a few significant phrases, suggests the use of proverbs in diplomatic intercourse, convinced of the great benefit which would result to the negotiators themselves, as well as to others! I give a literary curiosity of this kind. A member of the house of commons, in the reign of Elizabeth, made a speech entirely composed of the most homely proverbs. The subject was a bill against double-payments of book-debts. Knaveish tradesmen were then in the habit of swelling out their book-debts with those who took credit, particularly to their younger customers. One of the members who began to speak "for very fear shook," and stood silent. This nervous orator was followed by a blunt and true representative of the famous governor of Baratania, delivering himself thus—"It is now my chance to speak something, and that without humming or hawing. I think this law is a good law. Even reckoning makes long friends. As far goes the penny as the penny's master. *Vigilantibus non dormientibus jura subveniunt*. Pay the reckoning over-night, and you shall not be troubled in the morning. If ready money be *menura publica*, let every one cut his coat according to his cloth. When his old suit is in the wane, let him stay till that his money bring a new suit in the increase."†

Another instance of the use of proverbs among our statesmen occurs in a manuscript letter of Sir

\* Heywood's "Dialogue, containing the Number in Effects of all the Proverbs in the English Tongue, 1561." There are more editions of this little volume than Warton has noticed. There is some humour in his narrative, but his metre and his ribaldry are heavy taxes on our curiosity.

† Townshend's Historical Collections, p. 233.

\* Taylor's Translation of Plato's Works, vol. i. p. 36.

Dudley Carlton, written in 1632 on the impeachment of Lord Middlesex, who, he says, is "this day to plead his own cause in the exchequer-chamber, about an account of fourscore thousand pounds laid to his charge. How his lordship sped I know not, but do remember well the French proverb, *Qui mange du Poye du Roy chiera une plume quarante ans après*. "Who eats of the king's goose, will void a feather forty years after!"

This was the era of proverbs with us; for then they were *spoken* by all ranks of society. The free use of trivial proverbs got them into disrepute; and as the abuse of a thing raises a just opposition to its practice, a slender wit affecting "a cross humour," published a little volume of "Crossing of Proverbs, Cross-answers, and Cross-humours." He pretends to contradict the most popular ones; but he wanted the genius to strike at amusing paradoxes.\*

Proverbs were long the favourites of our neighbours: in the splendid and refined court of Louis XIV. they gave rise to an odd invention. They plotted comedies and even fantastical ballets, from their subjects. In these Curiosities of Literature I cannot pass by such eccentric inventions unnoticed.

A COMEDY of proverbs is described by the Duke de la Vallière, which was performed in 1634, with prodigious success. He considers that this comedy ought to be ranked among farces; but it is gay, well-written, and curious for containing the best proverbs, which are happily introduced in the dialogue.

A more extraordinary attempt was A BALLET of proverbs. Before the opera was established in France, the ancient ballets formed the chief amusement of the court, and Louis XIV. himself joined with the performers. The singular attempt of forming a pantomimical dance cut of proverbs is quite French; we have a "ballet des proverbes, dansé par le Roi, in 1664." At every proverb the scene changed, and adapted itself to the subject. I shall give two or three of the *entrées*, that we may form some notion of these *capriccios*. The proverb was

*Tel menace qui a grand peur.*

"He threatens who is afraid!"

The scene was composed of swaggering scarabouches and some honest cits, who at length beat them off.

\* It was published in 1616: the writer only catches at some verbal expressions—as, for instance,

The vulgar proverb runs, "The more the merrier." The cross,—*"Not so! one hand is enough in a purse!"*

The proverb, "It is a great way to the bottom of the sea."

The cross,—*"Not so! it is but a stone's cast."*

The proverb, "The pride of the rich makes the labours of the poor."

The cross,—*"Not so! the labours of the poor make the pride of the rich."*

The proverb, "He runs far who never turns."

The cross,—*"Not so! he may break his neck in a short course."*

At another *entrée* the proverb was

*L'occasion fait le larron.*

"Opportunity makes the thief."

Opportunity was acted by le Sieur Beaubrun, but it is difficult to conceive how the real could personify the abstract personage. The thieves were the Duke D'Amville and Monsieur de la Chesnaye.

Another *entrée* was the proverb of

*Ce qui vient de la flûte s'en va au tambour.*

"What comes by the pipe goes by the tabor."

A loose dissipated officer was performed by le Sieur l'Anglois; the pipe by St. Aignan, and the tabor by le Sieur le Comte! In this manner every proverb was *spoken in action*, the whole connected by dialogue: more must have depended on the actors than the poet.

The French long retained this fondness for proverbs; for they still have dramatic compositions entitled *proverbes*, on a more refined plan. Their invention is so recent, that the term is not in their great dictionary of Trevoux. These *proverbes* are dramas of a single act, invented by Carmontel, who possessed a peculiar vein of humour, but who designed them only for private theatricals. Each *proverbe* furnished a subject for a few scenes, and created a situation powerfully comic: it is a dramatic amusement which does not appear to have reached us, but one which the celebrated Catharine of Russia delighted to compose for her own society.

Among the middle classes of society to this day, we may observe that certain family proverbs are traditionally preserved: the favourite saying of a father is repeated by the sons; and frequently the conduct of a whole generation has been influenced by such domestic proverbs. This may be perceived in many of the mottoes of our old nobility, which seem to have originated in some habitual proverb of the founder of the family. In ages when proverbs were most prevalent, such pithy sentences would admirably serve in the ordinary business of life, and lead on to decision, even in its greater exigencies. Orators, by some lucky proverb, without wearying their auditors, would bring conviction home to their bosoms; and great characters would appeal to a proverb, or deliver that, which, in time, by its aptitude, became one. When Nero was reproached for the ardour with which he gave himself up to the study of music, he replied to his censurers by the Greek proverb, "An artist lives everywhere." The emperor answered in the spirit of Rousseau's system, that every child should be taught some trade. When Caesar, after anxious deliberation, decided on the passage of the Rubicon (which very event has given rise to a proverb), rousing himself with a start of courage, he committed himself to Fortune, with that proverbial expression on his lips, used by gamblers in desperate play: having passed the Rubicon, he exclaimed "The die is cast!" The answer of Paulus Æmilius to the relations of his wife, who had remonstrated with him on his determination to separate himself from her, against whom no fault could be alleged, has become one of our most familiar proverbs. This hero acknowledged the excellencies of his lady; but, request-

ing them to look on his shoe, which appeared to be well made, he observed, "None of you know where the shoe pinches!" He either used a proverbial phrase, or by its aptness it has become one of the most popular.

There are, indeed, proverbs connected with the characters of eminent men; they were either their favourite ones, or have originated with themselves: such a collection would form an historical curiosity. To the celebrated Bayard are the French indebted for a military proverb, which some of them still repeat. *Ce que le gantelet gagne le gorgerin le mange.* "What the gauntlet gets, the gorget consumes." That reflecting soldier well calculated the profits of a military life, which consumes, in the pomp and waste which are necessary for its maintenance, the slender pay it receives, and even what its rapacity sometimes acquires. The favourite proverb of Erasmus was *Festina lente.* "Hasten slowly!" He wished it to be inscribed wherever it could meet our eyes; on public buildings, and on our rings and seals. One of our own statesmen used a favourite sentence, which has enlarged our stock of national proverbs. Sir Amias Pawlet, when he perceived too much hurry in any business, was accustomed to say, "Stay a while, to make an end the sooner." Oliver Cromwell's coarse, but descriptive proverb, conveys the contempt he felt for some of his mean and troublesome coadjutors: "Nits will be lice!" The Italians have a proverb, which has been occasionally applied to certain political personages:—

*Egli e quello che Dio vuole;  
E sara quello che Dio vorrà!*

"He is what God pleases;  
He shall be what God wills!"

Ere this was a proverb, it had served as an embroidered motto on the mystical mantle of Castruccio Castracani. That military genius, who sought to revolutionize Italy, and aspired to its sovereignty, lived long enough to repent the wild romantic ambition which provoked all Italy to confederate against him: the mysterious motto he assumed entered into the proverbs of his country! The border proverb of the Douglasses, "It were better to hear the lark sing than the mouse cheep," was adopted by every border chief, to express, as Sir Walter Scott observes, what the great Bruce had pointed out, that the woods and hills of their country were their safest bulwarks, instead of the fortified places, which the English surpassed their neighbours in the arts of assaulting or defending. These illustrations indicate one of the sources of proverbs; they have often resulted from the spontaneous emotions or the profound reflections of some extraordinary individual, whose energetic expression was caught by a faithful ear, never to perish!

The poets have been very busy with proverbs in all the languages of Europe: some appear to have been the favourite lines of some ancient poem: even in more refined times, many of the pointed verses of Boileau and Pope have become proverbial. Many trivial and laconic proverbs bear the jingle of alliteration or rhyme, which assisted their circulation, and were probably struck off extempore; a manner which Swift practised, who was a ready coiner of such rhyming and ludicrous

proverbs; delighting to startle a collector by his facetious or sarcastic humour, in the shape of an "old saying and true." Some of these rhyming proverbs are, however, terse and elegant: we have

"Little strokes  
Fell great oaks."

The Italian—

*Chi duo lepri caccia  
Uno perde, e l'altro lascia.*

"Who hunts two hares, loses one and leaves the other."

The haughty Spaniard—

*El dar es honor,  
T el pedir dolor.*

"To give is honour, to ask is grief."

And the French—

*Ami de table  
Est variable.*

"The friend of the table  
Is very variable."

The composers of these short proverbs were a numerous race of poets, who, probably, among the dreams of their immortality never suspected that they were to descend to posterity, themselves and their works unknown, while their extempore thoughts would be repeated by their own nation.

Proverbs were at length consigned to the people, when books were addressed to scholars; but the people did not find themselves so destitute of practical wisdom, by preserving their national proverbs, as some of those closet students who had ceased to repeat them. The various humours of mankind, in the mutability of human affairs, had given birth to every species; and men were wise, or merry, or satirical, and mourned or rejoiced in proverbs. Nations held an universal intercourse of proverbs, from the eastern to the western world; for we discover among those which appear strictly national many which are common to them all. Of our own familiar ones several may be tracked among the snows of the Latins and the Greeks, and have sometimes been drawn from "The Mines of the East:" like decayed families which remain in obscurity, they may boast of a high lineal descent whenever they recover their lost title-deeds. The vulgar proverb, "To carry coals to Newcastle," local and idiomatic as it appears, however, has been borrowed and applied by ourselves; it may be found among the Persians: in the "Bustan" of Sadi we have *Infers piper in Hindostan*; "To carry pepper to Hindostan;" among the Hebrews, "To carry oil to a city of olives;" a similar proverb occurs in Greek; and in Galland's "Maxims of the East" we may discover how many of the most common proverbs among us, as well as some of Joe Miller's jests, are of oriental origin.

The resemblance of certain proverbs in different nations must, however, be often ascribed to the identity of human nature; similar situations and similar objects have unquestionably made men think and act and express themselves alike. All nations are parallels of each other! Hence all paræmiographers, or collectors of proverbs, complain of the difficulty of separating their own national

proverbs from those which had crept into the language from others, particularly when nations have held much intercourse together. We have a copious collection of Scottish proverbs by Kelly, but this learned man was mortified at discovering that many which he had long believed to have been genuine Scottish were not only English, but French, Italian, Spanish, Latin, and Greek ones, many of his Scottish proverbs are almost literally expressed among the fragments of remote antiquity. It would have surprised him further had he been aware that his Greek originals were themselves but copies, and might have been found in D Herbelot, Erpenius, and Golius, and in many Asiatic works, which have been more recently introduced to the enlarged knowledge of the European student, who formerly found his most extended researches limited by Hellenistic lore.

Perhaps it was owing to an accidental circumstance that the proverbs of the European nations have been preserved in the permanent form of volumes. ERASMUS is usually considered as the first modern collector, but he appears to have been preceded by Polydore Vergil, who bitterly reproaches Erasmus with envy and plagiarism, for passing by his collection without even a poor compliment for the inventor. Polydore was a vain, superficial writer, who prided himself in leading the way on more topics than the present Erasmus, with his usual pleasantry, provokingly excuses himself, by acknowledging that he had forgotten his friend's book. Few sympathise with the quarrels of authors, and since Erasmus has written a far better book than Polydore Vergil's, the original "*Adagia*" is left only to be commemorated in literary history as one of its curiosities.\*

The "*Adagia*" of Erasmus contains a collection of about five thousand proverbs, gradually gathered from a constant study of the ancients. Erasmus, blest with the genius which could enliven a folio, delighted himself and all Europe by the continued accessions he made to a volume which even now may be the companion of literary men for a winter day's fireside. The successful example of Erasmus commanded the imitation of the learned in Europe, and drew their attention to their own national proverbs. Some of the most learned men, and some not sufficiently so, were now occupied in this new study†.

\* At the ROYAL INSTITUTION there is a fine copy of Polydore Vergil's "*Adagia*," with his other work, curious in its day, *De Inventoribus Rerum*, printed by Frobenius, in 1521. The *collocuts* of this edition seem to me executed with imitable delicacy, resembling a penciling which Raphael might have envied.

† In Spain, Fernandez Nunes, a Greek professor, and the Marquis of Santeliana, a grandee, published collections of their *Refrans*, or Proverbs, a term derived a *REFERENDO*, because it is often repeated. The "*Refranes o Proverbios castellanos*," par Cesar Oudin, 1624, translated into French, is a valuable compilation. In Cervantes and Quevedo, the best practical illustrators, they are sown with no sparing hand. There is an ample collection of Italian proverbs, by Florio, who was an Englishman, of Italian origin, and who published "*Il*

The interest we may derive from the study of proverbs is not confined to their universal truths, nor to their poignant pleasantry, a philosophical mind will discover in proverbs a great variety of the most curious knowledge. The manners of a people are painted after life in their domestic proverbs, and it would not be advancing too much to assert, that the genius of the age might be often detected in its prevalent ones. The learned Selden tells us, that the proverbs of several nations were much studied by Bishop Andrews, the reason assigned was, because "by them he knew the minds of several nations, which," said he, "is a brave thing, as we count him wise who knows the minds and the insides of men, which is done by knowing what is habitual to them." Lord Bacon condensed a wide circuit of philosophical thought, when he observed that "the genius, wit, and spirit of a nation are discovered by their proverbs."

Proverbs peculiarly national, while they convey to us the modes of thinking, will consequently indicate the modes of acting among a people. The Romans had a proverbial expression for their last stake in play, *rem aliiarios venisse*, "the reserves are engaged!" a proverbial expression, from which the military habits of the people might be

Giardino di Ricreatione \* at London so early as in 1591, exceeding six thousand proverbs, but they are unexplained, and are often obscure. Another Italian in England, Torriano, in 1649, published an interesting collection in the diminutive form of a twenty-four. It was subsequent to these publications in England, that in Italy Angelus Monanni, in 1604, published his collection, and Julius Varini, in 1642, produced his *Scuola del Pulgo*. In France, Oudin, after others had preceded him, published a collection of French proverbs, under the title of *Curiosities Françaises*. Fleury de Bellingens *Explication de Proverbes François*, on comparing it with *Les Illustres Proverbes Historiques*, a subsequent publication, I discovered to be the same work. It is the first attempt to render the study of proverbs somewhat amusing. The plan consists of a dialogue between a philosopher and a Sancho Pança, who blurts out his proverbs with more delight than understanding. The philosopher takes that opportunity of explaining them by the events in which they originated, which, however, are not always to be depended on. A work of high merit on French proverbs is the unfinished one of the Abbe Tuet, sensible and learned. A collection of Danish proverbs, accompanied by a French translation, was printed at Copenhagen, in a quarto volume, 1761. England may boast of no inferior para-miographers. The grave and judicious CAMDEN, the religious HERBERT, the entertaining HOWEL, the facetious FULLER, and the laborious RAY, with others, have preserved our national sayings. The Scottish have been largely collected and explained by the learned Kelly. An excellent anonymous collection, not uncommon, in various languages, 1707, the collector and translator was Dr J Mapletost. It must be acknowledged that although no nation exceeds our own in sterling sense, we rarely rival the delicacy, the wit, and the felicity of expression of the Spanish and the Italian, and the poignancy of some of the French proverbs.

inferred, the *trian* being their reserve. A proverb has preserved a curious custom of ancient combray, which originally came from the Greeks. To men of effeminate manners in their dress, they applied the proverb *Unco digitulo scalpiti caput*. Scratching the head with a single finger was, it seems, done by the critically nice youths in Rome, that they might not discompose the economy of their hair. The Arab, whose unsettled existence makes him miserable and interested, says, "Vinegar given is better than honey bought." Everything of high esteem with him who is so often parched in the desert is described as milk—"How large his flow of milk!" is a proverbial expression with the Arab, to distinguish the most copious eloquence. To express a state of perfect repose, the Arabian proverb is, "I throw the rein over my back," an allusion to the loosening of the cords of the camels, which are thrown over their backs when they are sent to pasture. We discover the rustic manners of our ancient Britons in the Cumbric proverb, many relate to the *heilige*. "The cleanly Briton is seen in the *hedge*, the horse looks not on the *heilige*, but the corn the bad husband's *hedge* is full of gips. The state of an agricultural people appears in such proverbs as, "You must not count your yearlings till May day," and their proverbial sentence for old age is, "An old man's end is to keep sheep!" Turn from the migrant Arab and the agricultural Briton to a nation existing in a high state of artificial civilisation, the Chinese proverbs frequently allude to magnificent buildings. Affecting a more solemn exterior than all other nations, a favourite proverb with them is, "A grave and mystic outside is, as it were, the palace of the soul." Their notion of government is quite architectural. They say, "A sovereign may be compared to a hall, his officers to the steps that lead to it, the people to the ground on which they stand." What should we think of a people who had a proverb, that "He who gives blows is a master, he who gives none is a dog?" We should instantly decide on the mean and servile spirit of those who could repeat it, and such we find to have been that of the Bengalese, to whom the degrading proverb belongs, derived from the treatment they were used to receive from their Mogul rulers, who answered the claims of their creditors by a vigorous application of the whip! In some of the Hebrew proverbs we are struck by the frequent allusions of that fugitive people to their own history. The cruel oppression exercised by the ruling power, and the confidence in their hope of change in the day of retribution, was delivered in this Hebrew proverb—"When the idol of bricks is doubled, Moses comes!" The fond idolatry of their devotion to their ceremonial law, and to everything connected with their sublime Theocracy, in their magnificent Temple, is finely expressed by this proverb—"None ever took a stone out of the Temple, but the dust did fly into his eyes." Pessonel, who long resided among the Turks, observes, that their proverbs are full of sense, ingenuity, and elegance, the surest test of the intellectual abilities of any nation. He said this to correct the volatile opinion of De Tott, who, to convey an idea of their stupid pride, quotes one of their favourite adages, of which the truth and candour are admirable. "Riches in the

Indies, wit in Europe, and pomp among the Ottomans."

The Spaniards may appeal to their proverbs to show that they were a highminded and independent race. A Whiggish jealousy of the monarchical power stamped itself on this ancient one, *Va el rey hasta do puede, y no hasta do quiere*. "The king goes as far as he is able, not as far as he desires." It must have been at a later period, when the national genius became more subdued, and every Spaniard dreaded to find under his own roof a spy or an informer, that another proverb arose, *Con el rey y la inquisicion, chiton!* "With the king and the inquisition, hush!" The gravity and taciturnity of the nation have been ascribed to the effects of this proverb. Their popular but suppressed feelings on taxation, and on a variety of dues exacted by their clergy, were murmured in proverbs—*Lo que no lleva Christo, lleva el fisco!* "What Christ takes not, the exchequer carries away!" They have a number of sarcastic proverbs on the tyrannical gripe of the "avid avariento, thevaricious priest, who, 'having eaten the oil offered, claims the dish.'" A striking mixture of chivalric habits, domestic decency, and epicurean comfort, appears in the Spanish proverb, *La mujer y la salsa a la mano le la lanza*. "The wife and the sauce by the hand of the lunce," to honour the dame, and to have the sauce near.

The Italian proverbs have taken a tinge from their deep and politic genius, and their wisdom seems wholly concentrated in their personal interests. I think every tenth proverb, in an Italian collection, is some cynical or some selfish maxim, a book of the world for worldlings! Their political proverbs, no doubt, arose from the extraordinary state of a people, sometimes distracted among republics, and sometimes servile in petty courts. The Italian says, *I popoli s'ammazzano e i principi s'abbracciano*. "The people murder one another, and princes embrace one another." *Chi pratica co l'anli, l'ultimo a tavola, e l' primo a strapazzi*. "Who dingles after the great is the last at table, and the first it blows." *Chi non sa adulare, non sa regnare*. "Who knows not to flatter, knows not to reign." *Chi serve in corte muore sul pagliato*. "Who serves at court dies on straw." Wary cunning in domestic life is perpetually impressed. An Italian proverb, which is immortalised in our language, for it enters into the history of Milton, was that by which the elegant Wotton counselled the young poetic traveller to have—*Il viso sciolto, e i pensieri stretti*, "An open countenance, but close thoughts." In the same spirit, *Chi parla semina, chi tace raccoglie*. "The talker sows, the silent reaps," as well as, *Fatti di mele, e ti mangieran le mosche*. "Make yourself all honey, and the flies will devour you." There are some which display a deep knowledge of human nature. *A Lucca ti vili, a Pisa ti comobbi!* "I saw you at Lucca, I knew you at Pisa!" *Guardati d'aceto, di vin dolce*. "Beware of vinegar made of sweet wine," provoke not the rage of a patient man!

Among a people who had often witnessed their fine country devastated by petty warfare, their notion of the military character was not usually heroic. *Il soldato per far male e ben pagato*. "The soldier is well paid for doing mischief." *Soldato, acqua, e fuoco, presto al fan luoco*. "A soldier, fire,



and water, soon make room for themselves." But in a poetical people, endowed with great sensibility, their proverbs would sometimes be tender and fanciful. They paint the activity of friendship, *Chi ha l'amor nel petto, ha lo sprone à i fianchi*: "Who feels love in the breast, feels a spur in his limbs;" or its generous passion, *Gli amici legono la borsa con un filo di ragnatelo*: "Friends tie their purse with a cobweb's thread." They characterise the universal lover by an elegant proverb—*Appicare il Maio ad ogn'uscio*: "To hang every door with May;" alluding to the bough which in the nights of May the country-people are accustomed to plant before the door of their mistress. If we turn to the French, we discover that the military genius of France dictated the proverb, *Maille à maille se fait le haubergeon*: "Link by link is made the coat of mail;" and, *Tel coup de langue est pire qu'un coup de lance*: "The tongue strikes deeper than the lance;" and *Ce qui vient du tambour s'en retourne à la flûte*: "What comes by the tabor goes back with the pipe." *Point d'argent point de Suisse* has become proverbial, observes an Edinburgh Reviewer; a striking expression, which, while French or Austrian gold predominated, was justly used to characterise the illiberal and selfish policy of the cantonal and federal governments of Switzerland, when it began to degenerate from its moral patriotism. The ancient, perhaps, the extinct spirit of Englishmen, was once expressed by our proverb, "Better be the head of a dog than the tail of a lion," i.e. the first of the yeomanry rather than the last of the gentry. A foreign philosopher might have discovered our own ancient skill in archery among our proverbs; for none but true toxophilists could have had such a proverb as, "I will either make a shaft or a bolt of it!" signifying, says the author of Ivanhoe, a determination to make one use or other of the thing spoken of: the bolt was the arrow peculiarly fitted to the cross-bow, as that of the long-bow was called a shaft. These instances sufficiently demonstrate that the characteristic circumstances and feelings of a people are discovered in their popular notions, are stamped on their familiar proverbs.

It is also evident that the peculiar, and often idiomatic, humour of a people is best preserved in their proverbs. There is a shrewdness, although deficient in delicacy, in the Scottish proverbs; they are idiomatic, facetious, and strike home. Kelly, who has collected three thousand, informs us, that, in 1725, the Scotch were a great proverbial nation; for that few among the better sort will converse any considerable time, but will confirm every assertion and observation with a Scottish proverb. The speculative Scotch of our own times have probably degenerated in prudential lore, and deem themselves much wiser than their proverbs. They may reply by a Scotch proverb on proverbs, made by a great man in Scotland, who, having given a splendid entertainment, was harshly told, that "fools make feasts, and wise men eat them;" but he readily answered, "Wise men make proverbs, and fools repeat them!"

National humour, frequently local and idiomatic, depends on the artificial habits of mankind, so opposite to each other; but there is a natural vein, which the populace, always true to nature, preserve, even among the gravest people. The

Arabian proverb, "The barber learns his art on the orphan's face;" the Chinese, "In a field of melons do not pull up your shoe; under a plum-tree do not adjust your cap;"—to impress caution in our conduct under circumstances of suspicion;—and the Hebrew one, "He that hath had one of his family hanged may not say to his neighbour, hang up this fih!" are all instances of this sort of humour. The Spaniards are a grave people, but no nation has equalled them in their peculiar humour. The genius of Cervantes partook largely of that of his country; that mantle of gravity, which almost conceals its latent facetiousness, and with which he has imbued his style and manner with such untranslatable idiomatic raciness, may be traced to the proverbial erudition of his nation. "To steal a sheep, and give away the trotters for God's sake!" is Cervantic nature! To one who is seeking an opportunity to quarrel with another, their proverb runs, *Si quieres dar palos a su muger pítele al sol a beber*, "Hast thou a mind to quarrel with thy wife, bid her bring water to thee in the sunshine!"—a very fair quarrel may be picked up about the motes in the clearest water! On the judges in Galicia, who, like our former justices of peace, "for half a dozen chickens would dispense with a dozen of penal statutes," *Ajuezes Gallicianos, con los pies en las manos*: "To the judges of Galicia go with feet in hand;" a droll allusion to a present of poultry, usually held by the legs. To describe persons who live high without visible means, *Los que cabritos venden, y cabras no tienen, de donde los vienen?* "They that sell kids and have no goats, how came they by them?" *El vino no trae bragas*, "Wine wears no breeches;" for men in wine expose their most secret thoughts. *Vino di un oreja*, "Wine of one ear!" is good wine; for at bad, shaking our heads, both our ears are visible; but at good, the Spaniard by a natural gesticulation lowering one side, shows a single ear.

Proverbs abounding in sarcastic humour, and found among every people, are those which are pointed at rival countries. They expose some prevalent folly, or allude to some disgrace which the natives have incurred. In France, the Burgundians have a proverb *Mieux vaut bon repas que bel habit*; "Better a good dinner than a fine coat." These good people are great gourmandisers, but shabby dressers; they are commonly said to have "bowels of silk and velvet;" that is, all their silk and velvet goes for their bowels! Thus Picardy is famous for "hot heads;" and the Norman for *son dit et son dadit*, "his saying, and his unsaying!" In Italy the numerous rival cities pelt one another with proverbs: *Chi ha a fare con Tosco non conviene esser losco*, "He who deals with a Tuscan must not have his eyes shut." *A Venetia chi vi nasce, mal vi si pasce*, "Whom Venice breeds, she poorly feeds."—Among ourselves, hardly has a county escaped from some popular quip; even neighbouring towns have their sarcasms, usually pickled in some unlucky rhyme. The egotism of man eagerly seizes on whatever serves to depreciate or to ridicule his neighbour: nations proverb each other; counties flout counties; obscure towns sharpen their wits on towns as obscure as themselves—the same evil principle lurking in poor human nature, if it cannot always assume predominance, will meanly gratify itself by insult or contempt.

There is another source of national characteristics, frequently producing strange or whimsical combinations; a people, from a very natural circumstance, have drawn their proverbs from local objects, or from allusions to peculiar customs. The influence of manners and customs over the ideas and language of a people would form a subject of extensive and curious research. There is a Japanese proverb, that "A fog cannot be dispelled with a fan!" Had we not known the origin of this proverb, it would be evident that it could only have occurred to a people who had constantly before them fogs and fans; and the fact appears that fogs are frequent on the coast of Japan; and that from the age of five years both sexes of the Japanese carry fans. The Spaniards have an odd proverb to describe those who tease and vex a person before they do him the very benefit which they are about to confer—acting kindly, but speaking roughly; *Mostrar primero la horca que el lugar*, "To show the gallows before they show the town;" a circumstance alluding to their small towns, which have a gallows placed on an eminence, so that the gallows breaks on the eye of the traveller before he gets a view of the town itself.

The Cheshire proverb on marriage, "Better wed over the mixon than over the moor," that is, at home or in its vicinity; mixon alludes to the dung, &c., in the farm-yard, while the road from Chester to London is over the moorland in Staffordshire: this local proverb is a curious instance of provincial pride, perhaps of wisdom, to induce the gentry of that county to form intermarriages; to prolong their own ancient families, and perpetuate ancient friendships between them.

In the Isle of Man a proverbial expression forcibly indicates the object constantly occupying the minds of the inhabitants. The two Deemsters or judges, when appointed to the chair of judgment, declare they will render justice between man and man "as equally as the herring bone lies between the two sides;" an image which could not have occurred to any people unaccustomed to the herring-fishery. There is a Cornish proverb, "Those who will not be ruled by the rudder must be ruled by the rock"—the strands of Cornwall, so often covered with wrecks, could not fail to impress on the imaginations of its inhabitants the two objects from whence they drew this salutary proverb, against obstinate wrong-heads.

When Scotland, in the last century, felt its allegiance to England doubtful, and when the French sent an expedition to the Land of Cakes, a local proverb was revived, to show the identity of interests which affected both nations:

"If Skiddaw hath a cap  
Scruftel wot's full well of that."

These are two high hills, one in Scotland and one in England; so near, that what happens to the one will not be long ere it reach the other. If a fog lodges on the one, it is sure to rain on the other; the mutual sympathies of the two countries were hence deduced in a copious dissertation, by Oswald Dyke, on what was called "The Union-proverb," which local proverbs of our country, Fuller has interspersed in his "Worthies," and Kay and Grose have collected separately.

I was amused lately by a curious financial reve-

lation which I found in an opposition paper, where it appears that "Ministers pretend to make their load of taxes more portable, by shifting the burden, or altering the pressure, without, however, diminishing the weight; according to the Italian proverb, *Accommodare le bisacche nella strada*, To hit the load on the journey:"—it is taken from a custom of the mule-drivers, who, placing their packages at first but awkwardly on the backs of their poor beasts, and seeing them ready to sink, cry out, "Never mind! we must hit them better on the road!" I was gratified to discover, by the present and some other modern instances, that the taste for proverbs was reviving, and that we were returning to those sober times, when the aptitude of a simple proverb would be preferred to the verbosity of politicians, Tories, Whigs, or Radicals!

There are domestic proverbs which originate in incidents known only to the natives of their province. Italian literature is particularly rich in these stores. The lively proverbial taste of that vivacious people was transferred to their own authors; and when these allusions were obscured by time, learned Italians, in their zeal for their national literature, and in their national love of story-telling, have written grave commentaries even on ludicrous, but popular tales, in which the proverbs are said to have originated. They resemble the old facetious *contes*, whose simplicity and humour still live in the pages of Boccaccio, and are not forgotten in those of the Queen of Navarre.

The Italians apply a proverb to a person who, while he is beaten, takes the blows quietly:—

*Per beato ch' elle non furon pesche!*

"Luckily they were not peaches!"

And to threaten to give a man—

*Una pesca in un occhio,*

"A peach in the eye,"

means to give him a thrashing. This proverb, it is said, originated in the close of a certain droll adventure. The community of the Castle Poggibonsi, probably from some jocular tenure observed on St. Bernard's day, pay a tribute of peaches to the court of Tuscany, which are usually shared among the ladies in waiting, and the pages of the court. It happened one season, in a great scarcity of peaches, that the good people at Poggibonsi, finding them rather dear, sent, instead of the customary tribute, a quantity of fine juicy figs, which was so much disapproved of by the pages, that as soon as they got hold of them, they began in rage to empty the baskets on the heads of the ambassadors of the Poggibonsi, who, in attempting to fly as well as they could from the pulpy shower, half-blinded, and recollecting that peaches would have had stones in them, cried out—

*Per beato ch' elle non furon pesche!*

"Luckily they were not peaches!"

*Fare le scale di Sant' Ambrogio*; "To mount the stairs of Saint Ambrose," a proverb allusive to the business of the school of scandal. Varchi explains it by a circumstance so common in provincial cities. On summer evenings, for fresh air and gossip, the loungers met on the steps and landing-places of the church of St. Ambrose: whoever left the party, "they read in his book," as our com-

mentator expresses it; and not a leaf was passed over! All liked to join a party so well informed of one another's concerns, and every one tried to be the very last to quit it,—not “to leave his character behind!” It became a proverbial phrase with those who left a company, and were too tender of their backs, to request they would not “mount the stairs of St. Ambrose.” Jonson has well described such a company:

“You are so truly fear’d, but not beloved  
One of another, as no one dares break  
Company from the rest, lest they should fall  
Upon him absent.”

There are legends and histories which belong to proverbs; and some of the most ancient refer to incidents which have not always been commemorated. Two Greek proverbs have accidentally been explained by Pausanias: “He is a man of Tenedos!” to describe a person of unquestionable veracity; and “To cut with the Tenedian axe;” to express an absolute and irrevocable refusal. The first originated in a king of Tenedos, who decreed that there should always stand behind the judge a man holding an axe, ready to execute justice on any one convicted of falsehood. The other arose from the same king, whose father having reached his island, to supplicate the son’s forgiveness for the injury inflicted on him by the arts of a step-mother, was preparing to land; already the ship was fastened by its cable to a rock; when the son came down, and sternly cutting the cable with an axe, sent the ship adrift to the mercy of the waves: hence, “to cut with the Tenedian axe,” became proverbial to express an absolute refusal. “Business-to-morrow!” is another Greek proverb, applied to a person ruined by his own neglect. The fate of an eminent person perpetuated the expression which he casually employed on the occasion. One of the Theban polemarchs, in the midst of a convivial party, received despatches relating to a conspiracy: flushed with wine, although pressed by the courier to open them immediately, he smiled, and in gaiety laying the letter under the pillow of his couch, observed, “Business-to-morrow!” Plutarch records that he fell a victim to the twenty-four hours he had lost, and became the author of a proverb which was still circulated among the Greeks.

The philosophical antiquary may often discover how many a proverb commemorates an event which has escaped from the more solemn monuments of history, and is often the solitary authority of its existence. A national event in Spanish history is preserved by a proverb, *Y vengar quinientos sueldos*; “And revenge five hundred pounds!” An odd expression to denote a person being a gentleman! But the proverb is historical. The Spaniards of Old Castile were compelled to pay an annual tribute of five hundred maidens to their masters, the Moors; after several battles, the Spaniards succeeded in compromising the shameful tribute, by as many pieces of coin: at length the day arrived when they entirely emancipated themselves from this odious imposition. The heroic action was performed by men of distinction, and the event perpetuated in the recollections of the Spaniards, by this singular expression, which alludes to the dishonourable tribute, was applied

to characterise all men of high honour, and devoted lovers of their country.

Pasquier, in his *Récherches sur la France*, reviewing the periodical changes of ancient families in feudal times, observes, that a proverb among the common people conveys the result of all his inquiries; for those noble houses, which in a single age declined from nobility and wealth to poverty and meanness, gave rise to the proverb, *Cent ans bannières et cent ans cirivères*! “One hundred years a banner, and one hundred years a barrow!” The Italian proverb, *Con l’Evangilio si diventa heretico*, “With the gospel we become heretics,”—reflects the policy of the court of Rome; and must be dated at the time of the Reformation, when a translation of the Scriptures into the vulgar tongue encountered such an invincible opposition. The Scotch proverb, “He that invented the maiden first husselled it;” that is, got the first of it! The maiden is that well-known beheading engine, revived by the French surgeon Guillotine. This proverb may be applied to one who falls a victim to his own ingenuity; the artificer of his own destruction! The inventor was James, Earl of Morton, who for some years governed Scotland, and afterwards, it is said, very unjustly suffered by his own invention. It is a striking coincidence, that the same fate was shared by the French reviver; both alike sad examples of disturbed times! Among our own proverbs a remarkable incident has been commemorated; *Hand over head, as men took the Covenant*! This preserves the manner in which the Scottish covenant, so famous in our history, was violently taken by above sixty thousand persons about Edinburgh, in 1638; a circumstance at that time novel in our own revolutionary history, and afterwards paralleled by the French in voting by “acclamation.” An ancient English proverb preserves a curious fact concerning our coinage. *Testers are gone to Oxford, to study at Brazen-nose*. When Henry the Eighth debased the silver coin, called *testers*, from their having a head stamped on each side; the brass, breaking out in red pimples on their silver faces, provoked the ill-humour of the people to vent itself in this punning proverb, which has preserved for the historical antiquary the popular feeling which lasted about fifty years, till Elizabeth reformed the state of the coinage. A northern proverb among us has preserved the remarkable idea which seems to have once been prevalent; that the metropolis of England was to be the city of York: *Lincoln was, London is, York shall be*! Whether at the time of the union of the crowns, under James the First, when England and Scotland became Great Britain, this city, from its central situation, was considered as the best adapted for the seat of government, or from some other cause which I have not discovered, this notion must have been prevalent to have entered into a proverb. The chief magistrate of York is the only provincial one who is allowed the title of Lord Mayor; a circumstance which seems connected with this proverb.

The Italian history of its own small principalities, whose well-being so much depended on their prudence and sagacity, affords many instances of the timely use of a proverb. Many an intricate negotiation has been contracted through a good-humoured proverb,—many a sarcastic one has

silenced an adversary, and sometimes they have been applied on more solemn, and even tragical occasions. When Rinaldo degli Albizzi was banished by the vigorous conduct of Cosmo de' Medici, Machiavel tells us, the expelled man sent Cosmo a message, in a proverb, *La gallina covava!* "The hen is brooding!" said of one meditating vengeance. The undaunted Cosmo replied by another, that "There was no brooding out of the nest!"

I give an example of peculiar interest; for it is perpetuated by Dante, and is connected with the character of Milton.

When the families of the Amadei and the Uberti felt their honour wounded in the affront the younger Buondelmonte had put upon them, in breaking off his match with a young lady of their family, by marrying another, a council was held, and the death of the young cavalier was proposed as the sole atonement for their injured honour. But the consequences which they anticipated, and which afterwards proved so fatal to the Florintines, long suspended their decision. At length Mosca Lambertini suddenly rising, exclaimed, in two proverbs, that "Those who considered everything would never conclude on anything!" closing with an ancient proverbial saying—*cosa fatta capo ha!* "a deed done has an end!" This proverb sealed the fatal determination, and was long held in mournful remembrance by the Tuscans, for, according to Villani, it was the cause and beginning of the accursed factions of the Guelphs and the Ghibellines. Dante has thus immortalised the energetic expression in a scene of the "Inferno."

Ed un ch'avea l'una e l'altra man mozza  
Levando i moncherin per l'altra losca,  
Si che 'l sangue facea l'faccia sozza  
Grido—"Ricorderati ancor del Mosca  
Che disse, lasso capo d'cosa fatta,  
Che fu 'l mal seme della gente Tosca."

—"Then one

Maim'd of each hand, uplifted in the gloom  
The bleeding stumps, thit they with gory spots  
Sull'd his face, and cried—"Remember thee  
Of Mosca too—I who, alas!" exclaimed,  
"The deed once done, there is an end"—that  
proved

A seed of sorrow to the Tuscan race."

CARY'S Dante

This Italian proverb was adopted by Milton, for when deeply engaged in writing the "Defence of the People," he warned that it might terminate in his blindness, he resolutely concluded his work, exclaiming with great magnanimity, although the fatal prognostication had been accomplished, *Cosa fatta capo ha!* Did this proverb also influence his awful decision on that great national event, when the most honest-minded fluctuated between doubts and fears?

Of a person treacherously used, the Italian proverb says that he has eaten of

*Le frutte di fratre Alberigo*

"The fruit of brother Alberigo."

Landino, on the following passage of Dante, preserves the tragic story

—Io son frate Alberigo,  
Io son quel dalle frutta d'al mal orto  
Che qui prendo, &c

Canto XXXIII

"The friar Alberigo," answered he,  
"Am I, who from the evil garden pluck'd.  
Its fruitage, and am here repaid the debt.  
More luscious for my fig."

CARY'S Dante

This was Manfred, the lord of Puenza, who, after many cruelties, turned friar. Reconciling himself to those whom he had so often opposed, to celebrate the renewal of their friendship, he invited them to a magnificent entertainment. At the end of the dinner the horn blew to announce the desert—but it was the signal of this dissimulating conspirator!—and the fruits which that day were served to his guests were armed men, who rushing in, immolated their victims.

Among these historical proverbs none are more interesting than those which perpetuate national events, connected with those of another people. When a Frenchman would let us understand that he has settled with his creditors, the proverb is, *J'ai payé tous mes Anglais* "I have paid all my English." This proverb originated when John, the French king, was taken prisoner by our Black Prince. Levies of money were made for the king's ransom, and for many French lords, and the French people have thus perpetuated the military glory of our nation, and their own idea of it, by making the English and their creditors synonymous terms. Another relates to the same event—*Ore le Pape est devenu François, et Jesu Christ Anglais* "Now the Pope is become French and Jesus Christ English," a proverb which arose when the Pope, exiled from Rome, held his court at Avignon in France, and the English prospered so well, that they possessed more than half the kingdom. The Spanish proverb concerning England is well known—

*Con todo el mundo guerra,  
Y paz con Inglaterra!*

"War with the world,  
And peace with England."

Whether this proverb was one of the results of their memorable armistice, and was only coined after their conviction of the splendid folly which they had committed, I cannot ascertain. England must always have been a desirable ally to Spain against her potent rival and neighbour. The Italians have a proverb, which formerly, at least, was strongly indicative of the travelled Englishman in their country, *Inglese Italianato è un diavolo incarnato* "The Italianised Englishman is a devil incarnate." Formerly there existed a closer intercourse between our country and Italy than with France. Before and during the reigns of Elizabeth and James the First, that land of the elegant arts modelled our taste and manners, and more Italians travelled into England, and were more constant residents, from commercial concerns, than afterwards when France assumed a higher rank in Europe by her political superiority. This cause will sufficiently account for the number of Italian proverbs relating to England, which show an intimacy with our manners which could not else have occurred. It was probably some sarcastic Italian, and, perhaps, horo-

loger, who, to describe the disagreement of persons, proverbied our nation—"They agree like the clocks of London!" We were once better famed for merry Christmases and their pies; and it must have been Italians who had been domiciliated with us who gave currency to the proverb—*Ha più da fare che i forni di natale in Inghilterra*: "He has more business than English ovens at Christmas." Our pie-loving gentry were notorious; and Shakespeare's folio was usually laid open in the great halls of our nobility to entertain their attendants, who devoured at once Shakespeare and their pastry. Some of those volumes have come down to us, not only with the stains, but enclosing even the identical pie-crusts of the Elizabethan age.

I have thus attempted to develop THE ART OF READING PROVERBS; but have done little more than indicate the theory, and must leave the skilful student to the delicacy of the practice. I am anxious to rescue from prevailing prejudices these neglected stores of curious amusement, and of deep insight into the ways of man, and to point out the hold and concealed truths which are scattered in these collections. There seems to be no occurrence in human affairs to which some proverb may not be applied. All knowledge was long aphoristical and traditional, pithily contracting the discoveries which were to be instantly comprehended, and easily retained. Whatever be the revolutionary state of man, similar principles and like occurrences are returning on us; and antiquity, whenever it is justly applicable to our own times, loses its denomination, and becomes the truth of our own age. A proverb will often cut the knot which others in vain are attempting to untie. Johnson, palled with the redundant elegancies of modern composition, once said, "I fancy mankind may come in time to write all aphoristically, except in narrative; grow weary of preparation, and connexion, and illustration, and all those arts by which a big book is made." Many a volume indeed has often been written to demonstrate what a lover of proverbs could show had long been ascertained by one in his favourite collections.

An insurmountable difficulty which every paræmiographer has encountered, is that of forming an apt, a ready, and a systematic classification: the moral Linnæus of such a "systema naturæ" has not yet appeared. Each discovered his predecessor's mode imperfect, but each was doomed to meet the same fate. The arrangement of proverbs has baffled the ingenuity of every one of their collectors. Our RAY, after long premeditation, has chosen a system with the appearance of an alphabetical order; but, as it turns out, his system is no system, and his alphabet is no alphabet. After ten years' labour, the good man could only arrange his proverbs by commonplaces—by complete sentences—by phrases or forms of speech—by proverbial similes—and so on. All these are pursued in alphabetical order, "by the first letter of the most material word," or, "if there be more words equally material, by that which usually stands foremost." The most patient examiner will usually find that he wants the sagacity of the collector to discover that word which is "the most material," or "the words equally material." We have to search through all

that multiplicity of divisions, or conjuring-boxes, in which this juggler of proverbs pretends to hide the ball.

A still more formidable objection against a collection of proverbs, for the impatient reader, is their unreadableness. Taking in succession a multitude of insulated proverbs, their slippery nature resists all hope of retaining one in a hundred; the study of proverbs must be a frequent recurrence to a gradual collection of favourite ones, which we ourselves must form. The experience of life will throw a perpetual freshness over these short and simple texts; every day may furnish a new commentary; and we may grow old, and find novelty in proverbs by their perpetual application.

There are, perhaps, about twenty thousand proverbs among the nations of Europe: many of these have spread in their common intercourse; many are borrowed from the ancients, chiefly the Greeks, who themselves largely took them from the Eastern nations. Our own proverbs are too often deficient in that elegance and ingenuity which are often found in the Spanish and the Italian. Proverbs frequently enliven conversation, or enter into the business of life in those countries, without any feeling of vulgarity being associated with them; they are too numerous, too witty, and too wise, to cease to please by their poignancy and their aptitude. I have heard them fall from the lips of men of letters and of statesmen. When recently the disorderly state of the manufacturers of Manchester menaced an insurrection, a profound Italian politician observed to me, that it was not of a nature to alarm a great nation; for that the remedy was at hand, in the proverb of the Lazzaroni of Naples, *Metà consiglio, metà esempio, metà denaro*! "Half advice, half example, half money!" The result confirmed the truth of the proverb, which, had it been known at the time, might have quieted the honest fears of a great part of the nation.

PROVERBS have ceased to be studied, or employed in conversation, since the time we have derived our knowledge from books; but in a philosophical age they appear to offer infinite subjects for speculative curiosity: originating in various eras, these memorials of manners, of events, and of modes of thinking, for historical as well as for moral purposes, still retain a strong hold on our attention. The collected knowledge of successive ages, and of different people, must always enter into some part of our own! Truth and nature can never be obsolete.

PROVERBS embrace the wide sphere of human existence, they take all the colours of life, they are often exquisite strokes of genius, they delight by their airy sarcasm or their caustic satire, the luxuriance of their humour, the playfulness of their turn, and even by the elegance of their imagery, and the tenderness of their sentiment. They give a deep insight into domestic life, and open for us the heart of man, in all the various states which he may occupy—a frequent review of PROVERBS should enter into our readings; and although they are no longer the ornaments of conversation, they have not ceased to be the treasures of Thought!

CONFUSION OF WORDS.

"THERE is nothing more common," says the lively Voltaire, "than to read and to converse to no purpose. In history, in morals, in law, in physic, and in divinity, be careful of EQUIVOCAL TERMS." One of the ancients wrote a book to prove that there was no word which did not convey an ambiguous and uncertain meaning. If we possessed this lost book, our ingenious dictionaries of "synonyms" would not probably prove its uselessness. Whenever the same word is associated by the parties with different ideas, they may converse, or controvert, till "the crack of doom!" This, with a little obstinacy and some agility in shifting his ground, makes the fortune of an opponent. While one party is worried in disentangling a meaning, and the other is winding and unwinding about him with another, a word of the kind we have mentioned, carelessly or perversely slipped into an argument, may prolong it for a century or two—as it has happened! Vaugelas, who passed his whole life in the study of words, would not allow that the *sense* was to determine the meaning of words; for, says he, it is the business of words to explain the *sense*. Kant for a long while discovered in this way a facility of arguing without end, as at this moment our political economists. "I beseech you," exclaims a poetical critic, in the agony of a 'confusion of words,' "not to ask whether I mean this or that!" Our critic, convinced that he has made himself understood, grows immortal by obscurity! for he shows how a few simple words, not intelligible, may admit of volumes of vindication. Throw out a word, capable of fifty senses, and you raise fifty parties! Should some friend of peace enable the fifty to repose on one sense, that innocent word, no longer ringing the *tocain* of a party, would lie in forgetfulness in the dictionary. Still more provoking when an identity of meaning is only disguised by different modes of expression, and when the term has been closely sifted, to their mutual astonishment, both parties discover the same thing lying under the bran and chaff after this heated operation. PLATO and ARISTOTLE probably agreed much better than the opposite parties they raised up imagined; their difference was in the manner of expression, rather than in the points discussed. The NOMINALISTS and the REALISTS, who once filled the world with their brawls, and from irregular words came to regular blows, could never comprehend their alternate nonsense; though the Nominalists only denied what no one in his senses would affirm; and the Realists only contended for what no one in his senses would deny; a hair's breadth might have joined what the spirit of party had sundered!

Do we flatter ourselves that the Logomachies of the Nominalists and the Realists terminated with these scolding schoolmen? Modern nonsense, weighed against the obsolete, may make the scales tremble for a while, but it will lose its agreeable quality of freshness, and subside into an equivoque. We find their spirit still lurking among our own metaphysicians. "Lo! the Nominalists and the Realists again!" exclaimed my learned friend, Sharon Turner, alluding to our modern doctrines

on abstract ideas, on which there is still a doubt, whether they are anything more than *generalising terms*.\* LEIBNITZ confused his philosophy by the term *sufficient reason*: for every existence, for every event, and for every truth, there must be a *sufficient reason*. This vagueness of language produced a perpetual misconception, and Leibnitz was proud of his equivocal triumphs, in always affording a new interpretation! It is conjectured that he only employed his term of *sufficient reason*, for the plain simple word of *cause*. Even LOCKE, who has himself so admirably noticed the "abuse of words," has been charged with using vague and indefinite ones; he has sometimes employed the words *reflection*, *mind*, and *spirit* in so indefinite a way, that they have confused his philosophy; thus, by some ambiguous expressions, our great metaphysician has been made to establish doctrines fatal to the immutability of moral distinctions. Even the eagle-eye of the intellectual NEWTON grew dim in the obscurity of the language of LOCKE. We are astonished to discover that two such intellects should not comprehend the same ideas; for NEWTON wrote to LOCKE, "I beg your pardon for representing that you struck at the root of morality in a principle laid down in your book of Ideas—and that I took you for a Hobbiat!"† The difference of opinion between LOCKE and REID is in consequence of an ambiguity in the word *principle*, as employed by Reid. The removal of a solitary word may cast a luminous ray over a whole body of philosophy: "If we had called the *infinite* the *indefinite*," says CONDILLAC, in his *Traité des Sensations*, "by this small change of a word we should have avoided the error of imagining that we have a positive idea of *infinity*, from whence so many false reasonings have been carried on, not only by metaphysicians, but even by geometers." The word *reason* has been used with different meanings by different writers; *reasoning* and *reason* have been often confounded; a man may have an endless capacity for *reasoning*, without being much influenced by *reason*, and to be *reasonable*, perhaps differs from both! So Molière tells us,

Raisonner est l'emploi de toute ma maison;  
Et le raisonnement en bannit la raison!

In this research on "confusion of words," might enter the voluminous history of the founders of sects, who have usually employed terms which had no meaning attached to them, or were so ambiguous that their real notions have never been comprehended; hence the most chimerical opinions have been imputed to founders of sects. We may instance that of the *Antinomians*, whose remarkable denomination explains their doctrine, expressing that they were "against law!" Their founder was John Agricola, a follower of Luther, who, while he lived, had kept Agricola's follies from exploding, declaring that there was no such thing as sin, our salvation depending on faith, and not on works; he declaimed against the *Law of God*. To what lengths some of his sect pushed

\* Turner's Hist. of England, i. 514.

† We owe this curious unpublished letter to the zeal and care of Professor Dugald Stewart, in his excellent Dissertations.

this verbal doctrine is known, but the real notions of this Agricola probably never will be! Bayle considered him as a harmless dreamer in theology, who had confused his head by Paul's controversies with the Jews, but Mosheim, who bestows on this early reformer the epithets of *ventosus* and *versipellis*, windy and crafty<sup>1</sup> or, as his translator has it, charges him with "vanity, presumption, and artifice," tells us by the term "law" Agricola only meant the ten commandments of Moses, which he considered were abrogated by the Gospel, being designed for the Jews and not for the Christians. Agricola, then, by the words the "Law of God," and "that there was no such thing as sin," must have said one thing and meant another<sup>1</sup>. This appears to have been the case with most of the divines of the sixteenth century, for even Mosheim complains of "their want of precision and consistency in expressing their sentiments, hence their real sentiments have been misunderstood." There evidently prevailed a great "confusion of words" among them! The *grace suffisante*, and the *grace efficace* of the Jansenists and the Jesuits, show the shifts and stratagems by which nonsense may be dignified. "Whether all men received from God *sufficient grace* for their conversion?" was an inquiry some unhappy metaphysical theologian set afloat the Jesuits, according to their worldly system of making men's consciences easy, affirmed it, but the Jansenists insisted, that this *sufficient grace* would never be *efficacious*, unless accompanied by *special grace*. "Then the *sufficient grace*, which is not *efficacious*, is a contradiction in terms, and worse, a heresy!" triumphantly cried the Jesuits exulting over their adversaries. This "confusion of words" thickened, till the Jesuits introduced in this logomachy with the Jansenists, papal bulls, royal edicts, and a regiment of dragoons! The Jansenists, in despair, appealed to miracles and prodigies, which they got up for public representation, but, above all, to their Pascal, whose immortal satire the Jesuits really felt was at once "sufficient and efficacious," though the dragoons, in settling a "confusion of words," did not boast of inferior success to Pascal. Former ages had, indeed, witnessed even a more melancholy logomachy, in the *Homœousion* and the *Homœoion*! An event which BOILEAU has immortalised by some fine verses, which, in his famous satire on *L'Ecurvogue*, for reasons best known to the Sorbonne, were left out of the text.

D'une syllabe impie un saint mot augmente,  
Remplit tous les esprits d'agréances et de mer-  
treries—

Tu fis dans une guerre et si triste et si longue  
Perir tant de Chrétiens, Martyrs d'une dip-  
thongue!

Whether the Son was similar to the substance of the Father, or of the same substance, depended on the diphthong *oi*, which was alternately rejected and received. Had they earlier discovered what at length they agreed on, that the words denoted what was incomprehensible, it would have saved thousands, as a witness describes, "from tearing one another to pieces." There have been few councils, or synods, where the omission or addition of a word or a phrase might not have terminated

an interminable logomachy<sup>1</sup>. At the council of Basle, for the convenience of the disputants, John de Secubia drew up a treatise of *undeclined words*, chiefly to determine the signification of the particles *from*, *by*, *but*, and *except*, which it seems were perpetually occasioning fresh disputes among the Hussites and the Bohemians. Had Jerome of Prague known, like our Shakespeare, the virtue of an *if*, or agreed with Hobbes, that he should not have been so positive in the use of the verb *is*—he might have been spared from the flames. The philosopher of Malmesbury has declared, that "Perhaps *Ju lignant* was nothing else but the composition or joining of *two names of things, or modes*, by the verb *is*." In modern times the popes have more skilfully freed the church from this "confusion of words." His holiness, on one occasion, standing in equal terror of the court of France, who protected the Jesuits, and of the court of Spain, who maintained the cause of the Dominicans, contrived a phrase, where a comma or a full stop placed at the beginning or the end, purported that his holiness tolerated the opinions which he condemned, and when the rival parties despatched deputations to the court of Rome to plead for the period, and to advocate the comma, in this "confusion of words," his holiness threw an unpunctuated copy to the parties, nor was it his fault, but that of the spirit of party, if the rage of the one could not subside into a comma, nor that of the other close by a full period!

In politics, what evils have resulted from abstract terms to which no ideas are affixed! Such as "The Equality of Man—The Sovereignty or the Majesty of the People—Loyalty—Reform—even Liberty herself!—Public opinion—Public interest"—and other abstract notions, which have excited the hatred or the ridicule of the vulgar. Abstract ideas, as *sounds*, have been used as watchwords the combatants will be usually found willing to fight for words to which, perhaps, not one of them have attached any settled signification. This is admirably touched on by Locke in his chapter of "Abuse of Words." "Wisdom, Glory, Grace, &c., are words frequent enough in every man's mouth, but if a great many of those who use them should be asked what they mean by them, they would be at a stand, and know not what to answer—a plain proof that though they have learned those *sounds*, and have them ready at their tongue's end, yet there are no determined *ideas* laid up in their minds which are to be expressed to others by them."

When the American exclaimed that he was not represented in the House of Commons, because he was not an elector, he was told that a very small part of the people of England were electors. As they could not call this an *actual representation*, they invented a new name for it, and called it a *virtual* one. It imposed on the English nation, who could not object that others should be taxed rather than themselves, but with the Americans it was a sophism! And this *virtual* representation instead of an *actual* one, terminated in our separation, "which," says Mr Flood, "at the time appeared to have swept away most of our glory and our territory, forty thousand lives, and one hundred millions of treasure!"

That fatal expression which Rousseau had intro-

duced, *L'Egalite des hommes*, which finally involved the happiness of a whole people, had he lived, he had probably shown how ill his country had understood "He could only have referred in his mind to *political equality*, but not an equality of possessions, of property, of authority, destructive of social order and of moral duties, which must exist among every people "Liberty," "Equality," and "Reform, innocent words! sadly ferment the brains of those who cannot affix any definite notions to them, they are like those chimerical fictions in law, which declare "the sovereign immortal, proclaim his ubiquity in various places," and irritate the feelings of the populace, by assuming that "the king can never do wrong!" When we listen so frequently to such abstract terms as "the majesty of the people"—"the sovereignty of the people"—whence the inference that "all power is derived from the people," we can form no definite notions it is "a confusion of words," contradicting all the political experience our studies or our observations furnish for sovereignty is established to rule, to conduct and to settle the vacillations and quick passions of the multitude *Public opinion* expresses too often the ideas of one party in place, and *public interest* those of another party out! Political axioms from the circumstance of having the notions attached to them unsettled, are applied to the most opposite ends! "In the time of the French Directory," observes an Italian philosopher of profound views "in the revolution of Naples, the democratic faction pronounced that 'Every act of a tyrannical government is in its origin illegal, a proposition which at first sight seems self evident, but which went to render all existing laws impracticable. The doctrine of the illegality of the acts of a tyrant was proclaimed by Brutus and Cicero, in the name of the senate, *against the populace*, who had favoured Cæsar's perpetual dictatorship, and the populace of Paris availed themselves of it, *against the National Assembly*."

This "confusion of words, in time serving politics, has too often confounded right and wrong, and artful men, driven into a corner, and intent only on its possession, have found no difficulty in solving doubts, and reconciling contradictions. Our own history, in revolutionary times, abounds with dangerous examples from all parties, of specious hypotheses for compliance with the government of the day, or the passions of parliament. Here is an instance in which the subtle confuser of words pretended to substitute two consciences, by utterly depriving a man of any! When the unhappy Charles the First pleaded, that to pass the bill of attainder against the Earl of Strafford was against his conscience, that remarkable character of "boldness and impiety," as Clarendon characterises Williams, Archbishop of York, on this argument of *conscience* (a simple word enough), demonstrated "that there were *two sorts of conscience*, public and private, that his public conscience as a king might dispense with his private conscience as a man!" Such was the ignominious argument which decided the fate of that great victim of state! It was an impudent "confusion of words," when Prynne (in order to quiet the consciences of those who were uneasy at warring with the king) observed, that the statute

of 25th Edward III run in the singular number—"If a man shall levy war against *the king*," and, therefore, could not be extended to *the houses*, who are many and public *persons*. Later, we find Sherlock blest with the spirit of Williams, the Archbishop of York, whom we have just left. When some did not know how to charge and to discharge themselves of the oaths to James the Second and to William the Third, this confounder of words discovered that there were *two rights*, as the other had that there were *two consciences*, one was a providential right, and the other a legal right, one person might very righteously claim and take a thing, and another as righteously hold and keep it, but that *whoever got the better*, had the *providential* right by possession, and since all authority comes from God, the people were obliged to transfer their allegiance to him as a king of God's making so that he who had the *providential* right, necessarily had the legal one! A very simple discovery, which must, however, have cost him some pains, for this confounder of words was himself confounded by twelve answers by non-jurors! A French politician of this stamp recently was suspended from his lectureship, for asserting that *the possession of the soil* was a right, by which principle, *any king* reigning over a country, whether by treachery, crime, and usurpation, was a *legitimate sovereign*. For this convenient principle the lecturer was tried, and declared not guilty—by persons who have lately found their advantage in a confusion of words. In treaties between nations, a "confusion of words" has been more particularly studied, and that negotiator has conceived himself most dexterous who, by this abuse of words, has retained an *arrière-pensée* which may fasten or loosen the ambiguous expression he had so cautiously and so finely inlaid in his mosaic of treachery. A scene of this nature I draw out of "Metsner's Negotiation with the Court of England." When that secret agent of Louis XIV was negotiating a peace, an insuperable difficulty arose respecting the acknowledgment of the Hanoverian succession. It was absolutely necessary, on this delicate point, to quiet the anxiety of the English public, and our allies, but though the French king was willing to recognise Anne's title to the throne, yet the settlement in the house of Hanover was incompatible with French interests and French honour. Metsner told Lord Bolingbroke that "the king, his master, would consent to any such article, *looking the other way*, as might *disengage him from the obligation of that agreement*, as the occasion should present." This ambiguous language was probably understood by Lord Bolingbroke at the next conference his lordship informed the secret agent, "that the queen could not admit of any *explanations*, *whatever her intentions might be*, that the *succession* was settled by act of parliament, that as to the private sentiments of the queen, or of any about her, he could say nothing. All this was said with such an air, as to let me understand that he gave a *secret assent* to what I had proposed, &c., but he desired me to drop the discourse"—Thus two great negotiators, both equally urgent to conclude the treaty, found an insuperable obstacle occur, which neither could control. Two honest men would have parted; but the skilful "confounder of words," the French



diplomatist, hit on an expedient; he wrote the words which afterwards appeared in the preliminaries, "that Louis XIV. will acknowledge the queen of Great Britain in that quality, as also the succession of the crown according to the PRESENT SETTLEMENT." "The English agent," adds the Frenchman, "would have had me add—on the house of Hanover, but this I entreated him not to desire of me." The term PRESENT SETTLEMENT, then, was that article which was LOOKING THE OTHER WAY, to disengage his master from the obligation of that agreement as occasion should present! that is, that Louis XIV. chose to understand by the PRESENT SETTLEMENT, the old one, by which the British crown was to be restored to the Pretender! Anne and the English nation were to understand it in their own sense—as the new one, which transferred it to the house of Hanover!

When politicians cannot rely upon each other's interpretation of one of the commonest words in our language, how can they possibly act together? The Bishop of Winchester has proved this observation, by the remarkable anecdote of the Duke of Portland and Mr. Pitt, who, with a view to unite parties, were to hold a conference on FAIR and EQUAL terms. His grace did not object to the word FAIR, but the word EQUAL was more specific and limited; and, for a necessary preliminary, he requested Mr. Pitt to inform him what he understood by the word EQUAL. Whether Pitt was puzzled by the question, or would not deliver up an *arrière-pensée*, he put off the explanation to the conference. But the duke would not meet Mr. Pitt till the word was explained; and that important negotiation was broken off, by not explaining a simple word which appeared to require none!

There is nothing more fatal in language than to wander from the popular acceptance of words; and yet this popular sense cannot always accord with precision of ideas, for it is itself subject to great changes.

Another source, therefore, of the abuse of words, is that mutability to which, in the course of time, the verbal edifice is doomed, as well as more substantial ones. A familiar instance presents itself in the titles of *tyrant*, *parasite*, and *sophist*, originally honourable distinctions. The abuses of dominion made the appropriated title of kings odious; the title of a magistrate, who had the care of the public granaries of corn, at length was applied to a wretched flatterer for a dinner; and absurd philosophers occasioned a mere denomination to become a by-name. To employ such terms in their primitive sense would now confuse all ideas; yet there is an affectation of erudition which has frequently revived terms sanctioned by antiquity. Bishop Watson entitled his vindication of the Bible "an apology;" this word, in its primitive sense, had long been lost for the multitude, whom he particularly addressed in this work, and who could only understand it in the sense they are accustomed to. Unquestionably, many of its readers have imagined that the bishop was offering an excuse for a belief in the Bible, instead of a vindication of its truth. The word *impertinent* by the ancient juriconsults, or law-counsellors, who gave their opinions on cases, was used merely in opposition to *pertinens*—*ratio pertinens* is a perti-

nent reason, that is, a reason pertaining to the cause in question; and a *ratio impertinens*, an impertinent reason, is an argument not pertaining to the subject. But *impertinent* originally meant neither absurdity, nor rude intrusion, as it does in our present popular sense. The learned Arnould having characterised a reply of one of his adversaries by the epithet *impertinent*, when blamed for the freedom of his language, explained his meaning by giving this history of the word; which applies to our own language. Thus also with us, the word *indifferent* has entirely changed: an historian, whose work was *indifferently* written, would formerly have claimed our attention. In the Liturgy it is prayed that "magistrates may *indifferently* minister justice." *Indifferently* originally meant *impartially*. The word *extravagant*, in its primitive signification, only signified to digress from the subject. The Decretals, or those letters from the popes deciding on points of ecclesiastical discipline, were at length incorporated with the canon law, and were called *extravagant* by wandering out of the body of the canon law, being confusedly dispersed through that collection. When Luther had the Decretals publicly burnt at Wittenburgh, the insult was designed for the pope, rather than as a condemnation of the canon law itself. Suppose, in the present case, two persons of opposite opinions. The Catholic, who had said that the Decretals were *extravagant*, might not have intended to depreciate them, or make any concession to the Lutheran. What confusion of words has the common sense of the Scotch metaphysicians introduced into philosophy! There are no words, perhaps, in the language, which may be so differently interpreted; and Professor Dugald Stewart has collected, in a curious note, in the second volume of his "Philosophy of the Human Mind," a singular variety of its opposite significations. The Latin phrase, *sensus communis*, may, in various passages of Cicero, be translated by our phrase *common sense*; but, on other occasions, it means something different; the *sensus communis* of the schoolmen is quite another thing, and is synonymous with *conception*, and referred to the seat of intellect; with Sir John Davies, in his curious metaphysical poem, *common sense* is used as *imagination*. It created a controversy with Beattie and Reid; and Reid, who introduced this vague, ambiguous phrase in philosophical language, often understood the term in its ordinary acceptance. This change of the meaning of words, which is constantly recurring in metaphysical disputes, has made that curious, but obscure science liable to this objection of Hobbes, "with many words making nothing understood!"

Controversies have been keenly agitated about the principles of morals, which resolve entirely into verbal disputes, or at most into questions of arrangement and classification of little comparative moment to the points at issue. This observation of Mr. Dugald Stewart's might be illustrated by the fate of the numerous inventors of systems of thinking or morals, who have only employed very different and even opposite terms in appearance, to express the same thing. Some, by their mode of philosophising, have strangely unsettled the words *self-interest* and

*self-love*; and their misconceptions have sadly misled the votaries of these systems of morals; as others also, by such vague terms as "utility, fitness," &c.

When Epicurus asserted that the sovereign good consisted in *pleasure*, opposing the unfeeling austerity of the Stoics by the softness of pleasurable emotions, his principle was soon disregarded; while his *word*, perhaps chosen in the spirit of paradox, was warmly adopted by the sensualist Epicurus, of whom Seneca has drawn so beautiful a domestic scene, in whose garden a loaf, a Cytherean cheese, and a draught which did not inflame thirst,\* was the sole banquet, would have started indignantly at

"The fattest hog in Epicurus's stye!"

Such are the facts which illustrate that principle in "the abuse of words," which Locke calls "an affected obscurity arising from applying old words to new, or unusual, significations."

The plainest words, by accidental associations, may suggest the most erroneous conceptions, and have been productive of the greatest errors. In the famous Bangorian controversy, one of the writers excites a smile by a complaint, arising from his views of the signification of a plain word, whose meaning he thinks had been changed by the contending parties. He says, "The word *country*, like a great many others, such as *church* and *kingdom*, is, by the Bishop of Bangor's leave, become to signify a collection of ideas very different from its original meaning, with some it implies *party*, with others *private opinion*, and with most *interest*, and perhaps, in time, may signify *some other country*. When this good innocent word has been tossed backwards and forwards a little longer, some new reformer of language may arise to reduce it to its primitive signification—the real interest of Great Britain!" The antagonist of this controversialist probably retorted on him his own term of the *real interest*, which might be a very opposite one, according to their notions! It has been said, with what truth I know not, that it was by a mere confusion of words that Burke was enabled to alarm the great Whig families, by showing them their fate in that of the French *noblesse*, they were misled by the *similitude of names*. The French *noblesse* had as little resemblance with our nobility, as they have to the Mandarins of China. However it may be in this case, certain it is, that the same terms misapplied, have often raised those delusive notions termed false analogies. It was long imagined in this country, that the *parliaments* of France were somewhat akin to our own; but these assemblies were very differently constituted, consisting only of lawyers in courts of law. A misnomer confuses all argument. There is a trick which consists in bestowing good names on bad things. Vices, thus veiled, are introduced to us as virtues, according to an old poet,

"As drunkenness, good-fellowship we call!"

SIR THOMAS WYAT.

Or the reverse, when loyalty may be ridiculed as

"The right divine of kings—to govern wrong!"

\* Sen. Epist. 21.

The most innocent recreations, such as the drama, dancing, dress, have been anathematised by puritans, while philosophers have written elaborate treatises in their defence—the enigma is solved, when we discover that these words suggested a set of opposite notions to each.

But the Nominalists and the Realists, and the *doctores fundatissimi, resolutissimi, refutantes, profundi, et exaltati*, have left this heirloom of logomachy to a race as subtle and irrefragable! An extraordinary scene has recently been performed by a new company of actors, in the modern comedy of Political Economy; and the whole dialogue has been carried on in an inimitable "confusion of words!" This reasoning and unreasoning fraternity never use a term, as a term, but for an explanation, and which employed by them all, signifies opposite things, but never the plainest! Is it not, therefore, strange, that they cannot yet tell us what are *riches*? what is *rent*? what is *value*? Monsieur Say, the most sparkling of them all, assures us that the English writers are obscure, by their confounding, like Smith, the denomination of *labour*. The vivacious Gaul cries out to the grave Briton, Mr Malthus, "If I consent to employ your word *labour*, you must understand me," so and so! Mr Malthus says, "Commodities are not exchanged for commodities only; they are also exchanged for *labour*," and when the hypochondriac Englishman, with dismay, foresees "the glut of markets," and concludes that we may produce more than we can consume, the paradoxical Monsieur Say discovers, that "commodities" is a *wrong word*, for it gives a wrong idea; it should be "productions!" for his axiom is, that "productions can only be purchased with productions." Money, it seems, according to dictionary ideas, has no existence in his vocabulary; for Monsieur Say has formed a sort of Berklean conception of wealth, being immaterial, while we confine our views to its materiality. Hence ensues from this "confusion of words," this most brilliant paradox; that "a glutted market is not a proof that we produce too much, but that we produce too little" for in that case there is not enough produced to exchange with what is produced!" As Frenchmen excel in politeness and impudence, Monsieur Say adds, "I revere Adam Smith; he is my master; but this first of political economists did not understand all the phenomena of production and consumption;" which I leave to the ablest judge, Mr. Ricardo, to decide in a commentary on Adam Smith, if he will devote his patriotism and his genius to so excellent a labour. But we, who remain uninitiated in this mystery of explaining the operations of trade by metaphysical ideas, and raising up theories to conduct those who never theorise, can only start at the "confusion of words," and leave this blessed inheritance to our sons, if ever the science survives the logomachy.

Caramuel, a famous Spanish bishop, was a grand ARCHITECT OF WORDS. Ingenious in theory, his errors were confined to his practice: he said a great deal and meant nothing; and by an exact dimension of his intellect, taken at the time, it appeared that "he had genius in the eighth degree, eloquence in the fifth, but judgment only in the second!" This great man would not read the

ancients; for ~~he~~ had a notion that the moderns must have acquired all they possessed, with a good deal of their own "into the bargain." Two hundred and sixty-two works, differing in breadth and length, besides his manuscripts, attest, that if the world would read his writings, they could need no other; for which purpose his last work always referred to the preceding ones, and could never be comprehended till his readers possessed those which were to follow. As he had the good sense to perceive that metaphysicians abound in obscure and equivocal terms, to avoid this "confusion of words," he invented a jargon of his own; and to make "confusion worse confounded," projected grammars and vocabularies by which we were to learn it; but it is supposed that he was the only man who understood himself. He put every author in despair by the works which he announced. This famous ARCHITECT OF WORDS, however, built more labyrinths than he could always get out of, notwithstanding his "*cabalistical grammar*," and his "*audacious grammar*." \* Yet this great Caramuel, the critics have agreed, was nothing but a puffy giant, with legs too weak for his bulk, and only to be accounted as a hero amidst a "confusion of words."

Let us dread the fate of Caramuel! and before we enter into discussion with the metaphysician, first settle what he means by the nature of *ideas*, with the politician, his notion of *liberty and equality*, with the divine, what he deems *orthodox*, with the political economist, what he considers to be *value and rent*! By this means we may avoid, what is perpetually recurring, that extreme laxity or vagueness of words, which makes every writer, or speaker, complain of his predecessor, and attempt, sometimes not in the best temper, to define and to settle the signification of what the witty South calls "those rabble-charming words, which carry so much wild-fire wrapt up in them."

#### POLITICAL NICKNAMES.

POLITICAL calumny is said to have been reduced into an art, like that of logic, by the Jesuits. This itself may be a political calumny! A powerful body, who themselves had practised the artifices of calumniators, may, in their turn, often have been calumniated. The passage in question was drawn out of one of the classical authors used in their colleges. Busembaum, a German Jesuit, had composed, in duodecimo, a "*Medulla Theologiæ moralis*," where, among other casuistical propositions, there was found lurking in this old Jesuit's "marrow" one which favoured regicide and assassination! Fifty editions of the book had passed unnoticed; till a new one appearing at the critical moment of Damien's attempt, the duodecimo of the old scholastic Jesuit, which had now been amplified by its commentators into two

folios, was considered not merely ridiculous, but as dangerous. It was burnt at Toulouse, in 1757, by order of the parliament, and condemned at Paris. An Italian Jesuit published an "apology" for this theory of assassination, and the same flames devoured it! Whether Busembaum deserved the honour bestowed on his ingenuity, the reader may judge by the passage itself.

"Whoever would ruin a person, or a government, must begin this operation by spreading calumnies, to delame the person or the government; for unquestionably the calumniator will always find a great number of persons inclined to believe him, or to side with him; it therefore follows, that whenever the object of such calumnies is once lowered in credit by such means, he will soon lose the reputation and power founded on that credit, and sink under the permanent and vindictive attacks of the calumniator." This is the politics of Satan—the evil principle which regulates so many things in this world. The enemies of the Jesuits have formed a list of great names who had become the victims of such atrocious Machiavellism \*

This has been one of the arts practised by all political parties. Their first weak invention is to attach to a new faction a contemptible or an opprobrious nickname. In the history of the revolutions of Europe, whenever a new party has at length established its independence, the original denomination which had been fixed on them, marked by the passions of the party which bestowed it, strangely contrasts with the name finally established!

The first revolutionists of Holland incurred the contemptuous name of "*Les Gueux*," or the Beggars. The Duchess of Parma inquiring about them, the Count of Barlamont scornfully described them to be of this class; and it was flattery of the Great which gave the name currency. The Hollanders accepted the name as much in defiance as with indignation, and acted up to it. Instead of brooches in their hats, they wore little wooden platters, such as beggars used, and foxes' tails instead of feathers. On the targets of some of these *Gueux* they inscribed, "Rather Turkish than Popish!" and had the print of a cock crowing, out of whose mouth was a label *Pre les Gueux par tout le monde*! which was everywhere set up, and was the favourite sign of their inns. The Protestants in France, after a variety of nicknames to render them contemptible, such as *Christolins*, because they would only talk about Christ, similar to our Puritans, and *Parpaillots*, a small base coin, which they odiously applied to them, at length settled in the well-known term of *Huguenots*, of which the origin was probably derived from their hiding themselves in secret places, and appearing at night, like king Hugon, the great hobgoblin of France; the term has been preserved by an earthen vessel without feet, used in cookery, which served the *Huguenots* on meagre days to dress their meat, and to avoid observation; a curious instance, where a thing still in use proves the circumstance connected with it.

\* Baillet gives the dates and plans of these grammars. The *cabalistic* was published in Bruxelles, 1642, in 12mo. The *audacious* was in folio, printed at Frankfort 1654.—Jugemens des Savans. Tomé II. 3<sup>me</sup> partie.

\* See Recueil Chronologique et Analytique de tout ce qui a fait en Portugal la Société de Jésus. Vol. II. sect. 406.

The atrocious insurrection, called *La Jacquerie*, was a term which originated in cruel derision. When John of France was a prisoner in England, his kingdom appears to have been desolated by its wretched nobles, who, in the indulgence of their passions, set no limits to their luxury and their extortion. They despoiled their peasantry without mercy, and when these complained, and even reproached this tyrannical nobility with having forsaken their sovereign, they were told that *Jacque bon homme* must pay for all. But *Jacq. good-man* came forward in person—such a leader appeared under this fatal name, and the peasants revolting in madness, and being joined by all the cut-throats and thieves of Paris, at once pronounced condemnation on every gentleman in France. Froissart has the horrid narrative; twelve thousand of these *Jacques bon hommes* expiated their crimes; but the *Jacquerie*, who had received their first appellation in derision, assumed it as their *nom de guerre*.

In the spirited Memoirs of the Duke of Guise, written by himself, of his enterprise against the kingdom of Naples, we find a curious account of this political art of marking people by odious nicknames. "Gennaro and Vicenzo," says the duke, "cherished underhand that aversion the rascality had for the better sort of citizens and civiler people, who, by the insolencies they suffered from them, not unjustly hated them. The better class inhabiting the suburbs of the Virgin were called *black cloaks*, and the ordinary sort of people took the name of *lazzars*," both in French and English an old word for a leprous beggar, and hence the *lazarous* of Naples. We can easily conceive the evil eye of a *lazar* when he encountered a *black cloak*! The Duke adds—"Just as at the beginning of the revolution, the revolvers in Flanders formerly took that of *beggars*, those of Guenne that of *eaters*; those of Normandy that of *bare-feet*, and of Beausse and Soulogne, of *woollen-pattens*." In the late French revolution, we observed the extremes indulged by both parties chiefly concerned in revolution—the wealthy and the poor! The rich, who, in derision, called their humble fellow-citizens by the contemptuous term of *sans-culottes*, provoked a reacting injustice from the populace, who, as a dreadful return for only a slight, rendered the innocent term of *aristocrate* a signal for plunder or slaughter!

It is a curious fact that the French verb *fronder*, as well as the noun *frondeur*, are used to describe those who condemn the measures of government; and, more extensively, designates any hyperbolic and malignant criticism, or any sort of condemnation. These words have been only introduced into the language since the intrigues of Cardinal De Retz succeeded in raising a faction against Cardinal Mazarin, known in French history by the nickname of the *Frondeurs*, or the Slingers. It originated in pleasantry, although it became the password for insurrection in France, and the odious name of a faction. A wit observed, that the parliament were like those schoolboys, who fling their stones in the pits of Paris, and as soon as they see the *Lieutenant Civil*, run away; but are sure to collect again whenever he disappeared. The comparison was lively, and formed the burthen of songs; and afterwards, when affairs

were settled between the king and the parliament, it was more particularly applied to the faction of Cardinal De Retz, who still held out. "We encouraged the application," says De Retz; "for we observed that the distinction of a name heated the minds of people; and one evening we resolved to wear hat-strings in the form of slings. A hatter, who might be trusted with the secret, made a great number as a new fashion, and which were worn by many who did not understand the joke, we ourselves were the last to adopt them, that the invention might not appear to have come from us. The effect of this trifle was immense; every fashionable article was now to assume the shape of a sling; bread, hats, gloves, handkerchiefs, fans, &c, and we ourselves became more in fashion by this folly, than by what was essential." This revolutionary term was never forgotten by the French, a circumstance which might have been considered as prognostic of that after revolution, which De Retz had the imagination to project, but not the daring to establish. We see, however, this great politician, confessing the advantage his party derived by encouraging the application of a by-name, which served "to heat the minds of people."

It is a curious circumstance that I should have to recount in this chapter on "Political Nicknames" a familiar term with all lovers of art, that of *Silhouette*! This is well understood as a *black profile*, but it is more extraordinary that a term so universally adopted should not be found in any dictionary, either in that of *L'Academie*, or in Todd's, and has not even been preserved, where it is quite indispensable, in Millin's *Dictionnaire des Beaux-Arts*! It is little suspected that this innocent term originated in a political nickname! *Silhouette* was minister of state in France in 1759; that period was a critical one; the treasury was in an exhausted condition, and Silhouette, a very honest man, who would hold no intercourse with financiers or loan-mongers, could contrive no other expedient to prevent a national bankruptcy, than excessive economy, and interminable reform! Paris was not that metropolis, no more than London, where a Plato or a Zeno could long be minister of state, without incurring all the ridicule of the wretched wits! At first they pretended to take his advice, merely to laugh at him!—they cut their coats shorter, and wore them without sleeves; they turned their gold snuff-boxes into rough wooden ones; and the new-fashioned portraits were now only profiles of a face, traced by a black pencil on the shadow cast by a candle on white paper. All the fashions assumed an air of niggardly economy, till poor SILHOUETTE was driven into retirement, with all his projects of savings and reforms; but has left his name to describe the most economical sort of portrait, and one as melancholy as his own fate.

This political artifice of appropriating cant terms, or odious nicknames, could not fail to flourish among a people so perpetually divided by contending interests as ourselves; every party with us have had their watchword, which has served either to congregate themselves, or to set on the ban-dogs of one faction to worry and tear another. We practised it early, and we find it still prospering! The Puritan of Elizabeth's reign

survives to this hour; the trying difficulties that wise sovereign had to overcome in settling the national religion; found no sympathy in either of the great divisions of her people; she retained as much of the Catholic rites as might be decorous in the new religion, and sought to unite, and not to separate, her children. John Knox, in the spirit of charity, declared, that "she was neither gude Protestant, nor yet resolute Papist; let the world judge quhilk is the third."

A jealous party arose, who were for reforming the reformation. In their attempt at more than human purity, they obtained the nickname of *Puritans*; and from their fastidiousness about very small matters, *Precisians*; whom Drayton characterizes as persons that for a painted glass window would pull down the whole church. At that early period these nicknames were soon used in an odious sense; for Warner, a poet in the reign of Elizabeth, says,—

"If hypocrites, why *Puritanes* we term be asked,  
in breefe

'Tis but an *ironised terme*; good-fellow so spels  
theefe!"

Honest Fuller, who knew that many good men were among these *Puritans*, wished to decline the term altogether, under the less offensive one of *Nonconformists*. But the fierce and the fiery of this party, in Charles the First's time, had been too obtrusive not to fully merit the ironical appellation; and the peaceful expedient of our Moderator dropped away with the page in which it was written. The people have frequently expressed their own notions of different parliaments by some apt nickname. In Richard the Second's time, to express their dislike of the extraordinary and irregular proceedings of the lords against the sovereign, as well as their sanguinary measures, they called it, "The *wonder-working* and the *unmerciful* parliament." In Edward the Third's reign, when the Black Prince was yet living, the parliament, for having pursued with severity the party of the duke of Lancaster, was so popular, that the people distinguished it as the *good* parliament. In Henry the Third's time, the parliament opposing the king was called "*Parliamentum insanum*," the mad parliament, because the lords came armed to insist on the confirmation of the great charter. A Scottish parliament, from its perpetual shiftings from place to place, was ludicrously nicknamed the *running* parliament. In the same spirit we had our *long* parliaments, and others bearing satirical or laudatory epithets. So true it is, as old Holingshead observed, "The common people will manie times give such *bie names* as seemeth best liking to themselves." It would be a curious speculation to discover the sources of the popular feeling; influenced by delusion, or impelled by good sense!

The exterminating political nickname of *malignant* darkened the nation through the civil wars: it was a proscription—and a list of *good* and *bad* lords was read by the leaders of the first tumults. Of all these inventions, this diabolical one was most adapted to exasperate the animosities of the people, so often duped by names. I have never detected the active man of faction who first hit on this odious brand for

persons, but the period when the word changed its ordinary meaning was early; Charles, in 1642, retorts on the parliamentarians the opprobrious distinction, as "The *true malignant party* which has contrived and countenanced those barbarous tumults." And the royalists pleaded for themselves, that the hateful designation was ill applied to them; for by *malignity* you denote, said they, activity in doing evil, whereas we have always been on the suffering side in our persons, credits, and estates; but the parliamentarians, "grinning a ghastly smile," would reply, that "the royalists would have been *malignant* had they proved successful." The truth is, that *malignancy* meant with both parties any opposition of opinion. At the same period the offensive distinctions of *round-heads* and *cavaliers* supplied the people with party-names, who were already provided with so many religious as well as civil causes of quarrel; the cropt heads of the sullen sectaries and the people was the origin of the derisive nickname; the splendid elegance and the romantic spirit of the royalists long awed the rabble, who in their mockery could brand them by no other appellation than one in which their bearers gloried. At these distracted times of early revolution, any nickname, however vague, will fully answer a purpose, although neither those who are blackened by the odium nor those who cast it, can define the hateful appellation. When the term of *delinquents* came into vogue, it expressed a degree and species of guilt, says Hume, not exactly known or ascertained. It served however the end of those revolutionists, who had coined it, by involving any person in, or colouring any action by, *delinquency*; and many of the nobility and gentry were, without any questions being asked, suddenly discovered to have committed the crime of *delinquency*! Whether honest Fuller be facetious or grave on this period of nicknaming parties I will not decide; but, when he tells us that there was another word which was introduced into our nation at this time, I think at least that the whole passage is an admirable commentary on this party vocabulary. "Contemporary with *malignants* is the word *plunder*, which some make of Latin original, from *planum dare*, to level, to plane all to nothing! Others of Dutch extraction, as if it were to *plume*, or pluck the feathers of a bird to the bare skin. Sure I am we first heard of it in the Swedish wars; and if the name and thing be sent back from whence it came, few English eyes would weep thereat." All England had wept at the introduction of the word. The *rump* was the filthy nickname of an odious faction—the history of this famous appellation, which was at first that of horror, till it afterwards became one of derision and contempt, must be referred to another place. The *rump* became a perpetual whetstone for the loyal wits, till at length its former admirers, the rabble themselves, in town and country vied with each other in "*burning rumps*;" of beef which were hung by chains on a gallows with a bonfire underneath, and proved how the people, like children, come at length to make a plaything of that which once terrified them.

Charles II., during the short holiday of the restoration—all holidays seem short!—and when he

and the people were in good humour, granted anything to every one,—the mode of “Petitions” got at length very inconvenient, and the king in council declared, that this petitioning was “A method set on foot by ill men to promote discontents among the people,” and enjoined his loving subjects not to subscribe them. The petitioners however persisted—when a new party rose to express their abhorrence of petitioning; both parties nicknamed each other the *petitioners* and the *abhorrrers*! Their day was short, but fierce; the *petitioners*, however weak in their cognomen, were far the bolder of the two, for the commons were with them, and the *abhorrrers* had expressed by their term rather the strength of their inclinations, than their numeroes. Charles II. said to a *petitioner* from Taunton, “How dare you deliver me such a paper?” “Sir,” replied the petitioner from Taunton, “my name is DARE!” A saucy reply, for which he was tried, hmed, and imprisoned: when, lo! the commons petitioned again to release the *petitioner*! “The very names,” says Hume, “by which each party denominated its antagonists discover the virulence and rancour which prevailed; for besides *petitioner* and *abhorrrer*, this year is remarkable for being the epoch of the well-known epithets of *Whig* and *Tory*.” These silly terms of reproach are still preserved among us, as if the palladium of British liberty was guarded by these exotic names, for they are not English, which the parties so invidiously bestow on each other. They are ludicrous enough in their origin; the friends of the court and the advocates of lineal succession, were by the republican party branded with the title of *Tories*, which was the name of certain Irish robbers: while the court party in return could find no other revenge than by appropriating to the covenanters and the republicans of that class, the name of the Scotch beverage of sour milk, whose virtue they considered so expressive of their dispositions, and which is called *whigg*. So ridiculous in their origin were these pernicious nicknames, which long excited feuds and quarrels in domestic life, and may still be said to divide into two great parties this land of political freedom. But nothing becomes obsolete in political factions, and the meaner and more scandalous the name affixed by one party to another, the more it becomes not only their rallying cry or their password, but even constitutes their glory. The Hollanders long prided themselves on the humiliating nickname of “*Les Gueux*,” the Protestants of France on the scornful one of the *Huguenots*; the Nonconformists in England on the mockery of the *Puritans*; and all parties have perpetuated their anger by their inglorious names. Swift was well aware of this truth in political history: “each party,” says that sagacious observer, “grows proud of that appellation which their adversaries at first intended as a reproach; of this sort were the *Guelphs* and the *Ghibellines*, *Huguenots* and *Cavaliers*.”

Nor has it been only by nicknaming each other by derisory or opprobrious terms that parties have been marked, but they have also worn a livery, and practised distinctive manners. What sufferings did not Italy endure for a long series of years,

under those fatal party-names of the *Guelphs* and the *Ghibellines*; alternately the victors and the vanquished, the beautiful land of Italy drank the blood of her children. Italy, like Greece, opens a moving picture of the hatreds and jealousies of small republics: her *Bianca* and her *Nera*, her *Guelphs* and her *Ghibellines*! In Bologna, two great families once shook that city with their divisions: the *Pepoli* adopted the French interests; the *Maluozzi* the Spanish. It was incurring some danger to walk the streets of Bologna, for the *Pepoli* wore their feathers on the right side of their caps, and the *Maluozzi* on the left. Such was the party-hatred of the two great Italian factions, that they carried their rancour even into their domestic habits; at table the *Guelphs* placed their knives and spoons longwise, and the *Ghibellines* across; the one cut their bread across, the other longwise. Even in cutting an orange they could not agree; for the *Guelph* cut his orange horizontally, and the *Ghibelline* downwards. Children were taught these artifices of faction—their hatreds became traditional, and thus the Italians perpetuated the full benefits of their party-spirit, from generation to generation.

Men in private life go down to their graves with some unlucky name, not received in baptism, but more descriptive and picturesque; and even ministers of state have winced at a political christening. Malagrida the Jesuit and Jemmy Twitcher were nicknames, which made one of our ministers odious, and another contemptible. The Earl of Godolphin caught such fire at that of Volpone, that it drove him into the opposite party for the vindictive purpose of obtaining that impolitical prosecution of Sacheverell, who in his famous sermon had first applied it to the earl, and unluckily it had stuck to him.

“Faction,” says Lord Orford, “is as capricious as fortune; wrongs, oppression, the zeal of real patriots, or the genius of false ones, may sometimes be employed for years in kindling substantial opposition to authority; in other seasons the impulse of a moment, a *ballad*, a *nickname*, a *fashion*, can throw a city into a tumult, and shake the foundations of a state.”

Such is a slight history of the human passions in politics! We might despair in thus discovering that wisdom and patriotism so frequently originate in this turbid source of party; but we are consoled, when we reflect that the most important political principles are immutable; and that they are those, which even the spirit of party must learn to reverence.

#### THE DOMESTIC LIFE OF A POET.— SHENSTONE VINDICATED.

THE dogmatism of Johnson, and the fastidiousness of Gray, the critic who passed his days amidst “the busy hum of men,” and the poet who mused in cloistered solitude, have fatally injured a fine natural genius in SHENSTONE. Mr. Campbell, with a brother’s feeling, has (since the present article was composed) sympathised with the endowments and the pursuits of this poet; but

the facts I had collected seem to me to open a more important view. I am aware how lightly the poetical character of SHENSTONE is held by some great contemporaries—although this very poet is left us at least one poem of unrivalled originality. Mr Campbell has regretted that SHENSTONE not only “affected that arcadianism” which “gives a certain air of masquerade in his pastoral character” adopted by our earlier poets, but also has rather “incongruously blended together the rural swain with the disciple of virtue.” All this requires some explanation. It is not only as a poet, possessing the characteristics of poetry, but as a creator in another way, for which I claim the attention of the reader. I have formed a picture of the domestic life of a poet, and the pursuits of a votary of taste, both equally contracted in their endeavors, from the habits, the emotions, and the events which occurred to SHENSTONE.

Four material circumstances influenced his character, and were productive of all his unhappiness. The neglect he incurred in those poetical studies to which he had devoted his hopes, his secret sorrows in not having formed a domestic union, from prudential motives, with one whom he loved, the ruinous state of his domestic affairs, arising from a seducing passion for creating a new taste in landscape gardening and an ornamented farm, and finally, his disappointment of that promised patronage, which might have induced him to have become a political writer, for which his inclinations, and, it is said, his talents early in life, were like adapted. With these points in view, we may trace the different states of his mind, show what he did, and what he was earnestly intent to have done.

Why have the “Elegies” of SHENSTONE, which forty years ago formed for many of us the favourite poems of our youth, ceased to delight us in mature life? It is perhaps that these Elegies, planned with peculiar felicity, have little in their execution. They form a series of poetical truths, but without poetical expression, truths,—for notwithstanding the pastoral romance in which the poet has enveloped himself, the subjects are real, and the feelings could not, therefore, be fictitious.

In a Preface, remarkable for its graceful simplicity, our poet tells us, that “He entered on his subjects occasionally, as particular incidents in life suggested, or dispositions of mind recommended them to his choice.” He shows that “He drew his pictures from the spot, and he felt very sensibly the affections he communicates.” He avers that all those attendants on rural scenery, and all those allusions to rural life, were not the counterfeited scenes of a town-poet, no more than the sentiments, which were inspired by Nature. Shenstone’s friend, Graves, who knew him early in life, and to his last days, informs us, that these Elegies were written when he had taken the Leasowes into his own hands; and though his *ferme ornée* engaged his thoughts, he occasionally wrote them, “partly,” said SHENSTONE, “to divert my present impatience, and partly, as it will be a picture of most that passes in my own mind, a portrait which friends may value.” This, then, is the secret charm which acts so forcibly on the first emotions of our youth, at a moment when not too difficult to be pleased,

the reflected delineations of the habits and the affections, the hopes and the delights, with all the domestic associations of this poet, always true to Nature, reflect back that picture of ourselves we instantly recognise. It is only as we advance in life that we lose the relish of our early simplicity, and that we discover that SHENSTONE was not endowed with high imagination.

These Elegies, with some other poems, may be read with a new interest, when we discover them to form the true Memoirs of SHENSTONE. Records of querulous, but delightful feelings, whose subjects spontaneously offered themselves from passing incidents, they still perpetuate emotions, which will interest the young poet, and the young lover of taste.

Elegy IV, the first which SHENSTONE composed, is entitled “Ophelia’s Urn,” and it was no unreal one! It was erected by Graves in Mickleton Church, to the memory of an extraordinary young woman, Utricia Smith—the literary daughter of a learned, but poor clergyman. Utricia had formed so fine a taste for literature, and composed with such elegance in verse and prose that an excellent judge declared, that “he did not like to form his opinion of any author till he previously knew hers.” Graves had been long attached to her, but from motives of prudence broke off an intercourse with this interesting woman, who sunk under this severe disappointment. When her prudent lover, Graves, inscribed the urn, her friend SHENSTONE, perhaps more feelingly, commemorated her virtues and her tastes. Such, indeed, was the friendly intercourse between SHENSTONE and Utricia, that in Elegy XVIII, written long after her death, she still lingered in his reminiscences. Composing this Elegy on the calamitous close of Somerville’s life, a brother bard, and victim to narrow circumstances, and which he probably contemplated as an image of his own, SHENSTONE tenderly recollects that he used to read Somerville’s poems to Utricia—

“Oh, lost Ophelia! smoothly flow’d the day  
To feel his music with my flames agree,  
To taste the beauties of his melting lay,  
To taste, and fancy it was dear to Thee!”

How true is the feeling! how mean the poetical expression!

The Seventh Elegy describes a vision, where the shadow of Wolsey breaks upon the author

“A graceful form appear’d,  
White were his locks, with awful scarlet crown’d.”

Even this fanciful subject was not chosen capriciously, but sprung from an incident. Once, on his way to Cheltenham, SHENSTONE missed his road, and wandered till late at night among the Cotswold Hills. On this occasion he appears to have made a moral reflection, which we find in his “Essays.” “How melancholy is it to travel late upon any ambitious project on a winter’s night, and observe the light of cottages, where all the unambitious people are warm and happy, or at rest in their beds.” While the benighted poet, lost among the lonely hills, was meditating on “ambitious projects,” the character of Wolsey arose before him, the visionary cardinal crossed

his path, and busied his imagination. "Thou,"  
exclaims the poet,

"Like a meteor's fire,  
Shot'st blazing forth, disdaining dull degrees"  
ELEGY VII.

And the bard, after discovering all the miseries of unhappy grandeur, and murmuring at this delay to the house of his friend, exclaims,

"Oh if these ills the price of power advance,  
Check not my speed where social joys invite!"

The silent departure of the poetical spectre is fine.

"The troubled vision cast a mournful glance,  
And sighing, vanish'd in the shades of night."

And to prove that the subject of this Elegy thus arose to the poet's fancy, he has himself commemorated the incident that gave occasion to it, in the opening.

"On distant heaths, beneath autumnal skies,  
Pensive I saw the circling shades descend;  
Weary and faint, I heard the storm arise,  
While the sun vanish'd like a faithless friend"  
ELEGY VII

The Fifteenth Elegy, composed "in memory of a private family in Worcestershire," is on the extinction of the ancient family of the Penns in the male line.\* SHENSTONE's mother was a Penn, and the poet was now the inhabitant of their ancient mansion, an old timber-built house of the age of Elizabeth. The local description was a real scene—"the shaded pool,"—"the group of ancient elms,"—"the flocking rooks," and the picture of the simple manners of his own ancestors, were realities, the emotions they excited were therefore genuine, and not one of those "mockeries" of amplification from the crowd of verse-writers.

The Tenth Elegy, "To Fortune, suggesting his Motive for repining at her Dispensations," with his celebrated "Pastoral Ballad, in four parts," were alike produced by what one of the great minstrels of our own times has so finely indicated when he sung

"The secret woes the world has never known;  
While on the weary night dawn'd wainer day,  
And bitterer was the grief devour'd alone."

In this Elegy, SHENSTONE repines at the dispensations of fortune, not for having denied him her higher gifts, nor that she compels him to

"Check the fond LOVE of ART that fir'd my veins,"  
nor that some "dull dotard with boundless wealth" finds his "grating reed" preferred to the bard's, but that "the tawdry shepherdess" of this dull dotard by her "pride," makes "the rural thane" despise the poet's Delia.

"Must Delia's softness, elegance, and ease,  
Submit to Marian's dress? to Marian's gold?  
Must Marian's robe from distant India please?  
The simple fleece my Delia's limbs infold!"

\* This we learn from Dr. Nash's History of Worcestershire.

"Ah! what is native worth esteemed of clowns?  
'Tis thy false glare, oh Fortune! thine they see;

"Tis for my Delia's sake I dread thy frowns,  
And my last gasp shall curses breathe on thee!"

The Delia of our poet was not an "Tis en air." SHENSTONE was early in life captivated by a young lady, whom Graves describes with all those mild and serene graces of pensive melancholy, touched by plaintive love-songs and elegies of woe, adapted not only to be the muse, but the mistress of a poet. The sensibility of this passion took entire possession of his heart for some years, and it was in parting from her that he first sketched his exquisite "Pastoral Ballad." As he retreated more and more into solitude, his passion felt no diminution. Dr. Nash informs us, that Shenstone acknowledged that it was his own fault that he did not accept the hand of the lady whom he so tenderly loved; but his spirit could not endure to be a perpetual witness of her degradation in the rank of society, by an inconsiderate union with poetry and poverty. That such was his motive, we may infer from a passage in one of his letters. "Love, as it regularly tends to matrimony, requires certain favours from fortune and circumstances to render it proper to be indulged in." There are perpetual allusions to these "secret woes" in his correspondence; for, although he had the fortitude to refuse marriage, he had not the stoicism to contract his own heart in cold and sullen celibacy. He thus alludes to this subject, which so often excited far other emotions than those of humour—"It is long since I have considered myself as *undone*. The world will not, perhaps, consider me in that light entirely till I have married my maid!"

It is probable that our poet had an intention of marrying his maid. I discovered a pleasing anecdote among the late Mr. Bindley's collections, which I transcribed from the original. On the back of a picture of SHENSTONE himself, of which Dodsley published a print in 1780, the following energetic inscription was written by the poet on his new year's gift.

"This picture belongs to MARY CUTLER, given her by her master, WILLIAM SHENSTONE, January 1st, 1754, in acknowledgment of her native genius, her magnanimity, her tenderness, and her fidelity."  
W.S.

"The Progress of Taste; or, the Fate of Delicacy," is a poem on the temper and studies of the author; and "Economy; a Rhapsody, addressed to young Poets," abounds with self-touches. If SHENSTONE created little from the imagination, he was at least perpetually under the influence of real emotions. This is the reason why his truths so strongly operate on the juvenile mind, not yet matured; and thus we have sufficiently ascertained the fact, as the poet himself has expressed it, "that he drew his pictures from the spot, and he felt very sensibly the affections he communicates."

All the anxieties of a poetical life were early experienced by SHENSTONE. He first published some juvenile productions, under a very odd title, indicative of modesty, perhaps too of pride.\* And

\* While at college he printed, without his name, a small volume of verses, with this title, "Poems



his motto of *Contentus paucis lectoribus*, even Horace himself might have smiled at, for it only conceals the desire of every poet, who pants to deserve many! But when he tried at a more elaborate poetical labour, "The Judgment of Hercules," it failed to attract notice. He hastened to town, and he beat about literary coffee-houses; and returned to the country from the chase of Fame, wearied without having started it.

"A breath revived him—but a breath o'erthrew."

Even "The Judgment of Hercules" between Indolence and Industry, or Pleasure and Virtue, was a picture of his own feelings; an argument drawn from his own reasonings, indicating the uncertainty of the poet's dubious disposition; who finally lost the triumph by siding with Indolence, which his hero obtained by a directly opposite course.

In the following year begins that melancholy strain in his correspondence, which marks the disappointment of the man who had staked too great a quantity of his happiness on the poetical die. This was the critical moment of life, when our character is formed by habit, and our fate is decided by choice. Was SHENSTONE to become an active, or contemplative being? He yielded to Nature!\*

It was now that he entered into another species of poetry, working with too costly materials, in the magical composition of plants, water, and earth; with these he created those emotions, which his more strictly poetical ones failed to excite. He planned a paradise amidst his solitude.

When we consider that SHENSTONE, in developing his fine pastoral ideas in the Leasowes, educated the nation into that taste for landscape-gardening which has become the model of all Europe, this itself constitutes a claim on the gratitude of posterity. Thus the private pleasures of a man of genius may become at length those of a whole people. The creator of this new taste appears to have received far less notice than he merited. The name of SHENSTONE does not appear in the Essay on Gardening, by Lord Orford: even the supercilious Gray only bestowed a ludicrous image on these pastoral scenes, which, however, his friend Mason has celebrated; and the

upon various Occasions, written for the Entertainment of the Author, and printed for the Amusement of a few Friends, prejudiced in his Favour." Oxford, 1737, 12mo.—Nash's History of Worcestershire, Vol. I. p. 528.

I find this notice of it in W. Lowndes's Catalogue; the prices are amusing! 4433 Shenstone (W.) Poems, 3l. 13s. 6d.—(Shenstone took uncommon pains to suppress this book, by collecting and destroying copies wherever he met with them.)—In Longman's Bibliotheca Anglo-Poetica, it is valued at 15l. Oxf. 1737!

\* On this subject Graves makes a very useful observation. "In this decision the happiness of Mr. SHENSTONE was materially concerned. Whether he determined wisely or not, people of taste and people of worldly prudence will probably be of very different opinions." I somewhat suspect that "people of worldly prudence" are not half the fools that "people of taste" insist they are.

genius of Johnson, incapacitated by nature to touch on objects of rural fancy, after describing some of the offices of the landscape designer, adds, that "he will not inquire whether they demand any great powers of mind." Johnson, however, conveys to us his own feelings, when he immediately expresses them under the character of "a sullen and surly speculator." The anxious life of SHENSTONE would indeed have been remunerated, could he have read the enchanting eulogium of WHEATLEY on the Leasowes; which, said he, "is a perfect picture of his mind—simple, elegant, and amiable; and will always suggest a doubt whether the spot inspired his verse, or whether, in the scenes which he formed, he only realised the pastoral images which abound in his songs." Yes! SHENSTONE had been delighted could he have heard that Montesquieu, on his return home, adorned his Château Gothique, mais orné de bois charmans, dont j'ai pris l'idée en Angleterre; "and SHENSTONE, even with his modest and timid nature, had been proud to have witnessed a noble foreigner, amidst memorials dedicated to Theocritus and Virgil, to Thomson and Gesner, raising in his grounds an inscription, in bad English, but in pure taste, to SHENSTONE himself; for having displayed in his writings "a mind natural," and in his Leasowes "laid Arcadian greens rural;" and recently Pindemonte has traced the taste of English gardening to SHENSTONE. A man of genius sometimes receives from foreigners, who are placed out of the prejudices of his compatriots, the tribute of posterity!

Amidst these rural elegancies which SHENSTONE was raising about him, his muse has pathetically sung his melancholy feelings—

"But did the Muses haunt his cell,  
Or in his dome did Venus dwell?—  
When all the structures shone complete,  
Ah me! 'twas Damon's own confession,  
Came Poverty, and took possession."

THE PROGRESS OF TASTE.

The poet observes, that the wants of philosophy are contracted, satisfied with "cheap contentment," but

"Taste alone requires  
Entire profusion! days and nights, and hours,  
Thy voice, hydropic Fancy! calls aloud  
For costly draughts——."

ECONOMY.

An original image illustrates that fatal want of economy which conceals itself amidst the beautiful appearances of taste:

"Some graceless mark,  
Some symptom ill-conceal'd, shall soon or late  
Burst like a pimple from the vicious tide  
Of acid blood, proclaiming want's disease  
Amidst the bloom of show."

ECONOMY.

He paints himself:

"Observe Florello's mien;  
Why treads my friend with melancholy step  
That beautiful lawn? Why pensive strays his eye  
O'er statues, grottoes, urns, by critic art  
Proportion'd fair? or from his lofty dome  
Returns his eye displeased, disconsolate?"

- \* The cause is "criminal expense," and he exclaims,

"Sweet interchange  
Of river, valley, mountain, woods, and plains,  
How gladsome once he ranged your native turf,  
Your simple scenes how raptur'd! ere EXPENSE  
Had lavish'd thousand ornaments, and taught  
Convenience to perplex him, Art to pall,  
Pomp to deject, and Beauty to displease."

## ECONOMY.

While SHENSTONE was rearing hazels and hawthorns, opening vistas, and winding waters;

"And having shown them where to stray,  
Threw little pebbles in their way;"

while he was pulling down hovels and cowhouses, to compose mottoes and inscriptions for garden-seats and urns; while he had so finely obscured with a tender gloom the grove of Virgil, and thrown over, "in the midst of a plantation of yew, a bridge of one arch, built of a dusky-coloured stone, and simple even to rudeness,"\* and invoked Oberon in some Arcadian scene;

"Where in cool grot and mossy cell  
The tripping fauns and fairies dwell;"

the solitary magician, who had raised all these wonders, was, in reality, an unfortunate poet, the tenant of a dilapidated farmhouse, where the winds passed through, and the rains lodged, often taking refuge in his own kitchen—

"Far from all resort of mirth,  
Save the cricket on the hearth!"

In a letter† of the disconsolate founder of landscape-gardening, our author paints his situation with all its misery—lamenting that his house is not fit to receive "polite friends, were they so disposed;" and resolved to banish all others, he proceeds:

"But I make it a certain rule, 'arcere profanum vulgus.' Persons who will despise you for the want of a good set of chairs, or an uncouth fire-shovel, at the same time that they can't taste any excellence in a mind that overlooks those things; with whom it is in vain that your mind is furnished, if the walls are naked; indeed one loses much of one's acquisitions in virtue by an hour's converse with such as judge of merit by money—yet I am now and then impelled by the social passion to sit half an hour in my kitchen."

But the solicitude of friends and the fate of Somerville, a neighbour and a poet, often compelled SHENSTONE to start amidst his reveries; and thus he has preserved his feelings and his irresolutions. Reflecting on the death of Somerville, he writes,

"To be forced to drink himself into pains of the body, in order to get rid of the pains of the mind, is a misery which I can well conceive, because I may, without vanity, esteem myself his equal in point of economy, and consequently ought to have an eye on his misfortunes—(as you kindly hinted to me about twelve o'clock, at the Feathers.)—I should retrench—I will—but you

shall not see me—I will not let you know that I took it in good part—I will do it at solitary times as I may."

Such were the calamities of "great taste" with "little fortune;" but in the case of SHENSTONE, these were combined with the other calamity of "mediocrity of genius."

Here, then, at the Leasowes, with occasional trips to town in pursuit of fame, which perpetually eluded his grasp; in the correspondence of a few delicate minds, whose admiration was substituted for more genuine celebrity; composing diatribes against economy and taste, while his income was diminishing every year; our neglected author grew daily more indolent and sedentary, and withdrawing himself entirely into his own hermitage, moaned and despaired in that Arcadian solitude.\* The cries and the "secret sorrows" of SHENSTONE have come down to us—those of his brothers have not always! And shall dull men, because they have minds cold and obscure, like a Lapland year which has no summer, be permitted to exult over this class of men of sensibility and taste, but of moderate genius and without fortune? The passions and emotions of the heart are facts and dates, only to those who possess them.

To what a melancholy state was our author reduced, when he thus addressed his friend:

"I suppose you have been informed that my fever was in a great measure hypochondriacal, and left my nerves so extremely sensible, that even on no very interesting subjects, I could readily think myself into a vertigo; I had almost said an epilepsy; for surely I was oftentimes near it."

The features of this sad portrait are more particularly made out in another place.

"Now I am come home from a visit, every little uneasiness is sufficient to introduce my whole train of melancholy considerations, and to make me utterly dissatisfied with the life I now lead, and the life which I foresee I shall lead. I am angry and envious, and dejected and frantic, and disregard all present things, just as becomes a madman to do. I am infinitely pleased (though it is a gloomy joy) with the application of Dr. Swift's complaint "that he is forced to die in a rage, like a poisoned rat in a hole." My soul is no more fitted to the figure I make, than a cable rope to a cambric needle; I cannot bear to see the advantages alienated, which I think I could deserve and relish so much more than those that have them."

There are other testimonies in his entire correspondence. Whenever forsaken by his company he describes the horrors around him, delivered up "to winter, silence, and reflection;" ever foreseeing himself "returning to the same series of melancholy hours." His frame shattered by the

\* Graves was supposed to have glanced at his friend Shenstone in his novel of "*Columella*;" or, the *Distressed Anchorite*." The aim of this work is to convey all the moral instruction I could wish to offer here to youthful genius. It is written to show the consequence of a person of education and talents retiring to solitude and indolence in the vigour of youth.—Nichols's *Literary Anecdotes*, vol. iii. p. 134. Nash's *History of Worcestershire*, vol. i. p. 528.

\* Wheatley on Modern Gardening, p. 172. Edition 5th.

† In Hull's Collection, Vol. ii. Letter ii.

whole train of hypochondriacal symptoms, there was nothing to cheer the querulous author, who with half the consciousness of genius, lived neglected and unpatronised—His elegant mind had not the force, by its productions, to draw the celebrity he sighed after to his hermitage.

SHENSTONE was so anxious for his literary character, that he contemplated on the posthumous fame which he might derive from the publication of his Letters see Letter LXXIX, on hearing his letters to Mr Whistler were destroyed. The act of a merchant, his brother, who being a *very sensible* man, as Graves describes, yet with the *stupidity* of a Goth, destroyed the *whole correspondence* of Shenstone, for "*its sentimental intercourse*"—SHENSTONE bitterly regrets the loss, and says, "I would have given more money for the letters than it is allowable for me to mention with decency I look upon my letters as some of my *chef d'œuvres*—they are the history of my mind for these twenty years past." This, with the loss of Cowley's correspondence, should have been preserved in the article "Of Suppressors and Dilapidators of Manuscripts."

Towards the close of life, when his spirits were exhausted, and the "silly clue of hopes and expectations," as he termed them, was undone, the notice of some persons of rank began to reach him. SHENSTONE, however, deeply colours the variable state of his own mind—"Recovering from a nervous fever, as I have since discovered by many concurrent symptoms, I seem to anticipate a title of that "vernal delight" which Milton mentions and thinks

"—able to chase  
All sadness, but despair"—

at least I begin to resume my silly clue of hopes and expectations."

In a former letter he had, however, given them up "I begin to wean myself from all hopes and expectations whatever. I feed my wild ducks, and I water my carnations. Happy enough if I could extinguish my ambition quite, to indulge the desire of being something more beneficial in my sphere—Perhaps some few other circumstances would want also to be adjusted."

What were these "hopes and expectations," from which sometimes he weans himself and which are perpetually revived, and are attributed to "an ambition he cannot extinguish?" This article has been written in vain, if the reader has not already perceived, that they had haunted him in early life, sickening his spirit after the possession of a poetical celebrity, unattainable by his genius, some expectations too he might have cherished from the talent he possessed for political studies, in which Graves confidently says, that "he would have made no inconsiderable figure, if he had had a sufficient motive for applying his mind to them." SHENSTONE has left several proofs of this talent.\* But his master passion for literary fame had produced little more than anxieties and disappointments; and when he indulged his pastoral fancy in a beautiful creation in his grounds,

\* See his Letters XL and XLI and more particularly XLII. and XLIII. with a new theory of political principles.

it consumed the estate it adorned. Johnson forcibly expressed his situation "His death was probably hastened by his anxieties. He was a lamp that spent its oil in blazing. It is said, that if he had lived a little longer he would have been assisted by a pension."

#### SECRET HISTORY OF THE BUILDING OF BLENHEIM

THE secret history of this national edifice derives importance from its nature, and the remarkable characters it involved in the unparalleled transaction. The great architect when obstructed in the progress of his work, by the irregular payments of the workmen, appears to have practised one of his own comic plots to put the debts on the hero himself, while the duke, who had it much at heart to inhabit the palace of his fame, but tutored into weakness under the vigilant and fierce eye of Atossa would neither approve nor disapprove, silently looked on in hope and in grief, from year to year, as the work proceeded, or as it was left at a stand. At length we find this *comédie larmoyante* wound up by the duchess herself, in an attempt utterly to ruin the enraged and insulted architect!\*

Perhaps this is the first time that it was resolved in parliament to raise a public monument of glory and gratitude—to an individual! The novelty of the attempt may serve as the only excuse for the loose arrangements which followed after parliament had approved of the design, without voting any specific supply for the purpose! The queen always issued the orders at her own expense, and commanded expedition, and whilst Anne lived, the expenses of the building were included in her majesty's debts, as belonging to the civil list sanctioned by parliament.

When George the First came to the throne, the parliament declared the debt to be the debt of the queen, and the king granted a *privy seal* as for other debts. The crown and the parliament had hitherto proceeded in perfect union respecting this national edifice. However, I find that the workmen were greatly in arrears, for when George the First ascended the throne, they gladly accepted a *third* part of their several debts!

The great architect found himself amidst inextricable difficulties. With the fertile invention which amuses in his comedies, he contrived an extraordinary scheme, by which he proposed to make the duke himself responsible for the building of Blenheim!

However much the duke longed to see the magnificent edifice concluded, he showed the same calm intrepidity in the building of Blenheim as he had in his field of action. Aware that if he himself gave any order, or suggested any alteration, he might be involved in the expense of the building, he was never to be cir-

\* I draw the materials of this secret history from an unpublished "Case of the Duke of Marlborough and Sir John Vanbrugh," as also from some confidential correspondence of Vanbrugh with Jacob Tonson, his friend and publisher.

cumulated—never to be surprised into a spontaneous emotion of pleasure or disapprobation, on no occasion, he declares, had he even entered into conversation with the architect (though his friend) or with any one acting under his orders—about Blenheim House! Such impenetrable prudence on all sides had often blunted the sordid ingenuity of the architect and plotter of comedies!

In the absence of the duke, when abroad in 1705, Sir John contrived to obtain from Lord Godolphin, the friend and relative of the Duke of Marlborough, and probably his agent in some of his concerns, a warrant, constituting VANBRUGH surveyor, *with power of contracting on the behalf of the Duke of Marlborough*. How he prevailed on Lord Godolphin to get this appointment does not appear—his lordship probably conceived it was useful, and might assist in expediting the great work, the favourite object of the hero. This warrant, however, VANBRUGH kept entirely within himself, he never mentioned to the duke that he was in possession of any such power, nor, on his return, did he claim to have it renewed.

The building proceeded with the same delays, and the payments with the same irregularity, the veteran now foresaw what happened, that he should never be the inhabitant of his own house! The public money issued from the Treasury was never to be depended on; and after 1712, the duke took the building upon himself, for the purpose of accommodating the workmen. They had hitherto received what was called "crown pay," which was high wages and uncertain payment—and they now gladly abated a third of their prices. But though the duke had undertaken to pay the workmen, this could make no alteration in the claims on the Treasury. Blenheim was to be built for Marlborough, not by him; it was a monument raised by the nation to their hero, not a palace to be built by their mutual contributions.

Whether Marlborough found that his own million was slowly impairing, and the Treasury was still obdurate, or that the architect was still more and more involved, I cannot tell, but in 1715, the workmen appear to have struck, and the old delays and stand-still, again renewed. It was then Sir John, for the first time, produced the warrant he had extracted from Lord Godolphin, to lay before the Treasury; adding, however, a memorandum, to prevent any misconception, that the duke was to be considered as the paymaster, the debts incurred devolving on the crown. This part of our secret history requires more development than I am enabled to afford as my information is drawn from "the Case" of the Duke of Marlborough in reply to Sir John's depositions, it is possible VANBRUGH may suffer more than he ought in this narration; which, however, incidentally notices his own statements.

A new scene opens! VANBRUGH not obtaining his claims from the Treasury, and the workmen becoming more clamorous, the architect suddenly turns round on the duke, at once to charge him with the whole debt!

The pitiable history of this magnificent monument of public gratitude, from its beginnings, as given by VANBRUGH in his deposition. The

great architect represents himself as being comptroller of her majesty's works; and as such was appointed to prepare a model, which model of Blenheim House her majesty kept in her palace, and gave her commands to issue money according to the direction of Mr Travers, the queen's surveyor-general; that the lord treasurer appointed her majesty's own officers to superintend these works; that it was upon defect of money from the Treasury that the workmen grew uneasy, that the work was stopped, till further orders of money from the Treasury; that the queen then ordered enough to secure it from winter weather, that afterwards she ordered more for payment of the workmen; that they were paid in part; and upon Sir John's telling them the queen's resolution to grant them a further supply (*after a stop put to it by the duchess's order*), they went on and incurred the present debt, that this was, afterwards brought into the house of commons as the debt of the crown, not owing from the queen to the Duke of Marlborough, but to the workmen, and thus by the queen's officers.

During the uncertain progress of the building, and while the workmen were often in deep arrears, it would seem that the architect often designed to involve the Marlboroughs in its fate and his own; he probably thought that some of their round million might bear to be chipped, to finish his great work, with which, too, their glory was so intimately connected. The famous duchess had evidently put the duke on the defensive; but once, perhaps, was the duke on the point of indulging some generous architectural fancy, when lo! Atossa stepped forwards and "put a stop to the building."

When VANBRUGH at length produced the warrant of Lord Godolphin, empowering him to contract for the duke, this instrument was utterly disclaimed by Marlborough, the duke declares it existed without his knowledge; and that if such an instrument for a moment was to be held valid, no man would be safe, but might be ruined by the act of another!

VANBRUGH seems to have involved the intricacy of his plot, till it fell into some contradictions. The queen he had not found difficult to manage; but after her death, when the Treasury failed in its golden source, he seems to have sat down to contrive how to make the duke the great debtor. VANBRUGH swears that "He himself looked upon the crown, as engaged to the Duke of Marlborough for the expense; but that he believes the workmen always looked upon the duke as their paymaster." He advances so far, as to swear that he made a contract with particular workmen, which contract was not unknown to the duke. This was not denied; but the duke in his reply observes, that "he knew not that the workmen were employed for his account, or by his own agent"—never having heard till Sir John produced the warrant from Lord Godolphin, that Sir John was "his surveyor!" which he disclaims.

Our architect, however opposite his depositions appear, contrived to become a witness to such facts as tended to conclude the duke to be the debtor for the building; and "in his depositions has taken as much care to have the guilt of

perjury without the punishment of it, as any man could do." He so managed, though he has not sworn to contradictions, that the natural tendency of one part of his evidence presses one way, and the natural tendency of another part presses the direct contrary way. In his former memorial, the main design was to disengage the duke from the debt; in his depositions, the main design was to charge the duke with the debt. VANBRUGH, it must be confessed, exerted not less of his dramatic, than his architectural genius, in the building of Blenheim!

"The Case" concludes with an eloquent reflection, where VANBRUGH is distinguished as the man of genius, though not, in this predicament, the man of honour. "If at last the charge run into by order of the crown must be upon the duke, yet the infamy of it must go upon another, who was perhaps the only ARCHITECT in the world capable of building such a house; and the only FRIEND in the world capable of contriving to lay the debt upon one to whom he was so highly obliged."

There is a curious fact in the depositions of VANBRUGH, by which we might infer that the idea of Blenheim House might have originated with the duke himself: he swears that "in 1704, the duke met him, and told him he designed to build a house, and must consult him about a model, &c.; but it was the queen who ordered the present house to be built with all expedition."

The whole conduct of this national edifice was unworthy of the nation, if in truth the nation ever entered heartily into it. No specific sum had been voted in parliament for so great an undertaking; which afterwards was the occasion of involving all the parties concerned in trouble and litigation, threatened the ruin of the architect, and I think we shall see, by VANBRUGH's letters, was finished at the sole charge, and even under the superintendence, of the duchess herself! It may be a question, whether this magnificent monument of glory did not rather originate in the spirit of party, in the urgent desire of the queen to allay the pride and jealousies of the Marlboroughs. From the circumstance to which VANBRUGH has sworn, that the duke had designed to have a house built by VANBRUGH, before Blenheim had been resolved on, we may suppose that this intention of the duke's afforded the queen a suggestion of the national edifice.

Archdeacon Coxe, in his life of Marlborough, has obscurely alluded to the circumstances attending the building of Blenheim. "The illness of the duke, and the tedious litigation which ensued, caused such delays, that little progress was made in the work at the time of his decease. In the interim a serious misunderstanding arose between the duchess and the architect, which forms the subject of a voluminous correspondence. VANBRUGH was in consequence removed, and the direction of the building confided to other hands, under her own immediate superintendence."

This "voluminous correspondence" would probably afford "words that burn" of the lofty insolence of ATOSSA, and "thoughts that breathe" of the comic wit; it might too relate, in many curious points, to the stupendous fabric itself. If her grace condescended to criticise its parts with

the frank roughness she is known to have done to the architect himself, his own defence and explanations might serve to let us into the bewildering fancies of his magical architecture. Of that self-creation for which he was so much abused in his own day as to have lost his real avocation as an architect, and condemned for posterity in the volatile bitterness of Lord Orford, nothing is left for us but to suffer our own convictions—to behold, and to be for ever astonished!—But "this voluminous correspondence!" Alas! the historian of war and politics overlooks with contempt the little secret histories of art, and of human nature!—and "a voluminous correspondence" which indicates so much, and on which not a solitary idea is bestowed, petrifies our curiosity!

Of this quarrel between the famous duchess and VANBRUGH I have only recovered several vivacious extracts from confidential letters of VANBRUGH's to Jacob Tonson. There was an equality of the genius of *invention*, as well as *rancour*, in her grace and the wit: whether ATOSSA, like VANBRUGH, could have had the patience to have composed a comedy of five acts I will not determine; but unquestionably she could have dictated many scenes with equal spirit. We have seen VANBRUGH attempting to turn the debts incurred by the building of Blenheim on the duke; we now learn, for the first time, that the duchess, with equal aptitude, contrived a counterplot to turn the debts on VANBRUGH!

"I have the misfortune of losing, for I now see little hopes of ever getting it, near 2000*l.* due to me for many years' service, plague, and trouble, at Blenheim, which that wicked woman of 'Marlborough' is so far from paying me, that the duke being sued by some of the workmen for work done there, she has tried to turn the debt due to them upon me, for which I think she ought to be hanged."

In 1722, on occasion of the duke's death, VANBRUGH gives an account to Tonson of the great wealth of the Marlboroughs, with a caustic touch at his illustrious victims.

"The Duke of Marlborough's treasure exceeds the most extravagant guess. The grand settlement, which it was suspected her grace had broken to pieces, stands good, and hands an immense wealth to Lord Godolphin and his successors. A round million has been moving about in loans on the land-tax, &c. This the Treasury knew before he died, and this was exclusive of his 'land'; his 5000*l.* a year upon the post-office; his mortgages on many a distressed estate; his South-Sea stock; his annuities, and which were not subscribed in, and besides what is in foreign banks; and yet this man could neither pay his workmen their bills, nor his architect his salary."

"He has given his widow (may a Scottish ensign get her!) 10,000*l.* a year to spoil Blenheim her own way; 12,000*l.* a year to keep herself clean and go to law; 2000*l.* a year to Lord Rialton for present maintenance; and Lord Godolphin only 5000*l.* a year jointure, if he outlives my lady: this last is a wretched article. The rest of the heap, for these are but snippings, goes to Lord Godolphin, and so on. She will have 40,000*l.* a year in present."

ATOSSA, as the quarrel heated and the plot

thickened, with the maliciousness of Puck, and the haughtiness of an Empress of Blenheim, invented the most cruel insult that ever architect endured!—so perfectly characteristic of that extraordinary woman. VANBRUGH went to Blenheim with his lady, in a company from Castle Howard, that other magnificent monument of his singular genius.

"We staid two nights in Woodstock; but there was an order to the servants, *under her grace's own hand, not to let me enter Blenheim!* and lest that should not mortify me enough, she having somehow learned that my *wife* was of the company, sent an express the night before we came there, with orders that if she came with the Castle Howard ladies, the servants should not suffer her to see either house, gardens, or even to enter the park: so she was forced to sit all day long and keep me company at the inn!"

This was a *coup de théâtre* in this joint comedy of ATOSSA and VANBRUGH! The architect of Blenheim, lifting his eyes towards his own massive grandeur, exiled to a dull inn, and imprisoned with one who required rather to be consoled, than capable of consoling the enraged architect!

In 1725, ATOSSA, still pursuing her hunted prey, had driven it to a spot which she flattered herself would inclose it with the security of a preservatory. This produced the following explosion!

"I have been forced into chancery by that B. B. B. the Duchess of Marlborough, where she has got an injunction upon me by her friend the late good chancellor (Earl of Macclesfield), who declared that I was never employed by the duke, and therefore had no demand upon his estate for my services at Blenheim. Since my hands were thus tied up from trying by law to recover my arrears, I have prevailed with Sir Robert Walpole to help me in a scheme which I proposed to him, by which I got my money in spite of the hussy's teeth. My carrying this point enrages her much, and the more because it is of considerable weight in my small fortune, which she has heartily endeavoured so to destroy as to throw me into an English bastille, there to finish my days, as I began them, in a French one."

Plot for plot! and the superior claims of one of practised invention are vindicated! The writer, long accustomed to comedy-writing, has excelled the self-taught genius of ATOSSA. The "scheme" by which VANBRUGH's fertile invention, aided by Sir Robert Walpole, finally circumvented the avaricious, the haughty, and the capricious ATOSSA, remains untold, unless it is alluded to by the passage in Lord Orford's "Anecdotes of Painting," where he informs us, that "the duchess quarrelled with Sir John and went to law with him; but though he *proved to be in the right*, or rather because he proved to be in the right, she employed Sir Christopher Wren to build the house in St. James's Park."

I have to add a curious discovery respecting VANBRUGH himself, which explains a circumstance in his life not hitherto understood.

In all the biographies of VANBRUGH, from the time of Cibber's *Lives of the Poets*, the early part of the life of this man of genius remains unknown. It is said he descended from an ancient family in *Cheshire*, which came originally from *France*,

though by the name, which properly written would be *Van Brugh*, he would appear to be of *Dutch* extraction. A tale is universally repeated, that Sir John once visiting France in the prosecution of his architectural studies, while taking a survey of some fortifications, excited alarm, and was carried to the Bastille; where, to deepen the interest of the story, he sketched a variety of comedies, which he must have communicated to the governor, who, whispering it doubtless as an affair of state to several of the noblesse, these admirers of "sketches of comedies"—English ones no doubt—procured the release of this English Molière. This tale is further confirmed by a very odd circumstance. Sir John built at Greenwich, on a spot still called "Vanbrugh's Fields," two whimsical houses; one on the side of Greenwich Park is still called "the Bastille-House," built on its model, to commemorate this imprisonment.

Not a word of this detailed story is probably true! that the *Bastille* was an object which sometimes occupied the imagination of our architect, is probable; for, by the letter we have just quoted, we discover from himself the singular incident of VANBRUGH's having been *born in the Bastille*.

Desirous, probably, of concealing his alien origin, this circumstance cast his early days into obscurity. He felt that he was a Briton in all respects, but that of his singular birth. The ancestor of VANBRUGH, who was of *Cheshire*, said to be of French extraction, though with a *Dutch* name, married Sir Dudley Carleton's daughter. We are told he had "political connexions;" and one of his "political" tours had probably occasioned his confinement in that state-dungeon, where his lady was delivered of her burthen of love. The odd fancy of building a "Bastille-House" at Greenwich, a fortified prison! suggested to his first life-writer the fine romance; which must now be thrown aside among those literary fictions the French distinguish by the softening and yet impudent term of "*Anecdotes hazardées*," with which formerly Varillas and his imitators furnished their pages; lies which looked like facts!

#### SECRET HISTORY OF SIR WALTER RAWLEIGH.

RAWLEIGH exercised in perfection incompatible talents, and his character connects the opposite extremes of our nature! His "book of life," with its incidents of prosperity and adversity, of glory and humiliation, was as chequered as the novelist would desire for a tale of fiction. Yet in this mighty genius there lies an unsuspected disposition, which requires to be demonstrated, before it is possible to conceive its reality. From his earliest days he betrayed the genius of an *adventurer*, which prevailed in his character to the latest; and it often involved him in the practice of mean artifices and petty deceptions; which appear like folly in the wisdom of a sage; like inaptitude in the profound views of a politician; like cowardice in the magnanimity of a hero; and degrade by their littleness the grandeur of a character which was closed by a splendid death, worthy the life of the wisest and the greatest of mankind!

The sunshine of his days was in the reign of Elizabeth. From a boy, always dreaming of romantic conquests; for he was born in an age of heroism, and formed by nature for the chivalric gallantry of the court of a maiden queen; from the moment he with such infinite art cast his rich mantle over the myriads, his life was a progress of glory. All about Rawleigh was splendid as the dress he wore: his female sovereign, whose eyes loved to dwell on men who might have been fit subjects for the "Faerie Queen" of Spenser, penurious of reward, only recompensed her favourites by suffering them to make their own fortunes on sea and land, and Elizabeth listened to the glowing projects of her hero, indulging that spirit which could have conquered the world, to have lain the toy at the feet of the sovereign!

This man, this extraordinary being, who was prodigal of his life and fortune on the Spanish main, in the idleness of peace could equally direct his invention to supply the domestic wants of every-day life, in his project of "an office for address." Nothing was too high for his ambition, nor too humble for his genius. Pre-eminent as a military and a naval commander, as a statesman and a student, Rawleigh was as intent on forming the character of Prince Henry as that prince was studious of moulding his own aspiring qualities by the genius of the friend whom he contemplated. Yet the active life of Rawleigh is not more remarkable than his contemplative one. He may well rank among the founders of our literature; for composing on a subject exciting little interest, his fine genius has sealed his unfinished volume with immortality. For magnificence of eloquence, and massiveness of thought, we must still dwell on his pages.\* Such was the man, who was the adored patron of Spenser, whom Ben Jonson, proud of calling other favourites his "sons," honoured Rawleigh by the title of his "father;" and who left political instructions which Milton deigned to edit.

But how has it happened, that of so elevated a character, Gibbon has pronounced that it was "ambiguous," and Hume has described as "a great but ill-regulated mind?"

There was a peculiarity in the character of this eminent man: he practised the cunning of an adventurer, a cunning, most humiliating in the narrative! The great difficulty to overcome in this discovery is, how to account for a sage and a hero acting folly and cowardice, and attempting to obtain by circuitous deception, what it may be supposed so magnanimous a spirit would only deign to possess himself of by direct and open methods.

Since the present article was written, a letter, hitherto unpublished, appears in the recent edition of Shakespeare, which curiously and minutely records one of those artifices of the kind which I am about to narrate at length. When under Elizabeth, Rawleigh was once in confinement, and it appears, that seeing the queen passing by,

he was suddenly seized with a strange resolution of combating with the governor and his people; declaring that the mere sight of the queen had made him desperate, as a conformed lover would feel at the view of his mistress. The letter gives a minute narrative of Sir Walter's astonishing conduct, and carefully repeats the warm romantic style he talked of his royal mistress, and his formal resolution to die rather than exist out of her presence. This extravagant scene, with all its colouring, has been most elaborately penned by the ingenious letter-writer with a hint to the person whom he addresses, to "offer it to meet the eye of their royal mistress, who could not fail of admiring our new "Orlando Furioso," and soon after released this tender prisoner! To me it is evident that the whole scene was got up for the occasion; the invention of Rawleigh himself: the romantic incident he well knew was perfectly adapted to the queen's taste. Another similar incident, in which I have been anticipated in the disclosure of the fact, though not of its nature, was what Sir Toby Matthews obscurely alludes to in his letters, of "the guilty blow he gave himself in the Tower," a passage which had long excited my attention, till I discovered the curious incident in some manuscript letters of Lord Cecil. Rawleigh was then confined in the Tower for the Cobham conspiracy; a plot so absurd and obscure, that one historian has called it a "state-middle," but for which, so many years after, Rawleigh cruelly lost his life.

Lord Cecil gives an account of the examination of the prisoners involved in this conspiracy. "One afternoon, whilst divers of us were in the Tower examining some of these prisoners, Sir Walter attempted to murder himself, whereof when we were adverted, we came to him, and found him in some agony to be unable to endure his misfortunes, and protesting innocence, with carelessness of life; and in that humour he had wounded himself under the right pap, but no way mortally, being in truth rather a cut than a stab, and now very well cured both in body and mind."\* This feeble attempt at suicide, this "cut rather than stab," I must place among those scenes in the life of Rawleigh, so mean and incomprehensible with the genius of the man. If it were nothing but one of those

"Fears of the Brave!"

we must now open another of the

"Follies of the Wise!"

Rawleigh returned from the wild and desperate voyage of Guiana, with misery in every shape about him. His son had perished; his devoted Keymis would not survive his reproach; and Rawleigh, without fortune and without hope, in sickness and in sorrow, brooded over the sad thought, that in the hatred of the Spamard, and in the political pusillanimity of James, he was arriving, only to meet inevitable death. With

\* I shall give in the article "Literary Unions" a curious account how "Rawleigh's History of the World" was composed, which has hitherto escaped discovery.

\* These letters were written by Lord Cecil to Sir Thomas Parry, our ambassador in France, and were transcribed from the copy-book of Sir Thomas Parry's correspondence, which is preserved in the Pepysian library at Cambridge.

this presentiment, he had even wished to have given up his ship to the crew, had they consented to have landed him in France; but he was probably irrevocable in this decision at sea, as he was afterwards at land, where he wished to escape, and refused to fly the clearest intellect was darkened, and magnanimity itself became humiliated, floating between the sense of honour and of life.

Rawleigh landed in his native county of Devon his arrival was the common topic of conversation, and he was the object of censure or of commiseration but his person was not molested, till the fears of James became more urgent than his pity.

The Cervantic Gondomar, whose "quips and quiddities" had concealed the cares of state, one day rushed into the presence of James, breathlessly calling out for "audience!" and compressing his "ear-piercing" message into the laconic abruptness of "piratas! piratas! piratas!" There was agony as well as politics in this cry of Gondomar, whose brother, the Spanish governor, had been massacred in this predatory expedition. The timid monarch, terrified at this tragical appearance of his facetious friend, saw at once the demands of the whole Spanish cabinet, and vented his palliative in a gentle proclamation. Rawleigh, having settled his affairs in the west, set off for London to appear before the king, in consequence of the proclamation. A few miles from Plymouth, he was met by Sir Lewis Stucley, vice-admiral of Devon, a kinsman and a friend, who, in communication with government, had accepted a sort of *surveillance* over Sir Walter. It is said (and will be credited, when we hear the story of Stucley) that he had set his heart on the *ship*, as a probable good purchase, and on the *person*, against whom, to colour his natural treachery, he professed an old hatred. He first seized on Rawleigh more like the kinsman than the vice-admiral, and proposed travelling together to London, and bating at the houses of the friends of Rawleigh. The warrant Stucley in the meanwhile had desired, was instantly despatched, and the bearer was one Manoury, a French empiric, who was evidently sent to act the part he did,—a part played at all times, and the last title in French politics, that so often had recourse to this instrument of state, is a *Mouton*!

Rawleigh still, however, was not placed under any harsh restraint his confidential associate, Captain King, accompanied him, and it is probable, that if Rawleigh had effectuated his escape, he would have conferred a great favour on the government.

They could not save him at London. It is certain that he might have escaped, for Captain King had hired a vessel, and Rawleigh had stolen out by night, and might have reached it, but irresolutely returned home, another night, the same vessel was ready, but Rawleigh never came! The loss of his honour appeared the greater calamity.

As he advanced in this eventful journey, everything assumed a more formidable aspect. His friends communicated fearful advices, a pursuivant, or king's messenger, gave a more menacing appearance; and suggestions arose in his own mind, that he was reserved to become a victim of

state. When letters of commission from the privy council were brought to Sir Lewis Stucley, Rawleigh was observed to change countenance, exclaiming with an oath, "Is it possible my fortune should return upon me thus again?" He lamented before Captain King, that he had neglected the opportunity of escape; and which, every day he advanced inland, removed him the more from any chance.

Rawleigh at first suspected that Manoury was one of those instruments of state, who are sometimes employed when open measures are not to be pursued, or when the cabinet have not yet determined on the fate of a person implicated in a state crime, in a word, Rawleigh thought that Manoury was a spy over him, and probably over Stucley too. The first impression in these matters is usually the right one; but when Rawleigh found himself caught in the toils, he imagined that such corrupt agents were to be found. The French empiric was sound, and found very compliant, Rawleigh was desirous by his aid to counterfeit sickness, and for this purpose invented a series of the most humiliating stratagems. He imagined that a constant appearance of sickness might produce delay, and procrastination might, in the chapter of accidents, end in pardon. He procured vomits from the Frenchman, and whenever he chose, produced every appearance of sickness; with dimness of sight, dizziness in his head, he reeled about, and once struck himself with such violence against a pillar in the gallery, that there was no doubt of his malady. Rawleigh's servant, one morning entering Stucley's chamber, declared that his master was out of his senses, for that he had just left him in his shirt upon all fours, gnawing the rushes upon the floor. On Stucley's entrance, Rawleigh was raving, and reeling in strong convulsions. Stucley ordered him to be chafed and fomented, and Rawleigh afterwards laughed at this scene with Manoury, observing that he had made Stucley a perfect physician.

But Rawleigh found it required some more visible and alarming disease than such ridiculous scenes had exhibited. The vomits worked so slowly, that Manoury was fearful to repeat the doses. Rawleigh inquired, whether the empiric knew of any preparation which could make him look ghastly, without injuring his health. The Frenchman offered a harmless ointment to act on the surface of the skin, which would give him the appearance of a leper. "That will do!" said Rawleigh, "for the lords will be afraid to approach me, and besides it will move their pity." Applying the ointment to his brows, his arms, and his breast, the blisters rose, the skin inflamed, and was covered with purple spots. Stucley concluded that Rawleigh had the plague. Physicians were now to be called in, Rawleigh took the black silk ribbon from his poniard, and Manoury tightened it strongly about his arm, to disorder his pulse; but his pulse beat too strong and regular. He appeared to take no food, while Manoury secretly provided him. To perplex the learned doctors still more, Rawleigh had the unal coloured by a drug of a strong scent. The physicians pronounced the disease mortal, and that the patient could not be removed into the air without immediate danger. "Awhile after, being in his bedchamber undressed,



and no one present but Manoury, Sir Walter held a looking-glass in his hand, to admire his spotted face,\* and observed in merriment to his new confidant, how they should one day laugh, for having thus cozened — the king, council, physicians, Spaniards, and all." The excuse Rawleigh offered for this course of poor stratagems, so unworthy of his genius, was to obtain time and seclusion for writing his apology, or vindication of his voyage, which has come down to us in his "Remains." "The prophet David did make himself a fool, and suffered spittle to fall upon his beard, to escape from the hands of his enemies," said Rawleigh in his last speech. Brutus, too, was another example. But his discernment often prevailed over this mockery of his spirit. The king licensed him to reside at his own house on his arrival in London; on which Manoury observed, that the king showed by this indulgence, that his majesty was favourably inclined towards him; but Rawleigh replied, "They used all these kinds of flatteries to the Duke of Biron, to draw him fairly into prison, and then they cut off his head. I know they have concluded among them, that it is expedient that a man should die, to reassure the traffick which I have broke with Spain." And Manoury adds, from whose narrative we have all these particulars, that Sir Walter broke out into this rant: "If he could but save himself for this time, he would plot such plots, as should make the king think himself happy to send for him again, and restore him to his estate, and would force the king of Spain to write into England in his favour."

Rawleigh at length proposed a flight to France with Manoury, who declares that it was then he revealed to Stucley what he had hitherto concealed, that Stucley might double his vigilance. Rawleigh now perceived that he had two rogues to bribe instead of one, and that they were playing into one another's hands. Proposals are now made to Stucley through Manoury, who is as compliant as his brother-knave. Rawleigh presented Stucley with "a jewel made in the fashion of hail powdered with diamonds, with a ruby in the midst." But Stucley observing to his kinsman and friend, that he must lose his office of Vice-Admiral, which had cost him six hundred pounds, in case he suffered Rawleigh to escape; Rawleigh solemnly assured him that he should be no loser, and that his lady should give him one thousand pounds when they got into France or Holland. About this time the French quack took his leave: the part he had to act was performed: the juggle was complete; and two wretches had triumphed over the sagacity and magnanimity of a sage and a hero, whom misfortune had levelled to folly; and who, in violating the dignity of his own character, had only equalled himself with vulgar knaves; men who exulted that the circumventer was circumvented; or, as they expressed it, "the great cozenor was cozened." But our story does not here conclude,

\* A friend informs me, that he saw recently at a print-dealer's a painted portrait of Sir Walter Rawleigh, with the face thus spotted. It is extraordinary that any artist should have chosen such a subject for his pencil; but should this be a portrait of the times, it shows that this strange stratagem had excited public attention.

for the treacheries of Stucley were more intricate. This perfect villain had obtained a warrant of indemnity, to authorise his compliance with any offer to assist Rawleigh in his escape; this wretch was the confidant and the executioner of Rawleigh; he carried about him a licence to betray him, and was making his profit of the victim before he delivered him to the sacrifice. Rawleigh was still plotting his escape: at Salisbury he had despatched his confidential friend Captain King to London, to secure a boat at Tilbury; he had also a secret interview with the French agent. Rawleigh's servant mentioned to Captain King, that his boatswain had a ketch of his own, and was ready at his service for "thirty pieces of silver;" the boatswain and Rawleigh's servant acted Judas, and betrayed the plot to Mr. William Herbert, cousin to Stucley, and thus the treachery was kept among themselves as a family concern. The night of flight was now fixed, but he could not part without his friend Stucley, who had promised never to quit him; and who indeed, informed by his cousin Herbert, had suddenly surprised Rawleigh putting on a false beard. The party met at the appointed place; Sir Lewis Stucley with his son, and Rawleigh disguised. Stucley in saluting King, asked whether he had not shown himself an honest man? King hoped he would continue so. They had not rowed twenty strokes, before the watermen observed, that Mr. Herbert had lately taken boat, and made towards the bridge, but had returned down the river after them. Rawleigh instantly expressed his apprehensions, and wished to return home; he consulted King—the watermen took fright—Stucley acted his part well; damning his ill fortune to have a friend whom he would save, so full of doubts and fears, and threatening to pistol the watermen if they did not proceed. Even King was overcome by the earnest conduct of Stucley, and a new spirit was infused into the rowers. As they drew near Greenwich, a wherry crossed them. Rawleigh declared it came to discover them. King tried to allay his fears, and assured him that if once they reached Gravesend, he would hazard his life to get to Tilbury. But in these delays and discussions, the tide was failing; the watermen declared they could not reach Gravesend before morning; Rawleigh would have landed at Purfleet, and the boatswain encouraged him; for there it was thought he could procure horses for Tilbury. Sir Lewis Stucley too was zealous; and declared he was content to carry the cloak-bag on his own shoulders, for half a mile, but King declared that it was useless, they could not at that hour get horses, to go by land.

They rowed a mile beyond Woolwich, approaching two or three ketches, when the boatswain doubted whether any of these were the one he had provided to furnish them. "We are betrayed!" cried Rawleigh, and ordered the watermen to row back: he strictly examined the boatswain: alas! his ingenuity was baffled by a shuffling villain, whose real answer appeared when a wherry hailed the boat; Rawleigh observed that it contained Herbert's crew. He saw that all was now discovered. He took Stucley aside; his ingenious mind still suggesting projects for himself to return home in safety, or how Stucley might plead that he had only pretended to go with Rawleigh, to

seize on his private papers. They whispered together, and Rawleigh took some things from his pocket, and handed them to Stucley; probably more "rubies powdered with diamonds."—Some effect was instantaneously produced; for the tender heart of his friend Stucley not only repeatedly embraced him with extraordinary warmth of affection, but was voluble in effusions of friendship and fidelity. Stucley persuaded Rawleigh to land at Gravesend, the strange wherry which had dogged them landing at the same time; these were people belonging to Mr. Herbert and Sir William St. John, who, it seems, had formerly shared in the spoils of this unhappy hero. On Greenwich bridge, Stucley advised Captain King that it would be advantageous to Sir Walter, that King should confess that he had joined with Stucley to betray his master; and Rawleigh lent himself to the suggestion of Stucley, of whose treachery he might still be uncertain; but King, a rough and honest seaman, declared that he would not share in the odium. At the moment he refused, Stucley arrested the captain in the king's name, committing him to the charge of Herbert's men. They then proceeded to a tavern, but Rawleigh, who now viewed the monster in his true shape, observed, "Sir Lewis, these actions will not turn out to your credit;" and on the following day, when they passed through the Tower-gate, Rawleigh turning to King, observed, "Stucley and my servant Cotterell have betrayed me. You need be in no fear of danger; but as for me, it is I who am the mark that is shot at." Thus concludes the narrative of Captain King. The fate of Rawleigh soon verified the prediction.

This long narrative of treachery will not, however, be complete, unless we wind it up with the fate of the infamous Stucley. Fiction gives perfection to its narratives by the privilege it enjoys of disposing of its criminals in the most exemplary manner; but the labours of the historian are not always refreshed by this moral pleasure. Retribution is not always discovered in the present stage of human existence, yet history is perhaps equally delightful as fiction, whenever its perfect catastrophes resemble those of romantic invention. The present is a splendid example.

I have discovered the secret history of Sir Lewis Stucley, in several manuscript letters of the times.

Rawleigh, in his admirable address from the scaffold, where he seemed to be rather one of the spectators than the sufferer, declared he forgave Sir Lewis, for he had forgiven all men; but he was bound in charity to caution all men against him, and such as he is! Rawleigh's last and solemn notice of the treachery of his "kinsman and friend" was irrevocably fatal to this wretch. The hearts of the people were open to the deepest impressions of sympathy, melting into tears at the pathetic address of the magnanimous spirit who had touched them: in one moment Sir Lewis Stucley became an object of execration throughout the nation; he soon obtained a new title as "Sir Judas," and was shunned by every man. To remove the Cain-like mark, which God and men had fixed on him, he published an apology for his conduct; a performance which, at least, for its ability, might raise him in our consideration; but I have since discovered, in one of the manu-

script letter-writers, that it was written by Dr. Sharpe, who had been a chaplain to Henry Prince of Wales. The writer pleads in Stucley's justification, that he was a state agent; that it was lawful to lie for the discovery of treason; that he had a personal hatred towards Rawleigh, for having abridged his father of his share of some prize-money; and then enters more into Rawleigh's character, who "being desperate of any fortune here, agreeable to the height of his mind, would have made up his fortune elsewhere, upon any terms against his sovereign and his country. Is it not marvel," continues the personifier of Stucley, "that he was angry with me at his death for bringing him back? Besides, being a man of so great a wit, it was no small grief, that a man of mean wit as I should be thought to go beyond him. No? *Sic ars delulit arte. Neque enim lex justior ulla est quam necis artifices arte perire sud.* (This apt Latinity betrays Dr. Sharpe.) But why did you not execute your commission bravely (openly)?—Why? My commission was to the contrary, to discover his pretensions, and to seize his secret papers." &c.\*

But the doctor, though no unskilful writer, here wrote in vain; for what ingenuity can veil the turpitude of long and practised treachery? To keep up appearances, Sir Judas resorted more than usually to court; where, however, he was perpetually enduring rebuffs, or avoided, as one infected with the plague of treachery. He offered the king, in his own justification, to take the sacrament, that whatever he had laid to Rawleigh's charge was true, and would produce two unexceptionable witnesses to do the like. "Why, then," replied his majesty, "the more malicious was Sir Walter to utter these speeches at his death." Sir Thomas Badger, who stood by, observed, "Let the king take off Stucley's head, as Stucley has done Sir Walter's, and let him at his death take the sacrament and his oath upon it, and I'll believe him; but till Stucley loses his head, I shall credit Sir Walter Rawleigh's bare affirmative before a thousand of Stucley's oaths." When Stucley, on pretence of giving an account of his office, placed himself in the audience chamber of the lord admiral, and his lordship passed him without any notice, Sir Judas attempted to address the earl; but with a bitter look his lordship exclaimed, "Base fellow! darest thou, who art the scorn and contempt of men, offer thyself in my presence? Were it not in my own house I would cudgel thee with my staff for presuming on this sauciness." This annihilating affront Stucley hastened to convey to the king; his majesty answered him, "What wouldst thou have me do? Wouldst thou have me hang him? Of my saul, if I should hang all that speak ill of thee, all the trees of the country would not suffice, so great is the number!"

One of the frequent crimes of that age, ere the forgery of bank-notes existed, was the clipping of gold; and this was one of the private amusements suitable to the character of our Sir Judas. Treachery and forgery are the same crime in a different form. Stucley received out of the exchequer

\* Stucley's humble petition, touching the bringing up Sir W. Rawleigh, 4to. 1618; republished in Somers' Tracts, vol. iii. 1751.

five hundred pounds as the reward of his *espionage* and perhdy. It was the price of blood, and was hardly in his hands ere it was turned into the fraudulent coin of "the Cheater!" He was seized on in the palace of Whitehall, for diminishing the gold coin. "The manner of the discovery," says the manuscript-writer, "was strange, if my occasions would suffer me to relate the particulars." On his examination, he attempted to shift the crime to his own son, who had flown, and on his man, who being taken, in the words of the letter-writer, was "willing to set the saddle upon the right horse, and accused his master." Manoury too, the French empiric, was arrested at Plymouth for the same crime, and accused his worthy friend. But such was the interest of Stucley with government, bought probably with his last shilling, and, as one says, with his last shirt, that he obtained his own and his son's pardon, for a crime that ought to have finally concluded the history of this blessed family. \* A more solemn and tragical catastrophe was reserved for the peridious Stucley. He was deprived of his place of vice-admiral, and left destitute in the world. Abandoned by all human beings, and most probably by the son whom he had tutored into the arts of villany, he appears to have wandered about an infamous and distracted beggar. It is possible that even so seared a conscience may have retained some remaining touch of sensibility.

— All are men,  
Condemned alike to groan,  
The tender for another's pain,  
THE UNFEELING FOR HIS OWN

And Camden has recorded, among his historical notes on James I, that in August, 1620, "Lewis Stucley, who betrayed Sir Walter Rawleigh, died in a manner mad." Such is the catastrophe of one of the most perfect domestic tales, an historical example not easily paralleled of moral retribution. The secret practices of this "Sir Judas" of the court of James I, which I have discovered, throw light on an old tradition that still exists in the neighbourhood of Aston, the residence of this wretched man, and which has been communicated to me by that elegant literary antiquary, Mr. Merivale. The country people have long had a notion that great treasures are concealed at the bottom of a well in his grounds, consisting of the gold which he received for his bribe, or perhaps the other gold which he clipped, and might have there concealed. This is a striking instance of the many historical facts which, though entirely unknown or forgotten, may be often discovered to be hid, or disguised, in popular traditions.

#### AN AUTHENTIC NARRATIVE OF THE LAST HOURS OF SIR WALTER RAWLEIGH

THE close of the life of Sir Walter Rawleigh was as extraordinary as many parts of his varied

\* The anecdotes respecting Stucley I have derived from manuscript letters, and they were considered to be of so dangerous a nature, that the writer recommends secrecy, and requests after

history the promptitude and sprightliness of his genius, his carelessness of life, and the equanimity of that great spirit in quitting the world, can only be paralleled by a few other heroes and sages — Rawleigh was both! But it is not simply his dignified yet active conduct on the scaffold, nor his admirable speech on that occasion, circumstances by which many great men are judged, when their energies are excited for a moment to act so great a part, before the eyes of the world assembled at their feet, it is not these only which claim our notice.

We may pause with admiration on the real grandeur of Rawleigh's character, not from a single circumstance, however great, but from a tissue of continued little incidents, which occurred from the moment of his condemnation till he laid his head on the block. Rawleigh was a man of such mark, that he deeply engaged the attention of his contemporaries, and to this we owe the preservation of several interesting particulars of what he did and what he said, which have entered into his life, but all is not been told in the published narratives. Contemporary writers in their letters have set down every fresh incident, and eagerly caught up his sense, his wit, and what is more delightful, those marks of the natural cheerfulness of his invariable presence of mind, nor could these have arisen from any affectation or parade, for we shall see that they served him even in his last tender farewell to his lady, and on many unpremeditated occasions.

I have drawn together into a short compass every fact concerning the feelings and conduct of Rawleigh at these solemn moments of his life, which my researches have furnished, not omitting those which are known to have preserved only the new would be to mutilate the statue, and to injure the whole by an imperfect view.

Rawleigh one morning was taken out of his bed, in a fit of fever, and unexpectedly hurried, not to his trial, but to a sentence of death. The story is well known — Yet pleading with "a voice grown weak by sickness and an ague he had at that instant on him," he used every means to avert his fate. He did, therefore, value the life he could so easily part with. His judges there, at least, respected their state criminal, and they addressed him in a far different tone than he had fifteen years before listened to from Coke. Yelverton, the attorney-general, said, "Sir Walter Rawleigh hath been as a star at which the world has gazed, but stars may fall, nay, they must fall, when they trouble the sphere where they abide." And the lord chief justice noticed Rawleigh's great work — "I know that you have been diligent and wise, and I doubt not but you retain both these virtues, for now you shall have occasion to use them. Your book is an admirable work, I would give you counsel, but I know you can apply unto yourself far better than I am able to give you." But the judge ended with saying, "execution is granted." It was stifling Rawleigh with roses, and it was listening to fame from the voice of death.

reading "they may be burnt" with such injunctions I have generally found that the letters were the more carefully preserved.

He declared, that now being old, sickly, and in disgrace, and "certain were he allowed to live, to go to it again, life was wearisome to him, and all he intreated was to have leave to speak freely at his farewell, to satisfy the world that he was ever loyal to the king, and a true lover of the commonwealth, for this he would seal with his blood."

Rawleigh, on his return to his prison, while some were deploring his fate, observed, that "the world itself is but a larger prison, out of which some are daily selected for execution."

That last night of his existence was occupied by writing what the letter-writer calls "a remembrance to be left with his lady," to acquaint the world with his sentiments, should he be denied their delivery from the scaffold, as he had been at the bar of the King's Bench. His lady visited him that night, and amidst her tears acquainted him, that she had obtained the favour of disposing of his body; to which he answered smiling, "It is well, Bess, that thou mayst dispose of that dead, thou hadst not always the disposing of when it was alive." At midnight he intreated her to leave him. It must have been then that, with unshaken fortitude, Rawleigh sat down to compose those verses on his death, which being short, the most appropriate may be repeated.

"Even such is Time, that takes on trust  
Our youth, our joys, our all we have;  
And pays us but with age and dust,  
Who in the dark and silent grave,  
When we have wandered all our ways,  
Shuts up the story of our days."

He has added two other lines expressive of his trust in his resurrection. Their authenticity is confirmed by the writer of the present letter, as well as another writer, inclosing "half a dozen verses, which Sir Walter made the night before his death, to take his farewell of poetry, wherein he had been a scribbler even from his youth." The inclosure is not now with the letter. Chamberlain, the writer, was an intelligent man of the world, but not imbued with any deep tincture of literature. On the same night Rawleigh wrote this distich on the candle burning dimly.

"Cowards fear to die; but courage stout,  
Rather than live in snuff, will be put out."

At this solemn moment, before he lay down to rest, and at the instant of parting from his lady, with all his domestic affections still warm, to express his feelings in verse was with him a natural effusion, and one to which he had long been used. It is peculiar in the fate of Rawleigh, that having before suffered a long imprisonment with an expectation of a public death, his mind had been accustomed to its contemplation, and had often dwelt on the event which was now passing. The soul, in its sudden departure, and its future state, is often the subject of his few poems, that most original one of "The Farewell,"

"Go, soul; the body's guest,  
Upon a thankless errand," &c,

is attributed to Rawleigh, though on uncertain evidence. But another, entitled "The Pilgrimage," has this beautiful passage.

"Give me my scallop-shell of quiet,  
My staff of truth to walk upon,  
My scrip of joy immortal diet,  
My bottle of salvation.  
My gown of glory, Hope's true gage,  
And thus I'll take my pilgrimage—  
Whilst my soul, like a quiet Palmer,  
Travellith towards the land of Heaven—."

Rawleigh's cheerfulness was so remarkable, and his fearlessness of death so marked, that the Dean of Westminster, who attended him, at first wondering at the hero, reprehended the lightness of his manner; but Rawleigh gave God thanks that he had never feared death, for it was but an opinion and an imagination; and as for the manner of death, he had rather die so than of a burning fever; and that some might have made shows outwardly, but he felt the joy within. The Dean says, that he made no more of his death than if he had been to take a journey; "Not," said he, "but that I am a great sinner, for I have been a soldier, a seaman, and a courtier." The writer of a manuscript letter tells us, that the dean declared he died not only religiously, but he found him to be a man as ready and as able to give as to take instruction.

On the morning of his death he smoked, as usual, his favourite tobacco, and when they brought him a cup of excellent sack, being asked how he liked it, Rawleigh answered, "As the fellow, that, drinking of St. Giles's bowl, as he went to Tyburn, said, 'that was good drink if a man might tarry by it.'" The day before, in passing from Westminster-hall to the Gate-house, his eye had caught Sir Hugh Beeston in the throng, and calling on him, requested that he would see him die to-morrow. Sir Hugh, to secure himself a seat on the scaffold, had provided himself with a letter to the sheriff, which was not read at the time, and Sir Walter found his friend thrust by, lamenting that he could not get there. "Farewell!" exclaimed Rawleigh, "I know not what shift you will make, but I am sure to have a place." In going from the prison to the scaffold, among others who were pressing hard to see him, one old man, whose head was bald, came very forward, inasmuch that Rawleigh noticed him, and asked, "whether he would have aught of him?" The old man answered, "Nothing but to see him, and to pray to God for him." Rawleigh replied, "I thank thee, good friend, and I am sorry I have no better thing to return thee for thy good will." Observing his bald head, he continued, "but take this night-cap, (which was a very rich wrought one that he wore) for thou hast more need of it now than I."

His dress, as was usual with him, was elegant, if not rich. Oldys describes it, but mentions that "he had a wrought night-cap under his hat," which we have otherwise disposed of; ~~his~~ ruff-band, a black wrought velvet night-gown over a hair-coloured satin doublet, and a black wrought waistcoat; black cut taffety breeches, and ash-coloured silk stockings.

He ascended the scaffold with the same cheerfulness he had passed to it, and observing the lords seated at a distance, some at windows, he requested they would approach him, as he wished what he

had to say they should all witness. This request was complied with by several. His speech is well known, but some copies contain matters not in others. When he finished, he requested Lord Arundel that the king would not suffer any libels to defame him after death—"And now I have a long journey to go, and must take my leave." "He embraced all the lords and other friends with such courtly compliments, as if he had met them at some feast," says a letter-writer. Having taken off his gown, he called to the headsman to show him the axe, which not being instantly done, he repeated, "I prithee let me see it. Dost thou think that I am afraid of it?" He passed the edge lightly over his finger, and smiling, observed to the sheriff, "This is a sharp medicine, but a sound cure for all diseases," and kissing it, laid it down. Another writer has, "This is that, that will cure all sorrows." After this he went to three several corners of the scaffold, and kneeling down, desired all the people to pray for him, and recited a long prayer to himself. When he began to fit himself for the block, he first laid himself down to try how the block fitted him, after rising up, the executioner knelt down to ask his forgiveness, which Rawleigh with an embrace did, but intreated him not to strike till he gave a token by lifting up his hand, "*and then, fear not, but strike home*." When he laid his head down to receive the stroke, the executioner desired him to lay his face towards the east. "It was no great matter which way a man's head stood, so the heart lay right," said Rawleigh; but these were not his last words. He was once more to speak in this world with the same intrepidity he had lived in it—for, having lain some minutes on the block in prayer, he gave the signal; but the executioner, either unmindful, or in fear, failed to strike, and Rawleigh, after once or twice putting forth his hands, was compelled to ask him, "Why dost thou not strike? Strike! man!" In two blows he was beheaded; but from the first, his body never shrunk from the spot, by any discomposure of his posture, which, like his mind, was immovable.

"In all the time he was upon the scaffold, and before," says one of the manuscript letter-writers, "there appeared not the least alteration in him, either in his voice or countenance; but he seemed as free from all manner of apprehension as if he had been come thither rather to be a spectator than a sufferer. Nay, the beholders seemed much more sensible than did he, so that he hath purchased here in the opinion of men such honour and reputation, as it is thought his greatest enemies are they that are most sorrowful for his death, which they see is like to turn so much to his advantage."

The people were deeply affected at the sight, and so much, that one said, that "we had not such another head to cut off," and another "wished the head and brains to be upon Secretary Naunton's shoulders." The observer suffered for this; he was a wealthy citizen, and great news-monger, and one who haunted Paul's Walk. Complaint was made, and the citizen summoned to the privy-council. He pleaded that he intended no disrespect to Mr. Secretary; but only spake in reference to the old proverb, that "two heads were better than one!" His excuse was allowed at the moment; but when afterwards called on for a

contribution to St. Paul's Cathedral, and having subscribed a hundred pounds, the secretary observed to him, that "two are better than one, Mr. Wiemark!" either from fear or charity the witty citizen doubled his subscription.

Thus died this glorious and gallant cavalier, of whom Osborne says, "His death was managed by him with so high and religious a resolution, as if a Roman had acted a Christian, or rather a Christian a Roman!"

After having read the preceding article, we are astonished at the greatness, and the variable nature of this extraordinary man, and this happy genius. With Gibbon, who once meditated to write his life, we may pause, and pronounce "his character is ambiguous," but we shall not hesitate to decide, that Rawleigh knew better how to die than to live. "His glorious hours," says a contemporary, "were his arraignment and execution," but never will be forgotten the intermediate years of his lettered imprisonment!

### LITERARY UNIONS.

SECRET HISTORY OF RAWLEIGH'S HISTORY OF THE WORLD, AND VASARI'S LIVES.

AN UNION of talents, differing in their qualities, might carry some important works to a more extended perfection. In a work of great enterprise, the aid of a friendly hand may be absolutely necessary to complete the labours of the projector, who has neither the courage, the leisure, nor all the acquisitions for performing the favourite task which he has otherwise matured. Many great works, commenced by a master-genius, have remained unfinished, or have been deficient for want of this friendly succour. The public had been grateful to Johnson, had he united in his dictionary the labours of some learned etymologist. Speed's Chronicle owes most of its value, as it does its ornaments, to the hand of Sir Robert Cotton, and other curious researchers, who contributed entire portions. Goguet's esteemed work of the "Origin of the Arts and Sciences" was greatly indebted to the fraternal zeal of a devoted friend. The still valued books of the Port-Royal Society were all formed by this happy union. The secret history of many eminent works would show the advantages which may be derived from this combination of talents, differing in their nature. Cumberland's masterly versions of the fragments of the Greek dramatic poets had never been given to the poetical world, had he not accidentally possessed the manuscript notes of his relative, the learned Bentley. This treasure supplied that research in the most obscure works, which the volatile studies of Cumberland could never have explored; a circumstance which he concealed from the world, proud of that Greek erudition which he thus cheaply possessed. Yet by this literary union, Bentley's vast erudition made those re-

\* The chief particulars in this narrative are drawn from two manuscript letters of the day, in the Sloane Collection, under their respective dates, Nov. 3, 1618, Larkin to Sir Tho. Pickering; Oct. 31, 1618, Chamberlain's letters.

searches which Cumberland could not; and Cumberland gave the nation a copy of the domestic drama of Greece, of which Bentley was incapable.

There is a large work, which is still celebrated, of which the composition has excited the astonishment even of the philosophic Hume, but whose secret history remains yet to be disclosed. This extraordinary volume is "The History of the World, by Rawleigh." I shall transcribe Hume's observation, that the reader may observe the literary phenomenon. "They were struck with the extensive genius of the man, who being educated amidst naval and military enterprises, had surpassed in the pursuits of literature, even those of the most recluse and sedentary lives; and they admired his unbroken magnanimity, which at his age, and under his circumstances, could engage him to undertake and execute so great a work, as his History of the World." Now when the truth is known, the wonderful in this literary mystery will disappear, except in the eloquent, the grand, and the pathetic passages interspersed in that venerable volume. We may, indeed, pardon the astonishment of our calm philosopher, when we consider the recondite matter contained in this work, and recollect the little time which this adventurous spirit, whose life was passed in fabricating his own fortune, and in perpetual enterprise, could allow to such erudite pursuits. Where could Rawleigh obtain that familiar acquaintance with the rabbins, of whose language he was probably entirely ignorant? His numerous publications, the effusions of a most active mind, though excellent in their kind, were evidently composed by one who was not abstracted in curious and remote inquiries, but full of the daily business and the wisdom of human life. His confinement in the Tower, which lasted several years, was indeed sufficient to the composition of this folio volume, and of a second which appears to have occupied him. But in that imprisonment it singularly happened that he lived among literary characters, with the most intimate friendship. There he joined the Earl of Northumberland, the patron of the philosophers of his age, and with whom Rawleigh pursued his chemical studies; and Serjeant Hoskins, a poet and a wit, and the poetical "father" of Ben Jonson, who acknowledged that "It was Hoskins who had polished him;" and that Rawleigh often consulted Hoskins on his literary works, I learn from a manuscript. But however literary the atmosphere of the Tower proved to Rawleigh, no particle of Hebrew, and perhaps little of Grecian lore, floated from a chemist and a poet. The truth is, that the collection of the materials of this history was the labour of several persons, who have not all been discovered. It has been ascertained, that Ben Jonson was a considerable contributor; and there was an English philosopher from whom Descartes, it is said, even by his own countrymen, borrowed largely—Thomas Hariot, whom Anthony Wood charges with infusing into Rawleigh's volume philosophical notions, while Rawleigh was composing his History of the World. But if Rawleigh's pursuits surpassed even those of the most recluse and sedentary lives, as Hume observed, we must attribute this to a "Dr. Robert Burrel, Rector of Northwold, in the county of Norfolk, who was a

great favourite of Sir Walter Rawleigh, and had been his chaplain. All, or the greatest part of the drudgery of Sir Walter's history for Criticisms, Chronology, and reading Greek and Hebrew authors were performed by him, for Sir Walter." \* Thus a simple fact when discovered, clears up the whole mystery; and we learn how that knowledge was acquired, which, as Hume sagaciously detected, required "a recluse and sedentary life," such as the studies and the habits would be of a country clergyman in a learned age.

The secret history of another work, still more celebrated than the History of the World, by Sir Walter Rawleigh, will doubtless surprise its numerous admirers.

Without the aid of a friendly hand, we should probably have been deprived of the delightful history of Artists by Vasari: although a mere painter and goldsmith, and not a literary man, Vasari was blessed with that nice discernment of one deeply conversant with art, and saw rightly what was to be done, when the idea of the work was suggested by the celebrated Paulus Jovius as a supplement to his own work of the "Eulogiums of Illustrious Men." Vasari approved of the project; but on that occasion judiciously observed, not blinded by the celebrity of the literary man who projected it, that "It would require the assistance of an artist to collect the materials, and arrange them in their proper order; for although Jovius displayed great knowledge in his observations, yet he had not been equally accurate in the arrangement of his facts in his book of Eulogiums." Afterwards, when Vasari began to collect his information, and consulted Paulus Jovius on the plan, although that author highly approved of what he saw, he alleged his own want of leisure and capacity to complete such an enterprise; and this was fortunate: we should otherwise have had, instead of the rambling spirit which charms us in the volumes of Vasari, that declaimer's verbose

\* I draw my information from a very singular manuscript in the Lansdowne Collection, which I think has been mistaken for a boy's ciphering book, of which it has much the appearance, No. 741, fo. 57, as it stands in the auctioneer's catalogue. It appears to be a collection closely written, extracted out of Anthony Wood's papers; and as I have discovered in the manuscript, numerous notices not elsewhere preserved, I am inclined to think, that the transcriber copied them from that mass of Anthony Wood's papers, of which more than one sackful was burnt at his desire before him, when dying. If it be so, this ms. is the only register of many curious facts.

Ben Jonson has been too freely censured for his own free censures, and particularly for one he made on Sir Walter Rawleigh, who, he told Drummond, "esteemed more fame than conscience. *The best wits in England were employed in making his history*; Ben himself had written a piece to him of the Punic war, which he altered and set in his book." On this head, even Jonson's powerful advocate Mr. Gifford has not alleged a word in his defence; the secret history of the work has never been discovered; but assuredly on this occasion, Jonson only spoke what he knew to be true.

babble. Vasari, however, looked round for the assistance he wanted, a circumstance which Tiraboschi has not noticed like Hogarth, he required a literary man for his scribe. I have discovered the name of the chief writer of the Lives of the Painters, who wrote under the direction of Vasari, and probably often used his own natural style, and conveyed to us those reflections which surely come from their source. I shall give the passage, as a curious instance where the secret history of books is often detected in the most obscure corners of research. Who could have imagined that in a collection of the lives *de' Santi e Beati dell' ordine de' Predicatori*, we are to look for the writer of Vasari's lives? Don Seranni Razzi, the author of this ecclesiastical biography, has this reference "Who would see more of this may turn to the lives of the painters, sculptors, and architects, written for the greater part by Don Silvano Razzi, my brother, for the Signor Cavaliere M. Giorgio Vasari, his great friend" \*.

The discovery that Vasari's volumes were not entirely written by himself, though probably under his dictation, and, unquestionably, with his communications (as Hogarth was compelled to employ the pen of a literary man for his own original works), will perhaps serve to clear up some unaccountable mistakes or omissions which appear in that series of volumes, written at long intervals, and by different hands. Mr. Fuseli has alluded to them in utter astonishment, and cannot account for Vasari's "incredible dereliction of reminiscence, which prompted him to transfer what he had rightly ascribed to Giorgione in one edition, to the elder Parma in the subsequent ones." Again Vasari's "memory was either so treacherous, or his rapidity in writing so inconsiderate, that his account of the Capella Sistina, and the stanze of Raffaello, is a mere heap of errors and unpardonable confusion." Even Bottari, his learned editor, is at a loss to account for his mistakes. Mr. Fuseli finely observes, "He has been called the Herodotus of our art, and if the main simplicity of his narrative, and the desire of heaping anecdote on anecdote, entitle him in some degree to that appellation, we ought not to forget that the information of every day adds something to the authenticity of the Greek historian, whilst every day furnishes matter to question the credibility of the Tuscan." All this strongly confirms the suspicion that Vasari employed different hands at different times to write out his work. Such mistakes would occur to a new writer, not always conversant with the subject he was composing on, and the disjointed materials of which were often found in a disordered state. It is, however, strange that neither Bottari nor Tiraboschi appear to have been aware that Vasari employed others to write for him, we see that from the first suggestion of the work he had

originally proposed that Paulus Jovius should hold the pen for him.

The principle illustrated in this article might be pursued, but the secret history of two great works so well known are as sufficient as twenty others of writings less celebrated. The literary phenomenon which had puzzled the calm inquiring Hume to cry out "a miracle!" has been solved by the discovery of a little fact on LITERARY UNIONS, which derives importance from this circumstance.

#### OF A BIOGRAPHY PAINTED.

THERE are objects connected with literary curiosity, which, though they may never gratify our sight, yet whose very history is literary, and the originality of their invention, should they excite imitation, may serve to constitute a class. I notice a book-curiosity of this nature.

This extraordinary volume may be said to have contained the travels and adventures of Charles Magius, a noble Venetian, and this volume, so precious, consisted only of eighteen pages, composed of a series of highly finished miniature paintings on vellum, some executed by the hand of Paul Veronese. Each page, however, may be said to contain many chapters, for, generally, it is composed of a large centre-piece, surrounded by ten small ones, with many apt inscriptions, allegories, and allusions; the whole exhibiting the romantic incidents in the life of this Venetian nobleman. But it is not merely as a beautiful production of art that we are to consider it, it becomes associated with a more elevated feeling in the occasion which produced it. The author, who is himself the hero, after having been long calumniated, resolved to set before the eyes of his accusers the sufferings and adventures he could perhaps have but indifferently described, and instead of composing a tedious volume for his justification, invented this new species of pictorial biography. The author minutely described the remarkable situations in which fortune had placed him, and the artists, in embellishing the facts he furnished them with to record, emulated each other in giving life to their truth, and in putting into action, before the spectator, incidents which the pen had less impressively exhibited. This unique production may be considered as a model, to represent the actions of those who may succeed more fortunately by this new mode of perpetuating their history, discovering, by the aid of the pencil, rather than by their pen, the forms and colours of an extraordinary life.

It was when the Ottomans (about 1571) attacked the isle of Cyprus, that this Venetian nobleman was charged by his republic to review and repair the fortifications. He was afterwards sent to the Pope to negotiate an alliance he returned to the senate, to give an account of his commission. Invested with the chief command, at the head of his troops, Magius threw himself into the island of Cyprus, and after a skilful defence, which could not prevent its fall, at Famagusta, he was taken prisoner by the Turks, and made a slave. His age and infirmities induced his master, at length, to sell him to some Christian merchants; and after

\* I find this quotation in a sort of polemical work of natural philosophy, entitled "Saggio di Storia Letteraria Fiorentina del Secolo XVII da Giovanni Clemente Nelli, Lucca, 1759," p. 58. Nelli also refers to what he had said on this subject in his "Pianta ad alzata di S. M. del Fiore, p. vii c. vii" a work on architecture. See Brunet and Haym *Bib. Ital. de libri rari*.

in absence of several years from his beloved Venice, he suddenly appeared, to the astonishment and mortification of a party who had never ceased to calumniate him; while his own noble family were compelled to preserve an indignant silence, having had no communications with their lost and enslaved relative. Magus now returned to vindicate his honour, to reinstate himself in the favour of the senate, and to be restored to a venerable parent amidst his family; to whom he introduced a fresh branch, in a youth of seven years old, the child of his misfortunes, who, born in trouble, and a stranger to domestic endearments, was at one moment united to a beloved circle of relations.

I shall give a rapid view of some of the pictures of this Venetian nobleman's life. The whole series has been elaborately drawn up by the Duke de la Valhiere, the celebrated book-collector, who dwells on the detail with the curiosity and taste of an amateur.\*

In a rich frontispiece, a Christ is expiring on the cross; Religion, leaning on a column, contemplates the Divinity, and Hope is not distant from her. The genealogical tree of the house of Magus, with an allegorical representation of Venice, its nobility, power, and riches, the arms of Magus, in which he inserted a view of the holy sepulchre of Jerusalem, of which he was made a knight, his portrait, with a Latin inscription—"I have passed through arms and the enemy, amidst fire and water, and the Lord conducted me to a safe asylum, in the year of grace 1571." The portrait of his son, aged seven years, finished with the greatest beauty, and supposed to have come from the hand of Paul Veronese, it bears this inscription—"Overcome by violence and artifice, almost dead before his birth, his mother was at length delivered of him, full of life, with all the loveliness of infancy, under the divine protection, his birth was happy, and his life with greater happiness shall be closed with good fortune."

A plan of the isle of Cyprus, where MAGUS commanded, and his first misfortune happened, his slavery by the Turks—The painter has expressed this by an emblem of a tree shaken by the winds and scathed by the lightning, but from the trunk issues a beautiful green branch shining in a brilliant sun, with this device—"From this fallen trunk springs a branch full of vigour."

The missions of Magus to raise troops in the province of La Puglia—In one of these Magus is seen returning to Venice; his final departure, a thunderbolt is viewed falling on his vessel—his passage by Corfu and Zante, and his arrival at Candia.

His travels to Egypt—the centre figure represents this province raising its right hand extended towards a palm-tree, and the left leaning on a pyra-

mid, inscribed "Celebrated throughout the world for her wonders." The smaller pictures are the entrance of Magus into the port of Alexandria; Rosetta, with a caravan of Turks and different nations, the city of Grand Cairo, exterior and interior, with views of other places, and finally, his return to Venice.

His journey to Rome—the centre figure an armed Pallas seated on trophies, the Tiber beneath her feet, a globe in her hands, inscribed *Quod rerum victrix ac domina*—"She has conquered and ruled the universe." The ten small pictures are views of the cities in the Pope's dominion. His first audience at the conclave forms a pleasing and fine composition.

His travels into Syria—the principal figure is a female emblematic of that fine country, she is seated in the midst of a gay orchard, and embraces a bundle of roses, inscribed *Quod mundi delicia*—"The delight of the universe." The small compartments are views of towns and ports, and the spot where Magus collected his fleet.

His pilgrimage to Jerusalem, where he was made a knight of the holy sepulchre—the principal figure represents Devotion, inscribed *Ducit*. "It is she who conducts me." The compartments exhibit a variety of objects, with a correctness of drawing, which are described as belonging to the class, and partaking of the charms, of the pencil of Claude Lorraine. His vessel is first viewed in the roadstead at Venice beat by a storm; arrives at Zante to refresh; enters the port of Simiso, there having landed, he and his companions are proceeding to the town on asses, for Christians were not permitted to travel in Turkey on horses—In the church at Jerusalem the bishop, in his pontifical habit, receives him as a knight of the holy sepulchre, arraying him in the armour of Godfrey of Bouillon, and placing his sword in the hands of Magus. His arrival at Bethlehem, to see the cradle of the Lord—and his return by Jaffa with his companions, in the dress of pilgrims; and the groups are finely contrasted with the Turks mingling amongst them.

The taking of the city of Famagusta, and his slavery—The middle figure, with a dog at its feet, represents Fidelity, the character of Magus, who ever preferred it to his life or his freedom, inscribed *Captivus*—"She has reduced me to slavery." Six smaller pictures exhibit the different points of the island of Cyprus, where the Turks effected their descents. Magus retreating to Famagusta, which he long defended, and where his cousin, a skilful engineer, was killed. The Turks compelled to raise the siege, but return with greater forces—the sacking of the town and the palace, where Magus was taken—One picture exhibits him brought before a bashaw, who has him stripped, to judge of his strength and fix his price, when after examination he is sent among other slaves—He is seen bound and tied up among his companions in misfortune—again he is forced to labour, and carries a cask of water on his shoulders—In another picture, his master finding him weak of body, conducts him to a slave merchant to sell him. In another we see him leading an ass loaded with packages; his new master, finding him loitering on his way, showers his blows on him, while a soldier is seen purloining one of the packages from the ass. Another exhibits Magus sinking with

\* The duke's description is not to be found, as might be expected, in his own valued catalogue, but was a contribution to Gaignat's ii. 16. where it occupies fourteen pages. This singular work sold at Gaignat's sale for 902 livres. It was then the golden age of literary curiosity, when the rarest things were not rumoured; and that price was even then considered extraordinary, though the work was an unique. It must consist of about 180 subjects, by Italian artists.



fatigue on the sands, while his master would raise him up by an unsparring use of the bastinado. The varied details of these little paintings are pleasingly executed.

The close of his slavery—The middle figure kneeling to heaven, and a light breaking from it, inscribed "He breaks my chains," to express the confidence of Magus. The Turks are seen landing with their pillage and their slaves.—In one of the pictures are seen two ships on fire; a young lady of Cyprus preferring death to the loss of her honour and the miseries of slavery, determined to set fire to the vessel in which she was carried, she succeeded, and the flames communicated to another.

His return to Venice—The painter for his principal figure has chosen a Pallas, with a helmet on her head, the ægis on one arm, and her lance in the other, to describe the courage with which Magus had supported his misfortunes, inscribed *Rediit*—"She has brought me back."—In the last of the compartments he is seen at the custom-house at Venice; he enters the house of his father, the old man hastens to meet him, and embraces him.

One page is filled by a single picture, which represents the senate of Venice, with the Doge on his throne; Magus presents an account of his different employments, and holds in his hand a scroll, on which is written, *Quod commisisti perfect, quod restat agendum, pare fide complectar*—"I have done what you committed to my care; and I will perform with the same fidelity what remains to be done." He is received by the senate with the most distinguished honours, and was not only justified, but praised and honoured.

The most magnificent of these paintings is the one attributed to Paul Veronese. It is described by the Duke de la Vallière as almost unparalleled for its richness, its elegance, and its brilliancy. It is inscribed *Pater meus et fratres mei dereliquerunt me, Dominus autem assumptus me*—"My father and my brothers abandoned me; but the Lord took me under his protection." This is an allusion to the accusation raised against him in the open senate, when the Turks took the isle of Cyprus, and his family wanted either the confidence or the courage to defend Magus. In the front of this large picture, Magus leading his son by the hand, conducts him to be reconciled with his brothers and sisters-in-law, who are on the opposite side; his hand holds this scroll, *Vos cogitastis de me malum, sed Deus convertit illud in bonum*—"You thought ill of me; but the Lord has turned it to good." In this he alludes to the satisfaction he had given the senate, and to the honours they had decreed him. Another scene is introduced, where Magus appears in a magnificent hall at table in the midst of all his family, with whom a general reconciliation has taken place: on his left hand are gardens opening with an enchanting effect, and magnificently ornamented, with the villa of his father, on which flowers and wreaths seem dropping on the roof, as if from heaven. In the perspective the landscape probably represents the rural neighbourhood of Magus's early days.

Such are the most interesting incidents which I have selected from the copious description of the Duke de la Vallière. The idea is new of this production, an autobiography in a series of

remarkable scenes, painted under the eye of the describer of them, in which too he has preserved all the fulness of his feelings and his minutest recollections; but the novelty becomes interesting from the character of the noble Magus, and the romantic fancy which inspired this elaborate and costly curiosity. It was not indeed without some trouble that I have drawn up this little account; but while thus employed, I seemed to be composing a very uncommon romance.

#### CAUSE AND PRETEXT.

It is an important principle in morals and in politics, not to mistake the cause for the pretext, nor the pretext for the cause, and by this means to distinguish between the concealed, and the ostensible, motive. On this principle history might be recomposed in a new manner, it would not often describe *circumstances and characters* as they usually appear. When we mistake the characters of men, we mistake the nature of their actions, and we shall find in the study of secret history, that some of the most important events in modern history were produced from very different motives than their ostensible ones. Polybius, the most philosophical writer of the ancients, has marked out this useful distinction of *cause and pretext*, and aptly illustrates the observation by the facts he explains. Amilcar, for instance, was the first author and contriver of the second Punic war, though he died ten years before the commencement of it. "A statesman," says that wise and grave historian, "who knows not how to trace the origin of events, and discern the different sources from whence they take their rise, may be compared to a physician, who neglects to inform himself of the causes of those distempers which he is called in to cure. Our pains can never be better employed than in searching out the causes of events, for the most trifling incidents give birth to matters of the greatest moment and importance." The latter part of this remark of Polybius points out another principle which has been often verified by history, and which furnished the materials of the little book of "Grands Evénemens par les petites Causes."

Our present inquiry concerns "cause and pretext."

Leo X. projected an alliance of the sovereigns of Christendom against the Turks. The avowed object was to oppose the progress of the Ottomans against the Mamelukes of Egypt, who were more friendly to the Christians; but the concealed motive with his holiness was to enrich himself and his family with the spoils of Christendom, and to aggrandise the papal throne by war; and such, indeed, the policy of these pontiffs had always been in those mad crusades which they excited against the East.

The Reformation, excellent as its results have proved in the cause of genuine freedom, originated in no purer source than human passions and selfish motives: it was the progeny of avarice in Germany, of novelty in France, and of love in England. The latter elegantly alluded to by Gray, "And gospel light first beam'd from Bullen's eyes,"

The Reformation is considered by the Duke of Nevers, in a work printed in 1590, and by Francis I in his apology in 1537, as a *coup d'état* of Charles V towards universal monarchy. The duke says, that the emperor silently permitted Luther to establish his principles in Germany, that they might split the confederacy of the elective princes, and by this division facilitate their more easy conquest, and play them off one against another, and by these means to secure the imperial crown, hereditary in the house of Austria. Had Charles V not been the mere creature of his politics, and had he felt any zeal for the Catholic cause, which he pretended to fight for, never would he have allowed the new doctrines to spread for more than twenty years without the least opposition.

The famous league in France was raised for "religion and the relief of public grievances," such was the pretext. After the princes and the people had alike become its victims, this "league" was discovered to have been formed by the pride and the ambition of the Guises, aided by the machinations of the Jesuits against the attempts of the Prince of Condé to dislodge them from their "seat of power." While the Huguenots pillaged, burnt, and massacred, declaring in their manifestoes that they were only fighting to release the king, whom they asserted was a prisoner of the Guises, the Catholics repaid them with the same persecution and the same manifestoes, declaring that they only wished to liberate the Prince of Condé, who was the prisoner of the Huguenots. The people were led on by the cry of "religion," but this civil war was not in reality so much Catholic against Huguenot, as Guise against Condé. A parallel event occurred between our Charles I and the Scotch Covenanters, and the king expressly declared, in "a large declaration, concerning the late tumults in Scotland," that "religion is only pretended, and used by them as a cloak to palliate their intended rebellion," which he demonstrates by the facts he alleged. There was a revolutionary party in France, which, taking the name of *Frondeurs*, shook that kingdom under the administration of Cardinal Mazarin, and held out for their pretext the public freedom. But that faction, composed of some of the discontented French princes and the mob, was entirely organized by Cardinal de Retz, who held them in hand, to check or to spur them as the occasion required, from a mere personal pique against Mazarin, who had not treated that vivacious genius with all the deference he exacted. This appears from his own memoirs.

We have smiled at James I threatening the states-general by the English ambassador, about Vorstius, a Dutch professor, who had espoused the doctrines of Arminius against those of the contra-remonstrants, or Calvinists, the ostensible subject was religious, or rather metaphysical-religious doctrines, but the concealed one was a struggle for predominance between Pensionary Barneveldt, assisted by the French interest, and the Prince of Orange, supported by the English. "These were the real sources," says Lord Hardwicke, a statesman and a man of letters, deeply conversant with secret and public history, and a far more able judge than Diodati the Swiss divine,

and Brandt the ecclesiastical historian, who in the synod of Dort could see nothing but what appeared in it, and gravely narrate the idle squabbles on phrases concerning predestination and grace, &c. Halles, of Eaton, who was secretary to the English ambassador at this synod, perfectly accords with the account of Lord Hardwicke. "Our synod," writes that judicious observer, "goes on like a watch; the main wheel upon which the whole business turns are least in sight; for all things of moment are acted in private sessions; *what is done in public is only for show and entertainment*."

The cause of the persecution of the Jansenists was the jealousy of the Jesuits, the pretext was *la grace suffisante*. The learned La Croze observes, that the same circumstance occurred in the affair of Nestorius and the church of Alexandria, the pretext was orthodoxy, the cause was the jealousy of the church of Alexandria, or rather the fiery and turbulent civil, who personally hated Nestorius. The opinions of Nestorius, and the council which condemned them, were the same in effect. I only produce this remote fact to prove that ancient times do not alter the truth of our principle.

When James II was so strenuous an advocate for toleration and liberty of conscience in removing the test act, this enlightened principle of government was only a pretext with that monk-ridden monarch, it is well known that the cause was to introduce and make the Catholics predominate in his councils and government. The result, which that eager and blind politician hurried on too fast, and which therefore did not take place, would have been, that "liberty of conscience" would soon have become "an overt act of treason," before an inquisition of his Jesuits!

In all political affairs drop the *pretexts* and strike at the *causes*, we may thus understand what the heads of parties may choose to conceal.

#### POLITICAL FORGERIES AND FICTIONS.

A WRITER whose learning gives value to his eloquence, in his Bampton Lectures has censured, with that liberal spirit so friendly to the cause of truth, the calumnies and rumours of parties, which are still industriously retailed, though they have been often confuted. Forged documents are still referred to, or tales unsupported by evidence are confidently quoted. Mr Heber's subject confined his inquiries to theological history, he has told us that "Augustine is not ashamed, in his dispute with Faustus, to take advantage of the popular slanders against the followers of Manichæus, though his own experience, for he had himself been of that sect, was sufficient to detect this falsehood." The Romanists, in spite of satisfactory answers, have continued to urge against the English Protestant the romance of Parker's consecration; while the Protestant persists in falsely imputing to the Catholic public formularies the systematic omission of the second commandment. "The calumnies of Rimini and Sinistra against the Moravian brethren are cases in point," continues Mr. Heber. "No one now believes them,

yet they once could deceive even Warburton!" We may also add the obsolete calumny of Jews crucifying boys—of which a monument raised to Hugh of Lincoln perpetuates the memory, and which a modern historian records without any scruple of doubt, and quotes several authorities, which amount only to a single one, that of Matthew Paris, who gives it as a popular rumour! Such accusations usually happened when the Jews were too rich and the king was too poor!

The falsehoods and forgeries raised by parties are overwhelming! It startles a philosopher, in the calm of his study, when he discovers how writers, who we may presume are searchers after truth, should, in fact, turn out to be searchers after the grossest fictions. This alters the habits of the literary man: it is an unnatural depravity of his pursuits—and it proves that the personal is too apt to predominate over the literary character.

I have already touched on the main point of the present article in that on 'Political Nicknames.' I have there shown how political calumny appears to have been reduced into an art, one of its branches would be that of converting forgeries and fictions into historical authorities.

When one nation is at war with another, there is no doubt that the two governments connive at, and often encourage the most atrocious libels on each other, to madden the people to preserve their independence, and contribute cheerfully to the expenses of the war. France and England formerly complained of Holland—the Athenians employed the same policy against the Macedonians and Persians. Such is the origin of a vast number of supposititious papers and volumes, which sometimes, at a remote date, confound the labours of the honest historian, and too often serve the purposes of the dishonest, with whom they become authorities. The crude and suspicious libels which were drawn out of their obscurity in Cromwell's time against James the First have overloaded the character of that monarch, yet are now eagerly referred to by party writers, though in their own days they were obsolete and doubtful. During the civil wars of Charles the First, such spurious documents exist in the forms of speeches which were never spoken, of letters never written by the names subscribed, printed declarations never declared, battles never fought, and victories never obtained! Such is the language of Rushworth, who complains of this evil spirit of party-forgeries, while he is himself suspected of having rescinded or suppressed whatever was not agreeable to his patron Cromwell. A curious, and, perhaps, a necessary list might be drawn up of political forgeries of our own, which have been sometimes referred to as genuine, but are the inventions of wits and satirists! Bayle ingeniously observes, that at the close of every century such productions should be branded by a skillful discriminator, to save the future inquirer from errors he can hardly avoid. "How many are still kept in error by the satires of the sixteenth century! Those of the present age will be no less active in future ages, for they will still be preserved in public libraries."

The art adds skill with which some have fabricated a forged narrative, render its detection almost hopeless. When young Maitland, the brother to the secretary, in order to palliate the crime of the

assassination of the Regent Murray, was employed to draw up a pretended conference between him, Knox, and others, to stigmatise them by the odium of advising to dethrone the young monarch, and to substitute the regent for their sovereign, Maitland produced so dramatic a performance, by giving to each person his peculiar mode of expression, that this circumstance long baffled the incredulity of those who could not in consequence deny the truth of a narrative apparently so correct in its particulars!

Among such party narratives, the horrid tale of the bloody Colonel Kirk, Hume has worked up with all his eloquence and pathos, and, from its interest, no suspicion has arisen of its truth. Yet, so far as it concerns Kirk, or the reign of James the Second, or even English history, it is, as Ritson too honestly expresses it, "an impudent and barefaced lie!" The simple fact is told by Kennet in few words: he probably was aware of the nature of this political fiction. Hume was not, indeed, himself the fabricator of the tale, but he had not any historical authority. The origin of this fable was probably a pious fraud of the Whig party, to whom Kirk had rendered himself odious, at that moment stories still more terrifying were greedily swallowed, and Ritson insinuates, have become a part of the history of England. The original story, related more circumstantially, though not more affecting, nor perhaps more truly, may be found in Wanley's "Wonders of the Little World." \* I will attempt to give the incident, relieving it from the tediousness of old Wanley.

A governor of Zealand, under the bold Duke of Burgundy, had in vain sought to seduce the affections of the beautiful wife of a citizen. The governor imprisons the husband on an accusation of treason, and when the wife appeared as the suppliant, the governor, after no brief eloquence, succeeded as a lover, on the plea that her husband's life could only be spared by her compliance. The woman, in tears and in aversion, and not without a hope of vengeance only delayed, lost her honour! Pointing to the prison, the governor told her, "If you seek your husband, enter there, and take him along with you!" The wife, in the bitterness of her thoughts, yet not without the consolation that she had snatched her husband from the grave, passed into the prison, there in a cell, to her astonishment and horror, she beheld the corpse of her husband laid out in a coffin, ready for burial! Mourning over it, she at length returned to the governor, fiercely exclaiming, "You have kept your word! you have restored to me my husband! and be assured the favour shall be repaid!" The inhuman villain, terrified in the presence of his intrepid victim, attempted to appease her vengeance, and more, to win her to his wishes. Returning home, she assembled her friends, revealed her whole story, and under their protection she appealed to Charles the Bold, a strict lover of justice, and who now awarded a singular but an exemplary catastrophe. The duke first commanded that the criminal governor should instantly marry the woman whom he had made a widow, and at the same time sign his will, with a clause importing, that should he die before his lady he

\* Book III. ch. XXIX., sec. 18.

constituted her to be his heiress. All this was conceded from both sides, rather to satisfy the duke than the parties themselves. This done, the unhappy woman was dismissed alone! The governor was conducted to the prison to suffer the same death he had inflicted on the husband of his wife, and when this lady was desired once more to enter the prison, she beheld her second husband headless in his coffin as she had her first! Such extraordinary incidents in so short a period overpowered the feeble frame of the sufferer, she died—leaving a son, who inherited the rich accession of fortune so fatally obtained by his injured and suffering mother.

Such is the tale of which the party-story of Kirk appeared to Ritson to have been a *refacimento*, but it is rather the foundation than the superstructure. This critic was right in the main, but not by the by; in the general, not in the particular. It was not necessary to point out the present source, when so many others of a parallel nature exist. This tale, universally told, Mr. Douce considers as the origin of "Measure for Measure," and was probably some traditional event, for it appears sometimes with a change of names and places, without any of incident. It always turns on a soldier, a brother, or a husband executed, and a wife, or sister, a deceived victim, to save them from death. It was, therefore, easily transferred to Kirk, and Pomfret's poem of "Cruelty and Lust" long made the story popular. It could only have been in this form that it reached the historian, who, it must be observed, introduces it as "a story commonly told of him," but popular tragic romances should not enter into the dusty documents of a history of England, and much less be particularly specified in the index. Belleforest, in his old version of the tale, has even the circumstance of "the captain, who having seduced the wife, under the promise to save her husband's life, exhibited him soon afterwards through the window of her apartment suspended on a gibbet." This forms the horrid incident in the history of "the bloody Colonel," and served the purpose of a party, who wished to bury him in odium. Kirk was a soldier of fortune, and a loose liver, and a great blusterer, who would sometimes threaten to decimate his own regiment, but it is said forgot the menace the next day. Hateful as such military men will always be, in the present instance Colonel Kirk has been shamefully calumniated by poets and historians, who suffer themselves to be duped by the forgeries of political parties.

While we are detecting a source of error into which the party feelings of modern historians may lead them, let us confess that they are far more valuable than the ancient; for to us, at least, the ancients have written history without producing authorities. Modern historians must furnish their readers with the truest means to become their critics, by providing them with their authorities; and it is only by judiciously appreciating these that we may confidently accept of their discoveries. Unquestionably the ancients have often introduced into their histories many tales similar to the story of Kirk—popular or party forgeries. The mellifluous copiousness of Livy conceals many a tale of wonder, the graver of Tacitus etches many a fatal stroke; and the secret history of Suetonius

too often raises a suspicion of those whispers, *Quid rex in aurem reginæ dixerit, quid Juno fabulata sit cum Jove*. It is certain that Plutarch has often told, and varied too in the telling, the same story, which he has applied to different persons. \* A critic in the Ritsonian style has said of the grave Plutarch, *Mendax ille Plutarchus qui veritas oratorum, dolis et erroribus consutas, olim conscribitur*! \* "That lying Plutarch, who formerly scribbled the lives of the orators, made up of fables and blunders!" There is in Italian a scarce book, of a better design than execution, of the Abbate Lancellotti, *Farfalioni degli Antichi Historici*—"Flim-flams of the ancients!" Modern historians have to dispute their passage to immortality step by step; and however fervid be their eloquence, their real test as to value, must be brought to the humble references in their margin. Yet these must not terminate our inquiries; for in tracing a story to its original source, we shall find that fictions have been sometimes grafted on truths or hearsays, and to separate them as they appeared in their first stage, is the pride and glory of learned criticism.

#### EXPRESSION OF SUPPRESSED OPINION.

A PEOPLE denied the freedom of speech or of writing, have usually left some memorials of their feelings in that silent language which addresses itself to the eye. Many ingenious inventions have been contrived, to give vent to their suppressed indignation. The voluminous grievance which they could not trust to the voice or the pen, they have carved in wood, or sculptured on stone; and sometimes even facetiously concealed their satire among the playful ornaments, designed to amuse those of whom they so fruitlessly complained! Such monuments of the suppressed feelings of the multitude are not often inspected by the historian—their minuteness escapes from all eyes but the philosophical antiquary's; nor are these satirical appearances always considered as grave authorities, which unquestionably they will be found to be by a close observer of human nature. An entertaining history of the modes of thinking, or the discontents, of a people, drawn from such dispersed efforts in every era, would cast a new light of secret history over many dark intervals.

Did we possess a secret history of the Saturnalia, it would doubtless have afforded some materials for the present article. In those revels of venerable radicalism, when the senate was closed, and the *Pileus*, or cap of liberty, was triumphantly worn, all things assumed an appearance contrary to what they were; and human nature, as well as human laws, might be said to have been *parodied*. Among so many whimsical regulations in favour of the licentious rabble, there was one which forbade the circulation of money; if any one offered the coin of the state, it was to be condemned as an act of madness, and the man was brought to his senses by a penitential fast for that day. An ingenious French antiquary seems to have discovered a class of wretched medals, cast in lead or copper, which formed the circulating

\* Taylor, Annot. ad Lysiam.

medium of these mob lords, who, to ridicule the idea of money, used the basest metals, stamping them with grotesque figures, or odd devices,—such as a sow; a chimerical bird; an imperator in his car, with a monkey behind him; or an old woman's head, *Acca Laurentia*, either the traditional old nurse of Romulus, or an old courtesan of the same name, who bequeathed the fruits of her labours to the Roman people! As all things were done in mockery, this base metal is stamped with s. c., to ridicule the *senatus consulto*, which our antiquary happily explains,\* in the true spirit of this government of mockery, *Saturnalum consulto*, agreeing with the legend of the reverse, inscribed in the midst of four *taii*, or bones, which they used as dice, *Qui ludit, arram det, quod satis sit*—"Let them who play give a pledge, which will be sufficient." This mock money served not only as an expression of the native irony of the radical gentry of Rome during their festival, but had they spoken their mind out, meant a ridicule of money itself; for these citizens of equality have always imagined that society might proceed without this contrivance of a medium which served to represent property, in which they themselves must so little participate.

A period so glorious for exhibiting the suppressed sentiments of the populace, as were these *Saturnalia*, had been nearly lost for us, had not some notions been preserved by Lucian; for we glean but sparingly from the solemn pages of the historian, except in the remarkable instance which Suetonius has preserved of the arch-mime who followed the body of the Emperor Vespasian at his funeral. This officer, like a similar one who accompanied the general to whom they granted a triumph, and who was allowed the unrestrained licentiousness of his tongue, were both the organs of popular feeling, and studied to gratify the rabble, who were their real masters. On this occasion the arch-mime, representing both the exterior personage and the character of Vespasian, according to custom, inquired the expense of the funeral? He was answered, "Ten millions of sesterces!" In allusion to the love of money which characterised the emperor, his mock representative exclaimed, "Give me the money, and, if you will, throw my body into the Tiber!"

All these mock offices and festivals among the ancients, I consider as organs of the suppressed opinions and feelings of the populace, who were allowed no other, and had not the means of the printing ages to leave any permanent records. At a later period, before the discovery of the art, which multiplies, with such facility, libels or pa-

negyrics; when the people could not speak freely against those rapacious clergy, who sheared the fleece and cared not for the sheep, many a secret of popular indignation was confided, not to books, (for they could not read) but to pictures and sculptures, which are books which the people can always read. The sculptors and illuminators of those times, no doubt shared in common the popular feelings, and boldly trusted to the paintings or the carvings which met the eyes of their luxurious and indolent masters all their satirical inventions. As far back as in 1300, we find in Wolfius\* the description of a picture of this kind, found in the Abbey of Fulda, among other emblems of the corrupt lives of the churchmen. The present was a wolf, large as life, wearing a monkish cowl, with a shaven crown, preaching to a flock of sheep, with these words of the apostle in a label from his mouth,—"God is my witness how I long for you all in my bowels!" And underneath was inscribed,—"This hooded wolf is the hypocrite of whom is said in the Gospel, 'Beware of false prophets!'" Such exhibitions were often introduced into articles of furniture. A cushion was found in an old abbey, in which was worked a fox preaching to geese, each goose holding in his bill his praying beads! In the stone wall, and on the columns of the great church at Argentine, was once viewed a number of wolves, bears, foxes, and other mischievous animals carrying holy water, crucifixes, and tapers; and others more indelicate. These, probably as old as the year 1300, were engraven in 1617, by a Protestant; and were not destroyed till 1685, by the pious rage of the Catholics, who seemed at length to have rightly construed these silent lampoons; and in their turn broke to pieces the Protestant images, as the others had done the Papistical dolls. The carved seats and stalls in our own cathedrals exhibit subjects, not only strange and satirical, but indecent. At the time they built churches they satirised the ministers; a curious instance how the feelings of the people struggle to find a vent. It is conjectured that rival orders satirised each other, and that some of the carvings are caricatures of certain monks. The margins of illuminated manuscripts frequently contain ingenious caricatures, or satirical allegories. In a magnificent chronicle of Froissart I observed several. A wolf, as usual, in a monk's frock and cowl, stretching his paw to bless a cock, bending its head submissively to the wolf; or a fox with a crozier, dropping beads, which a cock is picking up; to satirise the blind devotion of the bigots; perhaps the figure of the cock alluding to our Gallic neighbours. A cat in the habit of a nun, holding a platter in its paws to a mouse approaching to lick it; alluding to the allurements of the abbesses to draw young women into their convents; while sometimes I have seen a sow in an abbess's veil, mounted on stilts; the sex marked by the sow's dugs. A pope sometimes appears to be thrust by devils into a caldron; and cardinals are seen roasting on spits! These ornaments must have been generally executed by monks themselves; but those more ingenious members of the ecclesiastical order appear to have sympathised

\* Baudelot de Dairval de l'Utilité des Voyages, ii. 645. Pinkerton, referring to this entertaining work, regrets that "Such curious remains have almost escaped the notice of medallists, and have not yet been arranged in one class, or named. A special work on them would be highly acceptable." The time has perhaps arrived when antiquaries may begin to be philosophers, and philosophers antiquaries! The unhappy separation of erudition from philosophy, and of philosophy from erudition, has hitherto thrown impediments in the progress of the human mind, and the history of man.

\* Lect. Mem. I. ad an. 1300.

with the people, like the curates in our church, and envied the pampered abbot and the pontifical bishop. Churchmen were the usual objects of the suppressed indignation of the people in those days; but the knights and feudal lords have not always escaped from the "curses not loud, but deep," of their satirical pencils.

As the Reformation, or rather the Revolution, was hastening, this custom became so general, that in one of the dialogues of Erasmus, where two Franciscans are entertained by their host, it appears that such satirical exhibitions were hung up as common furniture in the apartments of inns. The factious genius of Erasmus either invents or describes one which he had seen of an ape in the habit of a Franciscan sitting by a sick man's bed, dispensing ghostly counsel, holding up a crucifix in one hand, while with the other he is filching a purse out of the sick man's pocket. Such are "the straws" by which we may always observe from what corner the wind rises! Mr. Dibdin has recently informed us, that Geyler, whom he calls "the herald of the Reformation," preceding Luther by twelve years, had a stone chair or pulpit in the cathedral at Strasburg, from which he delivered his lectures, or rather rolled the thunders of his anathemas against the monks. This stone pulpit was constructed under his own superintendence, and is covered with very indecent figures of monks and nuns, expressly designed by him to expose their profligate manners. We see Geyler was doing what for centuries had been done!

In the curious folios Sauval, the Stowe of France, there is a copious chapter entitled "*Hérétiques, leurs attentats.*" In this enumeration of their attempts to give vent to their suppressed indignation, it is very remarkable, that *preceding the time of Luther*, the minds of many were perfectly Lutheran respecting the idolatrous worship of the Roman church; and what I now notice would have rightly entered into that significant *Historia Reformationis ante Reformationem*, which was formerly projected by continental writers.

Luther did not consign the pope's decretals to the flames till 1520—this was the first open act of reformation and insurrection, for hitherto he had submitted to the court of Rome. Yet in 1490, thirty years preceding this great event, I find a priest burnt for having snatched the host in derision from the hands of another celebrating mass. Twelve years afterwards, 1502, a student repeated the same deed, trampling on it; and in 1533 the resolute death of Anne de Bourg, a counsellor in the parliament of Paris, to use the expression of Sauval, "corrupted the world." It is evident that the Huguenots were fast on the increase. From that period I find continued accounts which prove that the Huguenots of France, like the Puritans of England, were most resolute iconoclasts. They struck off the heads of Virgins and little Jesuses, or blunted their daggers by chipping the wooden saints, which were then fixed at the corners of streets. Every morning discovered the scandalous treatment they had undergone in the night. Then their images were painted on the walls, but these were heretically scratched and disfigured; and, since the saints could not defend themselves, a royal edict was

published in their favour, commanding that all holy paintings in the streets should not be allowed short of ten feet from the ground! They entered churches at night, tearing up or breaking down their *priants*, their *benitoires*, their crucifixes, their colossal *ecce-homos*, which they did not always succeed in dislodging for want of time or tools. Amidst these battles with wooden adversaries, we may smile at the frequent solemn processions instituted to ward off the vengeance of the parish saint; the wooden was expiated by a silver image, secured by iron bars, and attended by the king and the nobility, carrying the new saint, with prayers that he would protect himself from the heretics!

In an early period of the Reformation, an instance occurs of the art of concealing what we wish only the few should comprehend, at the same time that we are addressing the public. Curious collectors are acquainted with "The Olivetan Bible;" this was the first translation published by the Protestants, and there seems no doubt that Calvin was the chief, if not the only translator; but at that moment not choosing to become responsible for this new version, he made use of the name of an obscure relative, Robert Pierre Olivetan. Calvin, however, prenexed a Latin preface, remarkable for delivering positions very opposite to those tremendous doctrines of absolute predestination, which in his theological despotism he afterwards assumed. De Bure describes this first Protestant Bible not only as rare, but when found as usually imperfect, much soiled, and dog-eared, as the well-read first edition of Shakespeare, by the perpetual use of the multitude. But a curious fact has escaped the detection both of De Bure and Beloe; at the end of the volume are found *ten verses*, which, in a concealed manner, authenticate the translation; and which no one, unless initiated into the secret, could possibly suspect. The verses are not poetical, but I give the first sentence: .

Lecteur entendis si verité adresse  
Viens donc ouyr instantment sa promesse  
Et vif parler.——&c.

*The first letters of every word of these ten verses form a perfect distich, containing information important to those to whom the Olivetan Bible was addressed.*

Les Vaudois, peuple évangélique  
Ont mis ce thresor en publique.

An anagram had been too artificial a contrivance to have answered the purpose of concealing from the world at large this secret. There is an adroitness in the invention of the initial letters of all the words through these ten verses. They contained a communication necessary to authenticate the version, but which, at the same time, could not be suspected by any person not entrusted with the secret.

When the art of medal-engraving was revived in Europe, the spirit, we are now noticing, took possession of those less perishable and more circulating vehicles. Satiric medals were almost unknown to the ancient mint, notwithstanding those of the Saturnalia, and a few which bear miserable puns on the unlucky names of some consuls. Medals illustrate history, and history reflects light

on medals; but we should not place such unreserved confidence on medals, as their advocates who are warm in their favourite study. It has been asserted, that medals are more authentic memorials than history itself; but a medal is not less susceptible of the bad passions than a pamphlet or an epigram. Ambition has its vanity, and engraves a dubious victory; and Flattery will practise its art, and deceive us in gold! A calumny or a fiction on metal may be more durable than on a fugitive page; and a libel has a better chance of being preserved, when the artist is skilful, than simple truths miserably executed. Medals of this class are numerous, and were the precursors of those political satires exhibited in caricature prints.

Satires of this species commenced in the freedom of the Reformation; for we find a medal of Luther in a monk's habit, satirically bearing for its reverse Catherine de Bora, the nun whom this monk married; the first step of his personal reformation! Nor can we be certain that Catherine was not more concerned in that great revolution than appears in the voluminous lives we have of the great reformer. However, the reformers were as great sticklers for medals as the "papalists." Of Pope John VIII., an effeminate voluptuary, we have a medal with his portrait, inscribed *Pope Joan*! and another of Innocent X., dressed as a woman holding a spindle, the reverse, his famous mistress, Donna Olympia, dressed as a Pope, with the tiara on her head, and the keys of St. Peter in her hands!

When, in the reign of Mary, England was groaning under Spanish influence, and no remonstrance could reach the throne, the queen's person and government were made ridiculous to the people's eyes, by prints or pictures, "representing her majesty naked, meagre, withered, and wrinkled, with every aggravated circumstance of deformity that could disgrace a female figure, seated in a regal chair; a crown on her head, surrounded with M. R. and A. in capitals, accompanied by small letters; *Maria Regina Angliæ*! a number of Spaniards were sucking her to skin and bone, and a specification was added of the money, rings, jewels, and other presents with which she had secretly gratified her husband Philip."\* It is said that the queen suspected some of her own council of this invention, who alone were privy to these transactions. It is, however, in this manner that the voice, which is suppressed by authority, comes at length in another shape to the eye.

The age of Elizabeth, when the Roman pontiff and all his adherents were odious to the people, produced a remarkable caricature, an ingenious invention—a gorgon's head! A church bell forms the helmet; the ornaments, instead of the feathers, are a wolf's head in a mitre devouring a lamb, an ass's head with spectacles reading, a goose holding a rosary: the face is made out with a fish for the nose, a chalice and water the eye, and other priestly ornaments for the shoulder and breast, on which rolls of parchment pardons hang †

\* Warton's Life of Sir Thomas Pope, p. 58.

† This ancient caricature, so descriptive of the popular feelings, is tolerably given in Mr. Malcolm's history of "Caricaturing," plate II. fig. 1.

A famous bishop of Munster, Bernard de Galen, who, in his charitable violence for convertin', Protestants, got himself into such celebrity that he appears to have served as an excellent *sign-post* to the inns in Germany, was the true church militant, and his figure was exhibited according to the popular fancy. His head was half mitre and half helmet, a crossier in one hand and a sabre in the other, half a rochet and half a cuirass: he was made performing mass as a dragoon on horseback, and giving out the charge when he ought the *Te, missa est!* He was called the *Convertier!* and "the bishop of Munster" became popular as a sign-post in German towns, for the people like fighting men, though they should even fight against themselves.

It is rather curious to observe of this new species of satire, so easily distributed among the people, and so directly addressed to their understandings, that it was made the vehicle of national feeling. Ministers of state condescended to invent the devices. Lord Orford says, that *caricatures on cards* were the invention of George Townshend in the affair of Byng, which was soon followed by a pack. But we may be surprised to find the grave Sully practising this art on several occasions. In the civil wars of France the Duke of Savoy had taken by surprise Saluces, and struck a medal, on the reverse a centaur appears shooting with a bow and arrow, with the legend *Opportune*. When Henry the Fourth had reconquered the town, he published another, on which Hercules appears killing the centaur, with the word *Opportunus*. The great minister was the author of this retort! A medal of the Dutch ambassador at the court of France, Van Beuningen, whom the French represent, as a haughty burghmaster, but who had the vivacity of a Frenchman, and the haughtiness of a Spaniard, as Voltaire characterises him, is said to have been the occasion of the Dutch war in 1672, but wars will be hardly made for an idle medal. Medals may, however, indicate a preparatory war. Louis the Fourteenth was so often compared to the sun at its meridian, that some of his creatures may have imagined that, like the sun, he could dart into any part of Europe as he willed, and be as cheerfully received. The Dutch minister, however, had a medal struck of Joshua stopping the sun in his course, inferring that this miracle was operated by his little republic. The medal itself is engraven in Van Loon's voluminous *Histoire Médallique du Pays Bas*, and in Marchand's *Dictionnaire Historique*, who labours to prove against twenty authors that the Dutch ambassador was not the inventor: it was not, however, unworthy of him, and assuredly conveyed to the world the high feeling of her power which Holland had then assumed. Two years after the noise about this medal, the republic paid dear for the device; but thirty years afterwards this very burghmaster conducted a glorious peace, and France and Spain were compelled to receive the mediation of the Dutch Joshua with the French Sun.\* In these vehicles of national satire, it is odd that the phlegmatic Dutch, more than any

\* The history of this medal is useful in more than one respect; and may be found in Prosper Marchand.

other nation, and from the earliest period of their republic, should have indulged freely, if not licentiously. It was a republican humour. Their taste was usually gross. We owe to them, even in the reign of Elizabeth, a severe medal on Leicester who having retired in disgust from the government of their provinces struck a medal with his bust, reverse a dog and sheep,

*Non gregem, sed ingratos ovivus desero,*

on which the angry juvenile states struck another, representing an ape and young ones, reverse, Leicester near a fire,

*Fugiens fumum, incit lit in ignem*

Another medal, with an excellent portrait of Cromwell, was struck by the Dutch. The protector, crowned with laurels, is on his knees laying his head in the lap of the commonwealth, but lovelily exhibiting himself to the French and Spanish ambassadors with gross indecency the Frenchman, covered with *fleurs de lis* is pushing aside the grave Don, and disputes with him the precedence—*Retire toi l'honneur appartient au roy mon maître Louis le Grand*. Van Loon is very right in denouncing this same medal, so grossly wattering to the English, as most detestable and indelicate! But why does Van Loon envy us this lumpy invention? why does the Dutch man quarrel with his own cheese? The honour of the medal we claim, but the invention belongs to his country. The Dutch went on, commenting in this manner on English affairs, from reign to reign. Charles the Second declared war against them in 1672 for a malicious medal, though the States General offered to break the die, by purchasing it of the workman for one thousand guineas, but it served for a pretext for a Dutch war, which Charles cared more about than the *mala bestia* of his exergue. Charles also complained of a scandalous picture which the brothers De Witt had in their house, representing a naval battle with the English. Charles the Second seems to have been more sensible to this sort of national satire than we might have expected in a professed wit, a race, however, who are not the most patient in having their own sauce returned to their lips. The king employed Evelyn to write a history of the Dutch war, and "enjoined him to make it a little keen, for the Hollanders had very unhandlily abused him in their pictures, books, and libels." The Dutch continued their career of conveying their national feeling on English affairs more triumphantly when their stadtholder ascended an English throne. The birth of the Pretender is represented by the chest which Minerva gave to the daughters of Cecrops to keep, and which, opened, discovered an infant with a serpent's tail. *Infantemque vident apporectumque draconem* the chest perhaps alluding to the removes of the warming pan and in another, James and a Jesuit flying in terror, the king throwing away a crown and sceptre, and the Jesuit carrying a child, *Ite, missa est*, the words applied from the mass. But in these contests of national feeling, while the grandeur of Louis the Fourteenth did not allow of these ludicrous and satirical exhibitions, and the political idolatry which his forty academicians paid to him, exhausted itself in the splendid fic-

tions of a series of famous medals, amounting to nearly four hundred, it appears that we were not without our reprisals for I find Prosper Marchand, who writes as a Hollander, censuring his own country for having at length adulterated the grand monarch by a complimentary medal. He says,

The English cannot be approached with a similar *debonairete*. After the famous victories of Marlborough, they indeed inserted in a medal the head of the French monarch and the English queen, with this inscription, *Ludovicus Magnus, Anna Major*. Long ere this, one of our queens had been exhibited by ourselves with considerable energy. On the defeat of the Armada, Elizabeth, Pinkerton tells us, struck a medal representing the English and Spanish fleets, *Hesperidum regem devicit virgo*. Philip had medals dispersed in England of the same impression, with this addition, *Negatur Est meretrix vulgi*. These the queen suppressed, but published another medal, with this legend

*Hesperidum regem devicit virgo, negatur, Est meretrix vulgi res eo deterior*

An age fertile in satirical prints was the eventful æra of Charles the First, they were showered from all parties, and a large collection of them would admit of a critical historical commentary, which might become a vehicle of the most curious secret history. Most of them are in a bad style, for they are allegorical yet that these satirical exhibitions influenced the eyes and minds of the people is evident, from an extraordinary circumstance. Two grave collections of historical documents adopted them. We are surprised to find prefixed to Rushworth's and Nalson's historical collections, two political caricature prints! Nalson's was an act of retributive justice, but he seems to have been aware, that satire in the shape of pictures is a language very attractive to the multitude, for he has introduced a caricature print in the solemn folio of the trial of Charles the First. Of the happiest of these political prints is one by Taylor the water poet, emblematic of the distracted times. It is the figure of a man whose eyes have left their sockets, and whose legs have usurped the place of his arms, a horse on his hind legs is drawing a cart, a church is inverted, fish fly in the air, a candle burns with the flame downwards, and the mouse and rabbit are pursuing the cat and the fox!

The animosities of national hatreds have been a fertile source of these vehicles of popular feeling—which discover themselves in severe or grotesque caricatures. The French and the Spaniards mutually exhibited one another under the most extravagant figures. The political caricatures of the French, in the seventeenth century, are numerous. The *badouils* of Paris amused themselves for their losses, by giving an emetic to a Spaniard, to make him render up all the towns his victories had obtained, seven or eight Spaniards are seen seated around a large turnip, with their frizzled mustachios, their hats on *pot-à-beurre*, their long rapiers, with their pummels down to their feet, and their points up to their shoulders, their ruffs stiffened by many rows, and pieces of garlick stuck in their girdles. The Dutch were exhibited in as great variety as the uniformity of frogs would



allow. We have largely participated in this vindictive spirit, which these grotesque emblems keep up among the people; they mark the secret feelings of national pride. The Greeks despised foreigners, and considered them only as fit to be slaves;\* the ancient Jews, inflated with an idea of their small territory, would be masters of the world; the Italians placed a line of demarcation for genius and taste, and marked it by their mountains. The Spaniards once imagined that the conferences of God with Moses on Mount Sinai were in the Spanish language. If a Japanese becomes the friend of a foreigner, he is considered as committing treason to his emperor; and rejected as a false brother in a country which we are told is figuratively called *Tenka*, or the kingdom under the Heavens. John Bullism is not peculiar to Englishmen; and patriotism is a noble virtue, when it secures our independence without depriving us of our humanity.

The civil wars of the league in France, and those in England under Charles the First, bear the most striking resemblance; and in examining the revolutionary scenes exhibited by the graver in the famous *satire Menippés*, we discover the foreign artist revelling in the *caricature* of his ludicrous and severe exhibition; and in that other revolutionary period of *La Fronde*, there was a mania for *political songs*; the curious have formed them into collections; and we not only have "the Rump songs" of Charles the First's times, but have repeated this kind of evidence of the public feeling at many subsequent periods. *Caricatures and political songs* might with us furnish a new sort of history; and perhaps would preserve some truths, and describe some particular events, not to be found in more grave authorities.

#### AUTOGRAPHS.†

THE art of judging of the characters of persons by their writing can only have any reality, when the pen, acting without constraint, may become an instrument guided by, and indicative of the natural dispositions. But regulated as the pen is now too often by a mechanical process, which the present race of writing-masters seem to have contrived for their own convenience, a whole school exhibits a similar handwriting; the pupils are forced in their automatic motions, as if acted on by the pressure of a steam-engine; a bevy of beauties will now write such fac-similes of each other, that in a heap of letters presented to the

\* A passage may be found in Aristotle's *Politics*, vol. i. c. 3—7; where Aristotle advises Alexander to govern the Greeks like his subjects, and the barbarians like slaves; for that the one he was to consider as companions, and the other as creatures of an inferior race.

† A small volume which I met with at Paris, entitled *L'Art de juger du Caractère des Hommes sur leurs Ecritures*, is curious for its illustrations, consisting of twenty-four plates, exhibiting fac-similes of the writing of eminent and other persons, correctly taken from the original autographs.

most sharp-sighted lover, to select that of his mistress—though like Bassanio among the caskets, his happiness should be risked on the choice—he would despair of fixing on the right one, all appearing to have come from the same rolling-press. Even brothers of different tempers have been taught by the same master to give the same form to their letters, the same regularity to their line, and have made our handwritings as monotonous as are our characters in the present habits of society. The true physiognomy of writing will be lost among our rising generation: it is no longer a face that we are looking on, but a beautiful mask of a single pattern; and the fashionable handwriting of our young ladies is like the former tight lacing of their mothers' youthful days, when every one alike had what was supposed to be a fine shape!

Assuredly Nature would prompt every individual to have a distinct sort of writing, as she has given a countenance—a voice—and a manner. The flexibility of the muscles differs with every individual, and the hand will follow the direction of the thoughts, and the emotions and the habits of the writers. The phlegmatic will portray his words, while the playful haste of the volatile will scarcely sketch them; the slovenly will blot and efface and scrawl, while the neat and orderly-minded will view themselves in the paper before their eyes. The merchant's clerk will not write like the lawyer or the poet. Even nations are distinguished by their writing; the vivacity and variability of the Frenchman, and the delicacy and suppleness of the Italian, are perceptibly distinct from the slowness and strength of the pen discoverable in the phlegmatic German, Dane, and Swede. When we are in grief, we do not write as we should in joy. The elegant and correct mind, which has acquired the fortunate habit of a fixity of attention, will write with scarcely an erasure on the page, as Fénelon and Gray and Gibbon; while we find in Pope's manuscripts the perpetual struggles of correction, and the eager and rapid interlacements struck off in heat. Lavater's notion of handwriting is by no means chimerical; nor was General Paoli fanciful, when he told Mr. Northcote, that he had decided on the character and dispositions of a man from his letters, and handwriting.

Long before the days of LAVATER, SHENSTONE in one of his letters said, "I want to see Mrs. Jago's handwriting, that I may judge of her temper." One great truth must however be conceded to the opponents of the *physiognomy of writing*; general rules only can be laid down. Yet the vital principle must be true, that the handwriting bears an analogy to the character of the writer, as all voluntary actions are characteristic of the individual. But many causes operate to counteract or obstruct this result. I am intimately acquainted with the handwritings of five of our great poets. The first in early life acquired among Scottish advocates a handwriting which cannot be distinguished from that of his ordinary brothers; the second, educated in public schools, where writing is shamefully neglected, composes his sublime or sportive verses in a schoolboy's ragged scrawl, as if he had never finished his tasks with the writing-master; the third writes his

highly-wrought poetry in the common hand of a merchant's clerk, from early commercial avocations; the fourth has all that finished neatness, which polishes his verses; while the fifth is a specimen of a full mind, not in the habit of correction or alteration; so that he appears to be printing down his thoughts, without a solitary erasure. The handwriting of the *first* and *third* poets, not indicative of their character, we have accounted for; the others are admirable specimens of characteristic autographs.

Oldys, in one of his curious notes, was struck by the distinctness of character in the handwritings of several of our kings. He observed nothing further than the mere fact, and did not extend his idea to the art of judging of the natural character by the writing. Oldys has described these handwritings with the utmost correctness, as I have often verified. I shall add a few comments.

"Henry the Eighth wrote a strong hand, but as if he had seldom a good pen."—The vehemence of his character conveyed itself into his writing; bold, hasty, and commanding, I have no doubt the assertor of the Pope's supremacy and its triumphant destroyer, split many a good quill.

"Edward the Sixth wrote a fair legible hand."—We have this promising young prince's diary, written by his own hand; in all respects he was an assiduous pupil, and he had scarcely learnt to write and to reign when we lost him.

"Queen Elizabeth writ an upright hand, like the bastard Italian." She was indeed a most elegant calligrapher, whom Roger Ascham had taught all the elegancies of the pen. The French editor of the little autographical work I have noticed has given the autograph of her name, which she usually wrote in a very large tall character, and painfully elaborate. He accompanies it with one of the Scottish Mary, who at times wrote elegantly, though usually in uneven lines; when in haste and distress of mind, in several letters during her imprisonment which I have read, much the contrary. The French editor makes this observation: "Who could believe that these writings are of the same epoch? The first denotes asperity and ostentation; the second indicates simplicity, softness, and nobleness. The one is that of Elizabeth, queen of England; the other that of her cousin, Mary Stuart. The difference of these two handwritings answers most evidently to that of their characters."

"James the First wrote a poor ungainly character, all awry, and not in a straight line." James certainly wrote a slovenly scrawl, strongly indicative of that personal negligence which he carried into all the little things of life; and Buchanan, who had made him an excellent scholar, may receive the disgrace of his pupil's ugly scribble, which sprawls about his careless and inelegant letters.

"Charles the First wrote a fair open Italian hand, and more correctly, perhaps, than any prince we ever had." Charles was the first of our monarchs who intended to have domiciliated taste in the kingdom, and it might have been conjectured from this unfortunate prince, who so finely discriminated the manners of the different painters, which are in fact their handwritings,

that he would have not been insensible to the elegancies of the pen.

"Charles the Second wrote a little fair running hand, as if he wrote in haste, or uneasy till he had done." Such was the writing to have been expected from this illustrious vagabond, who had much to write, often in odd situations, and could never get rid of his natural restlessness and vivacity.

"James the Second writ a large fair hand." It is characterised by his phlegmatic temper, as an exact detailer of occurrences, and the matter-of-business genius of the writer.

"Queen Anne wrote a fair round hand;" that is the writing she had been taught by her master, probably without any alteration of manner naturally suggested by herself; the copying hand of a common character.

This subject of AUTOGRAPHS associates itself with what has been dignified by its professors as CALIGRAPHY, or the art of beautiful writing. As I have something curious to communicate on that subject considered professionally, it shall form our following article.

#### THE HISTORY OF WRITING-MASTERS.

THERE is a very apt letter from James the First to Prince Henry when very young, on the neatness and fairness of his handwriting; the royal father suspecting that the prince's tutor, Mr., afterwards Sir Adam Newton, had helped out the young prince in the composition; and that in this specimen of calligraphy he had relied also on the pains of Mr. PETER BALES, the great writing-master, for touching up his letters; his majesty shows a laudable anxiety that the prince should be impressed with the higher importance of the one over the other. James shall himself speak. "I confess I long to receive a letter from you that may be wholly yours, as well matter as form; as well formed by your mind as drawn by your fingers; for ye may remember, that in my book to you I warn you to beware with (of) that kind of wit that may fly out at the end of your fingers; not that I commend not a fair handwriting; *sed hoc facito, illud non omitto*; and the other is *multo magis præcipuum*." Prince Henry, indeed, wrote with that elegance which he borrowed from his own mind; and in an age when such minute elegance was not universal among the crowned heads of Europe. Henry IV., on receiving a letter from Prince Henry, immediately opened it, a custom not usual with him, and comparing the writing with the signature, to decide whether it were of one hand, Sir George Carew, observing the French king's hesitation, called Mr. Douglas to testify to the fact; on which Henry the Great, admiring an art in which he had little skill, and looking on the neat elegance of the writing before him, politely observed, "I see that in writing fair, as in other things, the elder must yield to the younger."

Had this anecdote of neat writing reached the professors of calligraphy, who in this country have put forth such painful panegyrics on the art, these royal names had unquestionably blazoned their pages. Not, indeed, that these penmen require any fresh inflation; for never has there been a race

of professors in any art, who have exceeded in solemnity and pretensions the practitioners in this simple and mechanical craft. I must leave to more ingenious investigators of human nature to reveal the occult cause which has operated such powerful delusions on these "Vive la Plume" men, who have been generally observed to possess least intellectual ability, in proportion to the excellence they have obtained in their own art. I suspect this maniacal rancour is peculiar to the writing-masters of England; and I can only attribute the immense importance which they have conceived of their art, to the perfection to which they have carried the art of short-hand writing, an art which was always better understood, and more skilfully practised, in England than in any other country. It will surprise some when they learn that the artists in verse and colours, poets and painters, have not raised loftier pretensions to the admiration of mankind. Writing-masters, or calligraphers, have had their engraved "effigies," with a Fame in flourishes, a pen in one hand, and a trumpet in the other, and fine verses inscribed, and their very lives written! They have compared

"The nimbly-turning of their silver quill,"

to the beautiful in art, and the sublime in invention, nor is this wonderful, since they discover the art of writing, like the invention of language, in a divine original; and from the tablets of stone which the Deity himself delivered, they trace their German broad text or their fine running hand.

One, for "the bold striking of those words, *Vive la Plume*," was so sensible of the reputation that this last piece of command of hand would give the book which he thus adorned, and which his biographer acknowledges was the product of about a minute,—(but then how many years of flourishing had that single minute cost him!)—that he claims the glory of an artist, observing—

"We seldom find  
The man of business with the artist join'd."

Another was flattered that his *writing* could impart immortality to the most wretched compositions!—

"And any lines prove pleasing, when you write"

Sometimes the calligrapher is a sort of hero —

"To you, you rare commander of the quill,  
Whose wit and worth, deep learning, and high skill,

Speak you the honour of GREAT TOWER HILL!"

The last line became traditionally adopted by those who were so lucky as to live in the neighbourhood of this Parnassus. But the reader must form some notion of that charm of calligraphy which has so bewitched its professors, when,

"Soft, bold, and free, your manuscripts still please."

"How justly bold in SNELL's improving hand  
The Pen at once joins freedom with command!  
With softness strong, with ornaments not vain,  
Loose with proportion, and with neatness plain;  
Not swell'd, not full, complete in every part,  
And artful most, when not affecting art."

And these describe those pencilled knots and flourishes, "the angels, the men, the birds, and the beasts," which, as one of them observed, he could

"Command  
Even by the gentle motion of his hand,"  
all the *speciosa miracula* of calligraphy!

"Thy tender strokes immitably fine,  
Crown with perfection every flowing line,  
And to each grand performance add a grace,  
As curling hair adorns a beauteous face  
In every page new fancies give delight,  
And sporting round the margin charm the sight"

One MASSEY, a writing-master, published, in 1763, "The Origin and Progress of Letters." The great singularity of this volume is "A new species of biography never attempted before in English." This consists of the lives of "English Penmen," otherwise writing-masters! If some have foolishly enough imagined that the sedentary lives of authors are void of interest from distant incident and interesting catastrophe, what must they think of the barren labours of those, who, in the degree they become eminent, to use their own style, in their art of "dish, dash, long-tail fly," the less they become interesting to the public; for what can the most skilful writing-master do but wear away his life in leaning over his pupil's copy, or sometimes snatch a pen to decorate the margin, though he cannot compose the page? Montaigne has a very original notion on WRITING-MASTERS: he says that some of those calligraphers, who had obtained promotion by their excellence in the art, afterwards affected to write carelessly, lest their promotion should be suspected to have been owing to such an ordinary acquisition!

MASSEY is an enthusiast, fortunately for his subject. He considers that there are *schools of writing*, as well as of painting or sculpture, and expatiates with the eye of fraternal feeling on "a natural genius, a tender stroke, a grand performance, a bold striking freedom, and a liveliness in the sprigged letters, and pencilled knots and flourishes," while this Vasari of writing-masters relates the controversies and the libels of many a rival pen-nibbler. "GEORGE SHELLEY, one of the most celebrated worthies who have made a shining figure in the commonwealth of English calligraphy, born I suppose of obscure parents, because I brought up in Christ's Hospital, yet under the humble blue-coat he laid the foundation of his calligraphic excellence and lasting fame, for he was elected writing-master to the hospital." SHELLEY published his "Natural Writing," but alas! SNELL, another blue-coat, transcended the other. He was a genius who would "bear no brother near the throne"—"I have been informed that there were jealous heart-burnings, if not bickerings, between him and Col Ayres, another of our great reformers in the writing commonwealth, both eminent men, yet, like our most celebrated poets Pope and Addison, or, to carry the comparison still higher, like *Cæsar* and *Pompey*, one could bear no superior, and the other no equal." Indeed, the great SNELL practised a little stratagem against Mr. SHELLEY, which, if writing-masters held courts-martial, this hero ought to have appeared before his brothers. In one of his works he procured a number of

friends to write letters, in which Massey confesses "are some satirical strokes upon SHELLEY," as if he had arrogated too much to himself in his book of "Natural Writing." They find great fault with pencilled knots and sprigged letters. SHELLEY, who was an advocate for ornaments in fine penmanship, which SNELL utterly rejected, had parodied a well-known line of Herbert's in favour of his favourite decorations.

"A knot may take him who from letters flies,  
And turn delight into an exercise."

These reflections created ill-blood, and even an open difference amongst several of the *superior artists in writing*. The commanding genius of SNELL had a more terrific countenance when he published his "Standard Rules," pretending to have demonstrated them as Euclid would. "This proved a bone of contention, and occasioned a terrific quarrel between Mr SNELL and Mr. CLARK. This quarrel about 'Standard Rules' ran so high between them, that they could scarce forbear *scurrilous language* therein, and a treatment of each other unbecoming gentlemen." Both sides in this dispute had their abettors; and to say which had the most truth and reason, *non nostrum est tantas componere lites*, perhaps both parties might be too fond of their own schemes. They should have left them to people to choose which they liked best." A candid politician is our MASSEY, and a philosophical historian too, for he winds up the whole story of this civil war by describing its result, which happened as all such great controversies have ever closed. "Who now-a-days takes those *Standard Rules*, either one or the other, for their guide in writing?" This is the finest lesson ever offered to the furious heads of parties, and to all their men; let them meditate on the nothingness of their "standard rules" by the fate of Mr. SNELL!

It was to be expected when once these writing-masters imagined that they were artists, that they would be infected with those plague-spots of genius, envy, detraction, and all the *jalouse du métier*. And such to this hour we find them! An extraordinary scene of this nature has long been exhibited in my neighbourhood, where two doughty champions of the quill have been posting up libels in their windows respecting the inventor of a new art of writing, the Carstarian or the Lewsian? When the great German philosopher asserted that he had discovered the method of fluxions before Sir Isaac, and when the dispute grew so violent that even the calm Newton sent a formal deance in set terms, and got even George the Second to try to arbitrate (who would rather have undertaken a campaign), the method of fluxions was no more cleared up than the present affair between our two heroes of the quill.

A recent instance of one of these egregious calligraphers may be told of the late TOMKINS. This vainest of writing-masters dreamed through life that penmanship was one of the fine arts, and that a writing-master should be seated with his peers in the Academy! He bequeathed to the British Museum his *opus magnum*; a copy of Macklin's Bible, profusely embellished with the most beautiful and varied decorations of his pen; and as he conceived that both the workman and the work would alike be darling objects with posterity, he

left something immortal with the legacy, his fine bust by Chantrey! without which they were not to receive the unparalleled gift. When TOMKINS applied to have his bust, our great sculptor abated the usual price, and, courteously kind to the feelings of the man, said that he considered Tomkins as an ARTIST! It was the proudest day of the life of our writing-master!

But an eminent artist and wit once looking on this fine bust of TOMKINS, declared, that "this man had died for want of a dinner!"—a fate, however, not so lamentable as it appeared! Our penman had long felt that he was degraded in the scale of genius by not being received at the Academy, at least among the class of engravers, the next approach to academic honour he conceived would be that of appearing as a *guest* at their annual dinner. These invitations are as limited as they are select, and all the Academy persisted in considering TOMKINS as a *writing-master*! Many a year passed, every intrigue was practised, every remonstrance was urged, every stratagem of courtesy was tried; but never ceasing to deplore the failure of his hopes, it preyed on his spirits, and the luckless calligrapher went down to his grave—without dining at the Academy! Such men about such things have produced public contests, *combats à l'outrance*, where much ink was spilt by the knights in a joust of goose-quills.

These solemn trials have often occurred in the history of writing-masters, which is enlivened by public deances, proclamations, and judicial trials by umpires, and the prize was usually a golden pen of some value. One as late as in the reign of Anne took place between Mr. GERMAN and Mr. MORE. GERMAN having courteously insisted that Mr. MORE should set the copy, he thus set it, ingeniously quaint!

As more, and MORE, our understanding clears,  
So more and more our ignorance appears.

The result of this pen-combat was really lamentable; they displayed such an equality of excellence that the umpires refused to decide, till one of them espied that Mr. GERMAN had omitted the title of an *i*! But Mr. MORE was evidently a man of genius, not only by his couplet, but in his "Essay on the Invention of Writing," where occurs this noble passage: "Art with me is of no party. A noble emulation I would cherish, while it proceeded neither from, nor to malevolence. Bales had his Johnson, Norman his Mason, Ayres his Matlock and his Shelley; yet Art the while was no sufferer. The busybody who officiously employs himself in creating misunderstandings between artists, may be compared to a turnstile, which stands in every man's way, yet hinders nobody; and he is the slanderer who gives ear to the slander."<sup>\*</sup>

Among these knights of the "Plume volante," whose chivalric exploits astounded the beholders, must be distinguished PETER BALES in his joust with DAVID JOHNSON. In this tilting match the guerdon of calligraphy was won by the greatest of calligraphers; its arms were assumed by the victor, *azure, a pen or*, while "the golden pen," carried away in triumph, was painted with a hand over

<sup>\*</sup> I have not met with More's book, and am obliged to transcribe this from the Biog. Brit.

the door of the caligrapher. The history of this renowned encounter was only traditionally known, till with my own eyes I pondered on this whole trial of skill in the precious manuscript of the champion himself; who, like Cæsar, not only knew how to win victories, but also to record them. PETER BALES was a hero of such transcendent eminence, that his name has entered into our history. Holingshed chronicles one of his curiosities of microscopic writing, at the time the taste prevailed for admiring writing which no eye could read! In the compass of a silver penny this caligrapher put more things than would fill several ordinary pages. He presented Queen Elizabeth with the manuscript set in a ring of gold, covered with a crystal; he had also contrived a magnifying glass of such power, that, to her delight and wonder, her majesty read the whole volume, which she held on her thumb nail, and "commended the same to the lords of the council, and the ambassadors;" and frequently, as Peter often heard, did her majesty vouchsafe to wear this caligraphic ring.

"Some will think I labour on a cobweb"—modestly exclaimed BALES in his narrative, and his present historian much fears for himself! The reader's gratitude will not be proportioned to my pains, in condensing such copious pages into the size of "a silver penny," but without its worth!

For a whole year had DAVID JOHNSON affixed a challenge "To any one who should take exceptions to this my writing and teaching." He was a young friend of BALES, daring and longing for an encounter; yet BALES was magnanimously silent, till he discovered that he was "doing much less in writing and teaching" since this public challenge was proclaimed! He then set up his counter-challenge, and in one hour afterwards JOHNSON arrogantly accepted it, "in a most despicable and disgraceful manner." BALES's challenge was delivered "in good terms," "To all Englishmen and strangers." It was to write for a pen of gold of twenty pounds value in all kinds of hands, "best, straightest, and fastest," and most kind of ways, "a full, a mean, a small, with line and without line; in a slow set hand, a mean facile hand, and a fast running hand;" and further, "to write truest and speediest, most secretary and clerk-like, from a man's mouth, reading, or pronouncing, either English or Latin."

Young JOHNSON had the hardihood now of turning the tables on his great antagonist, accusing the veteran BALES of arrogance. Such an absolute challenge, says he, was never witnessed by man, "without exception of any in the world!" And a few days after meeting BALES, "of set purpose to affront and disgrace him what he could, showed BALES a piece of writing of secretary's hand, which he had very much laboured in fine abortive\* parchment," uttering to the challenger these words: "Mr. Bales, give me one shilling out of your purse, and if within six months you better, or equal, this piece of writing, I will give you forty pounds for it." This legal deposit of the shilling

was made, and the challenger, or appellant, was thereby bound by law to the performance.

The day before the trial a printed declaration was affixed throughout the city, taunting BALES's "proud poverty," and his pecuniary motives, as "a thing ungentle, base, and mercenary, and not answerable to the dignity of the golden pen!" JOHNSON declares he would maintain his challenge for a thousand pounds more, but for the respondent's inability to perform a thousand groats. BALES retorts on the libel; declares it as a sign of his rival's weakness, "yet who so bold as blind Bayard, that hath not a word of Latin to cast at a dog, or say Bo! to a goose!"

On Michaelmas day, 1595, the trial opened before five judges: the appellant and the respondent appeared at the appointed place, and an ancient gentleman was entrusted with "the golden pen." In the first trial, for the manner of teaching scholars, after JOHNSON had taught his pupil a fortnight, he would not bring him forward! This was awarded in favour of BALES.

The second, for secretary and clerk-like writing, dictating to them both in English and in Latin, BALES performed best, being first done; written straightest without line, with true orthography; the challenger himself confessing that he wanted the Latin tongue, and was no clerk!

The third and last trial for fair writing in sundry kinds of hands, the challenger prevailed for the beauty and most "authentic proportion," and for the superior variety of the Roman hand. In the court-hand the respondent exceeded the appellant, and likewise in the set text; and in bastard secretary was also somewhat perfecter.

At length BALES perhaps perceiving an equilibrium in the judicial decision, to overwhelm his antagonist, presented what he distinguishes as his "master-piece," composed of secretary and Roman hand four ways varied, and offering the defendant to let pass all his previous advantages if he could better this specimen of caligraphy! The challenger was silent! At this moment some of the judges perceiving that the decision must go in favour of BALES, in consideration of the youth of the challenger, lest he might be disgraced to the world, requested the other judges not to pass judgment in public. BALES assures us, that he in vain remonstrated; for by these means the winning of the golden pen might not be so famously spread as otherwise it would have been. To BALES the prize was awarded. But our history has a more interesting close; the subtle Machiavelism of the first challenger!

When the great trial had closed, and BALES, carrying off the golden pen, exultingly had it painted and set up for his sign, the baffled challenger went about reporting that he had won the golden pen, but that the defendant had obtained the same by "plots and shifts, and other base and cunning practices." BALES vindicated his claim, and offered to show the world his "master-piece" which had acquired it. JOHNSON issued an "Appeal to all impartial Pen-men," which he spread in great numbers through the city for ten days, a libel against the judges and the victorious defendant! He declared that there had been a subtle combination with one of the judges concerning the place of trial; which he expected to have been before

\* This was written in the reign of Elizabeth. Helyoke notices "a virgin-perchment made of an abortive skin; *membrana virgo*." Peacham on Drawing, calls parchment simply an *abortiva*.

"pen-men," but not before a multitude like a stage-play, and shouts and tumults, with which the challenger had hitherto been unacquainted. The judges were intended to be twelve; but of the five, four were the challenger's friends, honest gentlemen, but unskilled in judging of most hands; and he offered again forty pounds to be allowed in six months to equal BALEs's master-piece. And he closes his "appeal" by declaring that BALEs had lost in several parts of the trial, neither did the judges deny that BALEs possessed himself of the golden pen by a trick! Before judgment was awarded, alleging the sickness of his wife to be extreme, he desired she might have *a night of the golden pen to comfort her!* The ancient gentleman who was the holder, taking the defendant's word, allowed the golden pen to be carried to the sick wife; and BALEs immediately pawned it, and afterwards, to make sure work, sold it at a great loss, so that when the judges met for their definitive sentence, *non per non pennyworth* was to be had! The judges being ashamed of their own conduct, were compelled to give such a verdict as suited the occasion!

BALEs rejoins: he publishes to the universe the day and the hour when the judges brought the golden pen to his house, and while he checks the insolence of this Bobadil, to show himself no recreant, assumes the golden pen for his sign.

Such is the shortest history I could contrive of this chivalry of the pen; something mysteriously cloudy over the fate of the defendant; BALEs's history, like Cæsar's, is but an *ex-parte* evidence. Who can tell whether he has not slurred over his defeats, and only dwelt on his victories?

There is a strange phrase connected with the art of the calligrapher, which I think may be found in most, if not in all modern languages, *to write like an angel!* Ladies have been frequently compared with angels; they are *beautiful* as angels, and *sing* and *dance* like angels; but, however intelligible these are, we do not so easily connect penmanship with the other celestial accomplishments. This fanciful phrase, however, has a very human origin. Among those learned Greeks who emigrated to Italy, and some afterwards into France, in the reign of Francis I., was one ANGELO *Vergetio*, whose beautiful calligraphy excited the admiration of the learned. The French monarch had a Greek fount cast, modelled by his writing. The learned Henry Stephens, who, like our Porson for correctness and delicacy, was one of the most elegant writers of Greek, had learnt the practice from our *Angelo*. His name became synonymous for beautiful writing, and gave birth to that vulgar proverb or familiar phrase, *to write like an angel!*

#### THE ITALIAN HISTORIANS.

It is remarkable that the country, which has long lost its political independence, may be considered as the true parent of modern history. The greater part of their historians have abstained from the applause of their contemporaries, while they have not the less elaborately composed their posthumous folios, consecrated solely to truth and

posterity! The true principles of national glory are opened by the grandeur of the minds of these assertors of political freedom. It was their indignant spirit, seeking to console its injuries by confiding them to their secret manuscripts, which raised up this singular phenomenon in the literary world.

Of the various causes which produced such a lofty race of patriots, one is prominent. The proud recollections of their Roman fathers often troubled the dreams of the sons. The petty rival republics, and the petty despotic principalities, which had started up from some great families, who at first came forward as the protectors of the people from their exterior enemies or their interior factions, at length settled into a corruption of power; a power which had been conferred on them to preserve liberty itself! These factions often shook by their jealousies, their fears, and their hatreds, that divided land, which groaned whenever they witnessed the "Ultramontanes" descending from their Alps and their Apennines. Petrarck, in a noble invective, warmed by Livy and ancient Rome, impatiently beheld the French and the Germans passing the mountains. "Enemies," he cries, "so often conquered, prepare to strike with swords, which formerly served us to raise our trophies: shall the mistress of the world bear chains forged by hands which she has so often bound to their backs?" Machiavel, in his "Exhortations to free Italy from the barbarians," rouses his country against their changeable masters, the Germans, the French, and the Spaniards; closing with the verse of Petrarck, that short shall be the battle for which patriots virtue arms to show the world—

"che l' antico valore  
Ne gl' Italici cuor non è ancor morto."

Nor has this sublime patriotism declined even in more recent times; I cannot resist from preserving in this place a sonnet by FILICAJA, which I could never read without participating of the agitation of the writer, for the ancient glory of his degenerated country!

Dov' è ITALIA, il tuo braccio? e a che ti servi  
Tu dell' altrui? non è, s'io scorgo il vero,  
Di chi t' offende il difensor men ferro:  
Ambe nemici sono, ambo fur servi,  
Così dunque l'onor, così conservi  
Gli avanzi tu del glorioso Impero?  
Così al valor, così al valor primiero  
Che a te fede giurò, la fede osservi?  
Or va; repudia il valor prisco, e sposa  
L'ozio, e fra il sangue, i gemit, e le strida  
Nel pericolo maggior dormi e riposa!  
Dormi, Adultera vil! fin che omicida  
Spada ultrice ti svegli, e sonnacchiosa,  
E nuda in braccio al tuo fedel t'uccida!

Oh, Italy! where is thine arm? What purpose serves

So to be helped by others? Deem I right,  
Among offenders thy defender stands?  
Both *are* thy enemies—both *were* thy servants!  
Thou dost thou honour—thou dost thou preserve  
The mighty boundaries of the glorious empire?  
And thus to Valour, to thy pristine Valour  
That swore its faith to thee, thy faith thou keep'st?

Go! and divorce thyself from thy old Valiance,  
And marry Idleness! and midst the blood,  
The heavy groans and cries of agony,  
In thy last danger sleep, and seek repose!  
Sleep, vile Adulteress! the homicidal sword,  
Vengeful, shall awaken thee, and lull'd to slumber,  
While naked in thy minion's arms, shall strike!

Among the domestic contests of Italy the true principles of political freedom were developed, and in that country we may find the origin of that *PHILOSOPHICAL HISTORY*, which includes so many important views and so many new results, unknown to the ancients.

MACHIAVEL seems to have been the first writer who discovered the secret of what may be called *comparative history*. He it was who first sought in ancient history for the materials which were to illustrate the events of his own times, by fixing on analogous facts, similar personages, and parallel periods. This was enlarging the field of history, and opening a new combination for philosophical speculation. His profound genius advanced still further, he not only explained modern by ancient history, but he deduced those results or principles founded on this new sort of evidence, which guided him in forming his opinions. History had hitherto been, if we except Tacitus, but a story well told, and in writers of limited capacity, the detail and number of facts had too often been considered as the only valuable portion of history. An erudition of facts is not the philosophy of history, an historian unskilful in the art of sifting his facts amasses impure ore, which he cannot strike into coin. The chancellor D'Aguesseau, in his instructions to his son on the study of history, has admirably touched on this distinction: "Minds which are purely historical mistake a fact for an argument, they are so accustomed to satisfy themselves by repeating a great number of facts and enriching their memory, that they become incapable of reasoning on principles. It often happens that the result of their knowledge breeds confusion and universal indecision, for their facts, often contradictory, only raise up doubts. The superfluous and the frivolous occupy the place of what is essential and solid, or at least so overload and darken it, that we must sail with them in a sea of trifles to get to firm land. Those who only value the philosophical part of history, fall into an opposite extreme, they judge of what has been done by that which should be done, while the others always decide on what should be done by that which has been the first: are the dupes of their reasoning, the second of the facts which they mistake for reasoning. We should not separate two things which ought always to go in concert, and mutually lend an aid, *reason and example*." Avoid equally the contempt of some philosophers for the science of facts, and the distaste or the incapacity which those who confine themselves to facts often contract for whatever depends on pure reasoning. True and solid philosophy should direct us in the study of history, and the study of history should give perfection to philosophy.\* Such was the enlightened opinion, as far back as at the beginning of the last century, of the studious chancellor of France, before the more recent designation of *Philosophical History*

was so generally received, and so familiar on our title pages.

From the moment that the Florentine secretary conceived the idea that the history of the Roman people, opening such varied spectacles of human nature, served as a point of comparison to which he might perpetually recur to try the analogous facts of other nations, and the events passing under his own eye, a new light broke out and ran through the vast extents of history. The maturity of experience seemed to have been obtained by the historian, in his solitary meditations. Livy in the grandeur of Rome, and Tacitus in its fated decline, exhibited for Machiavel a moving picture of his own republics—the march of destiny in all human governments! The text of Livy and Tacitus revealed to him many an imperfect secret—the fuller truth he drew from the depth of his own observations on his own times. In Machiavel's "Discourses on Livy," we may discover the foundations of our *Philosophical History*.

The example of Machiavel, like that of all creative genius, influenced the character of his age, and his history of Florence produced an emulative spirit among a new dynasty of historians.

These Italian historians have proved themselves to be an extraordinary race, for they devoted their days to the composition of historical works, which they were certain could not see the light during their lives! They nobly determined that their works should be posthumous, rather than be compelled to mutilate them for the press. These historians were rather the saints than the martyrs of history, they did not always personally suffer for truth, but during their protracted labour they sustained their spirit, by anticipating their glorified after-state.

Among these Italian historians must be placed the illustrious GUICCIARDINI, the friend of Machiavel. No perfect edition of this historian existed till recent times. The history itself was posthumous, nor did his nephew venture to publish it, till twenty years had elapsed after the historian's death. He only gave the first sixteen books, and these castrated. The obnoxious passages consisted of some statements relating to the papal court, then so important in the affairs of Europe, with some account of the origin and progress of the papal power, and some eloquent pictures of the abuses and disorders of that corrupt court, and some free caricatures on the government of Florence. The precious fragments were fortunately preserved in manuscript, and the Protestants procured transcripts which they published separately, but which were long very rare.\* All the Italian editions continued to be reprinted in the same truncated condition, and appear only to have been reprinted in the immortal history, so late as in 1775! Thus it required two centuries, before an editor could venture to give the world the pure and complete text of the manuscript of the lieutenant-general of the papal army, who had been so close and so indignant an observer of the Roman cabinet.

\* They were printed at Basle in 1569—at London in 1595—in Amsterdam, 1663. How many attempts to echo the voice of suppressed truth!—*Haym's Bib. Ital.* 1803.

ADRIANI, whom his son entitles *gentiluomo Fiorentino*, the writer of that pleasing dissertation "on the ancient painters noticed by Pliny," prefixed to his friend Vasari's biographies, wrote, as a continuation of Guicciardini, a history of his own times in twenty-two books, of which Denina gives the highest character for its moderate spirit, and De Thou has largely drawn from this source, which he commends for its authenticity. Our author, however, did not venture to publish his history during his lifetime: it was after his death that his son became the editor.

NARDI, of a noble family and high in office, famed for a translation of Livy which rivals its original in the pleasure it affords, in his retirement from public affairs wrote a history of Florence, which closes with the loss of the liberty of his country, in 1531. It was not published till fifty years after his death; even then the editors suppressed many passages which are found in manuscript in the libraries of Florence and Venice, with other historical documents of this noble and patriotic historian.

About the same time the senator PHILIP NERLI was writing his "*Commentary de' fatti civili*," which had occurred in Florence. He gave them with his dying hand to his nephew, who presented the mss. to the Grand Duke; yet although this work is rather an apology than a crimination of the Medici family for their ambitious views and their overgrown power, probably some state-censor interposed to prevent the publication, which did not take place till 150 years after the death of the historian.

BERNARDO SEGNI composed a history of Florence still more valuable, which shared the same fate as that of NERLI. It was only after his death that his relatives accidentally discovered this history of Florence, which the author had carefully concealed during his lifetime. He had abstained from communicating to any one the existence of such a work while he lived, that he might not be induced to check the freedom of his pen, nor compromise the cause and the interests of truth. His heirs presented it to one of the Medici family, who threw it aside. Another copy had been more carefully preserved, from which it was printed, in 1713, about 150 years after it had been written. It appears to have excited great curiosity, for Lenglet du Fresnoy observes, that the scarcity of this history is owing to the circumstance "of the Grand Duke having bought up the copies." Du Fresnoy, indeed, has noticed more than once this sort of address of the Grand Duke, for he observes on the Florentine history of BRUNO, that the work was not common, the Grand Duke having bought up the copies, to suppress them. The author was even obliged to fly from Italy, for having delivered his opinions too freely on the house of the Medici. This honest historian thus expresses himself at the close of his work "My design has but one end, that our posterity may learn by these notices the root and the causes of so many troubles which we have suffered, while they expose the malignity of those men who have raised them up, or prolonged them; as well as the goodness of those who did all which they could to turn them away."

It was the same motive, the fear of offending the great personages or their families, of whom these

historians had so freely written, which deterred BENEDETTO VARCHI from publishing his well-known "*Storia Fiorentina*," which was not given to the world till 1721, a period which appears to have roused the slumbers of the literary men of Italy to recur to their native historians. VARCHI, who wrote with so much zeal the history of his fatherland, is noticed by Nardi as one who never took an active part in the events he records; never having combined with any party, and living merely as a spectator. This historian closes the narrative of a horrid crime by Peter Lewis Farnese with this admirable reflection: "I know well this story, with many others which I have freely exposed, may hereafter prevent the reading of my history, but also I know, that besides what Tacitus has said on this subject, the great duty of an historian is not to be more careful of the reputation of persons than is suitable with truth, which is to be preferred to all things, however detrimental it may be to the writer."

Such was that free manner of thinking and of writing which prevailed in these Italian historians, who, often living in the midst of the ruins of popular freedom, poured forth their injured feelings in their secret pages, without the hope, and perhaps without the wish, of seeing them published in their lifetime; a glorious example of self-denial and lofty patriotism.

Had it been inquired of these writers why they did not publish their histories, they might have answered, in nearly the words of an ancient sage, "Because I am not permitted to write as I would, and I cannot write as I am permitted." We cannot imagine that these great men were in the least insensible to the applause they denied themselves, they were not of tempers to be turned aside; and it was the highest motive which can inspire an historian, a stern devotion to truth, which reduced them to silence, but not to inactivity! These Florentine and Venetian historians, ardent with truth, and profound in political sagacity, were solely writing these legacies of history for their countrymen, hopeless of their gratitude! If a Frenchman wrote the English history, that labour was the aliment of his own glory; if Hume and Robertson devoted their pens to history, the motive or the task was less glorious than their work, but here we discover a race of historians, whose patriotism alone instigated their secret labour, and who substituted for fame and fortune that mightier spirit, which, amidst their conflicting passions, has developed the truest principles, and even the errors, of POLITICAL FREEDOM!

None of these historians, we have seen, published their works in their lifetime. I have called them the saints of history, rather than the martyrs. One, however, had the intrepidity to risk this awful responsibility, and he stands forth among the most illustrious and ill-fated examples of HISTORICAL MARTYRDOM!

This great historian is GIANNONE, whose civil history of the kingdom of Naples is remarkable for its profound inquiries concerning the civil and ecclesiastical constitution, the laws and customs of that kingdom. With some interruptions from his professional avocations at the bar, twenty years were consumed in writing this history. Researches on ecclesiastical usurpations, and severe strictures



on the clergy, are the chief subjects of his bold and unreserved pen. These passages, curious, grave, and indignant, were afterwards extracted from the history by Vernet, and published in a small volume, under the title of "Anecdotes Ecclesiastiques," 1738. When GIANNONE consulted with a friend on the propriety of publishing his history, his critic, in admiring the work, predicted the fate of the author. "You have," said he, "placed on your head a crown of thorns, and of very sharp ones!" The historian set at nought his own personal repose; and in 1723 this elaborate history saw the light. From that moment the historian never enjoyed a day of quiet! Rome attempted at first to extinguish the author with his work; all the books were seized on; and copies of the first edition are of extreme rarity. To escape the fangs of inquisitorial power, the historian of Naples flew from Naples on the publication of his immortal work. The fugitive and excommunicated author sought an asylum at Vienna, where, though he found no friend in the emperor, Prince Eugene, and other nobles, became his patrons. Forced to quit Vienna, he retired to Venice, when a new persecution arose from the jealousy of the state-inquisitors, who one night landed him on the borders of the pope's dominions. Escaping unexpectedly with his life to Geneva, he was preparing a supplemental volume to his celebrated history, when, enticed by a treacherous friend to a Catholic village, GIANNONE was arrested by an order of the king of Sardinia; his manuscripts were sent to Rome, and the historian imprisoned in a fort. It is curious that the imprisoned GIANNONE wrote a vindication of the rights of the king of Sardinia, against the claims of the court of Rome. This powerful appeal to the feelings of this sovereign was at first favourably received; but, under the secret influence of Rome, the Sardinian monarch, on the extraordinary plea that he kept GIANNONE as a prisoner of state that he might preserve him from the papal power, ordered that the vindicator of his rights should be more closely confined than before! and, for this purpose, transferred his state-prisoner to the Citadel of Turin, where, after twelve years of persecution and of agitation, our great historian closed his life!

Such was the fate of this historical martyr, whose work the Catholic Haym describes as *opera scritta con molto fuoco e troppa libertà*. He hints that this history is only paralleled by De Thou's great work. This Italian history will ever be ranked among the most philosophical. But, profound as was the masculine genius of GIANNONE, such was his love of fame, that he wanted the intrepidity it required to deny himself the delight of giving his history to the world, though some of his great predecessors had set him a noble and dignified example.

One more observation on these Italian historians. All of them represent man in his darkest colours; their drama is terrific; the actors are monsters of perfidy, of inhumanity, and inventors of crimes which seem to want a name! They were all "princes of darkness;" and that age seemed to afford a triumph to Manichæism! The worst passions were called in by all parties. But if something is to be ascribed to the manners of the times, much more may be traced up to that

science of politics, which sought for mastery in an undefinable struggle of ungovernable political power; in the remorseless ambition of the despots, and the hatreds and jealousies of the republics. These Italian historians have formed a perpetual satire on the contemptible simulation and dissimulation, and the inexcusable crimes of that system of politics, which has derived a name from one of themselves—the great, may we add, the calumniated, MACHIAVEL?

#### OF PALACES BUILT BY MINISTERS.

OUR ministers and court favourites, as well as those on the Continent, practised a very impolitical custom, and one likely to be repeated, although it has never failed to cast a popular odium on their name, exciting even the envy of their equals—in the erection of PALACES for themselves, which outvied those of the sovereign; and which, to the eyes of the populace, appeared as a perpetual and insolent exhibition of what they deemed the ill-earned wages of speculation, oppression, and court-favour. We discover the seduction of this passion for ostentation, this haughty sense of their power, and this self-idolatry, even among the most prudent and the wisest of our ministers; and not one but lived to lament over this vain act of imprudence. To these ministers the noble simplicity of Pitt will ever form an admirable contrast; while his personal character, as a statesman, descends to posterity, unstained by calumny.

The houses of Cardinal Wolsey appear to have exceeded the palaces of the sovereign in magnificence; and potent as he was in all the pride of pomp, the "great Cardinal" found rabid envy pursuing him so close at his heels, that he relinquished one palace after the other, and gave up as gifts to the monarch, what, in all his overgrown greatness, he trembled to retain for himself. The state satire of that day was often pointed at this very circumstance, as appears in Skelton's "Why come ye not to Court?" and Roy's "Rede me, and be not wrothe." Skelton's railing rhymes leave their bitter teeth in his purple pride; and the style of both these satirists, if we use our own orthography, shows how little the language of the common people has varied during three centuries.

Set up the wretch on high  
In a throne triumphantly;  
Make him a great state  
And he will play check-mate  
With royal majesty—  
The King's Court  
Should have the excellence,  
But Hampton Court  
Hath the pre-eminence;  
And York's Place  
With my Lord's grace,  
To whose magnificence  
Is all the confluence,  
Suits, and supplications;  
Embassies of all nations.

Roy, in contemplating the palace, is maliciously reminded of the butcher's lad, and only gives plain sense in plain words.

Hath the Cardinal any gay mansion?  
Great palaces without comparison,  
Most glorious of outward sight,  
And within decked point-device,\*  
More like unto a paradise  
Than an earthly habitation.  
He cometh then of some noble stock?  
His father could match a bullock,  
A butcher by his occupation.

Whatever we may now think of the structure, and the low apartments of WOLSEY'S PALACE, it is described not only in his own times, but much later, as of unparalleled magnificence; and indeed Cavendish's narrative of the Cardinal's entertainment of the French ambassadors, gives an idea of the ministerial prelate's imperial establishment, very puzzling to the comprehension of a modern inspector. Six hundred persons, I think, were banqueted and slept in an abode which appears to us so mean, but which Stowe calls "so stately a palace." To avoid the odium of living in this splendid edifice, Wolsey presented it to the king, who, in recompense, suffered the Cardinal occasionally to inhabit this wonder of England, in the character of keeper of the king's palace;† so that Wolsey only dared to live in his own palace by a subterfuge! This perhaps was a tribute which ministerial haughtiness paid to popular feeling, or to the jealousy of the royal master.

I have elsewhere shown the extraordinary elegance and prodigality of expenditure of Buckingham's residences; they were such as to have extorted the wonder even of Bassompierre, and unquestionably excited the indignation of those who lived in a poor court, while our gay and thoughtless minister alone could indulge in the wanton profusion.

But Wolsey and Buckingham were ambitious and adventurous; they rose and shone the comets of the political horizon of Europe. The Roman tiara still haunted the imagination of the Cardinal; and the egotistic pride of having out-rivalled Richelieu and Olivarez, the nominal ministers but the real sovereigns of Europe, kindled the buoyant spirits of the gay, the gallant, and the splendid Villiers. But what "folly of the wise" must account for the conduct of the profound Clarendon, and the sensible Sir Robert Walpole, who, like the other two ministers, equally became the victims of this imprudent passion for the ostentatious pomp of a palace, which looked like the vaunt of insolence in the eyes of the people, and covered them with a popular odium.

Clarendon House is now only to be viewed in a print; but its story remains to be told. It was

built on the site of Grafton-street; and when afterwards purchased by Monk, the Duke of Albemarle, he left his title to that well-known street. It was an edifice of considerable extent and grandeur. Clarendon reproaches himself in his life for "his weakness and vanity," in the vast expense incurred in this building, which he acknowledges had "more contributed to that gust of envy that had so violently shaken him, than any misdemeanor that he was thought to have been guilty of." It ruined his estate; but he had been encouraged to it by the royal grant of the land, by that passion for building to which he owns "he was naturally too much inclined," and perhaps by other circumstances, among which was the opportunity of purchasing the stones which had been designed for the rebuilding of St. Paul's; but the envy it drew on him, and the excess of the architect's proposed expense, had made his life "very uneasy, and near insupportable." The truth is, that when this palace was finished, it was imputed to him as a state crime; all the evils in the nation, which were then numerous, pestilence, conflagration, war, and defeats, were discovered to be in some way connected with Clarendon House; or, as it was popularly called, either Dunkirk House, or Tangier Hall, from a notion that it had been erected with the golden bribery which the chancellor had received for the sale of Dunkirk and Tangiers. He was reproached with having profaned the sacred stones dedicated to the use of the church. The great but unfortunate master of this palace, who, from a private lawyer, had raised himself by alliance even to royalty; the father-in-law of the Duke of York, it was maliciously suggested, had persuaded Charles the Second to marry the Infanta of Portugal, knowing (but how Clarendon obtained the knowledge, his enemies have not revealed) that the Portuguese princess was not likely to raise any obstacle to the inheritance of his own daughter to the throne. At the Restoration, among other enemies, Clarendon found that the royalists were none of the least active; he was reproached by them for preferring those who had been the cause of their late troubles. The same reproach has been incurred in the late restoration of the Bourbons. It is perhaps difficult and more political to maintain active men, who have obtained power, than to reinstate inferior talents, who at least have not their popularity. This is one of the parallel cases which so frequently strike as in exploring political history; and the *ultras* of Louis the Eighteenth are only the royalists of Charles the Second. There was a strong popular delusion carried on by the wits and the *Misces*, who formed the court of Charles the Second, that the government was as much shared by the Hydes, as the Stuarts. We have in the state-poems an unsparing lampoon, entitled, "Clarendon's House-warming;" but a satire yielding nothing in severity I have discovered in manuscript; and it is also remarkable for turning chiefly on a pun of the family name of the Earl of Clarendon. The witty and malicious rhymist, after making Charles the Second demand the great seal, and resolve to be his own chancellor, proceeds, reflecting on the great political victim—

\* *Point-device*, a term ingeniously explained by my learned friend Mr. Douce. It is borrowed from the labours of the needle, as we have *point-lace*, so *point-device*, i. e. *point* a stitch and *device*, devised or invented; applied to describe anything uncommonly exact, or worked with the nicety and precision of stitches made or devised by the needle.—*Illustrations of Shakespeare*, i. 93. See Archdeacon Nares' "Glossary," a volume indispensable in every English library, and executed with equal curiosity and judgment.

† Lyson's *Environs*, v. 58.

Lo! his whole ambition already divides  
The sceptre between the Stuarts and the Hydes.  
Behold, in the depth of our plague and wars,  
He built him a palace out-braves the stars;  
Which house (we Dunkirk, he Clarendon names),  
Looks down with shame upon St. James;  
But 'tis not his golden globe that will save him,  
Being less than the custom-house farmers gave him;

His chapel for consecration calls,  
Whose sacrilege plundered the stones from Paul's.  
When Queen Dido landed she bought as much ground

As the *Hyde* of a lusty fat bull would surround;  
But when the said *Hyde* was cut into thongs,  
A city and kingdom to *Hyde* belongs;  
So here in court, church, and country, far and wide,

Here's nought to be seen but *Hyde! Hyde! Hyde!*  
Of old, and where law the kingdom divides,  
'Twas our Hydes of land, 'tis now land of Hydes!

Clarendon House was a palace, which had been raised with at least as much fondness as pride; and Evelyn tells us, that the garden was planned by himself and his lordship; but the cost, as usual, trebled the calculation, and the noble master grieved in silence amidst this splendid pile of architecture. Even when in his exile the sale was proposed to pay his debts, and secure some provision for his younger children, he honestly tells us, that "he remained still so infatuated with the delight he had enjoyed, that though he was deprived of it, he hearkened very unwillingly to the advice." In 1683, Clarendon House met its fate, and was abandoned to the brokers, who had purchased it for its materials. An affecting circumstance is recorded by Evelyn on this occasion. In returning to town with the Earl of Clarendon, the son of the great earl, "in passing by the glorious palace his father built but few years before, which they were now demolishing, being sold to certain undertakers, I turned my head the contrary way till the coach was gone past by, least I might minister occasion of speaking of it, which must needs have grieved him, that in so short a time this pomp was fallen." A feeling of infinite delicacy, so perfectly characteristic of Evelyn!

And now to bring down this subject to times still nearer. We find that Sir Robert Walpole had placed himself exactly in the situation of the great minister we have noticed; we have his confession to his brother Lord Walpole, and to his friend Sir John Hynde Cotton. The historian of this minister observes, that his magnificent buildings at Houghton drew on him great obloquy. On seeing his brother's house at Wolterton, Sir Robert expressed his wishes that he had contented himself with a similar structure. In the reign of Anne, Sir Robert sitting by Sir John Hynde Cotton, alluding to a sumptuous house which was then building by HARLEY, observed, that to construct a great house was a high act of imprudence in any minister! It was a long time after, and when he had been prime minister, that he forgot the whole result of the present article, and pulled down his family mansion at Houghton to build that magnificent edifice; it was then Sir John Hynde Cotton reminded him of the reflection which he had made some

years ago: the reply of Sir Robert is remarkable—"Your recollection is too late; I wish you had reminded me of it before I began building, for then it might have been of service to me!"

The statesman and politician then are susceptible of all the seduction of ostentation and the pride of pomp! Who would have credited it? But bewildered with power, in the magnificence and magnitude of the house which their colossal greatness inhabits, they seem to contemplate on its image!

Sir Francis Walsingham died and left nothing to pay his debts, as appears by a curious fact noticed in the anonymous life of Sir Philip Sidney prefixed to the *Arcadia*, and evidently written by one acquainted with the family history of his friend and hero. The chivalric Sidney, though sought after by court beauties, solicited the hand of the daughter of Walsingham, although, as it appears, she could have had no other portion than her own virtues and her father's name. "And herein," observes our anonymous biographer, "he was exemplary to all gentlemen not to carry their love in their purses." On this he notices this secret history of WALSINGHAM.

"This is that Sir Francis who impoverished himself to enrich the state, and indeed made England his heir; and was so far from building up of fortune by the benefit of his place, that he demolished that fine estate left him by his ancestors to purchase dear intelligence from all parts of Christendom. He had a key to unlock the pope's cabinet; and as if master of some invisible whispering-place, all the secrets of Christian princes met at his closet. Wonder not then if he bequeathed no great wealth to his daughter, being privately interred in the quire of Paul's, as much indebted to his creditors, though not so much as our nation is indebted to his memory."

Some curious inquirer may afford us a catalogue of great MINISTERS OF STATE who have voluntarily declined the augmentation of their private fortune, while they devoted their days to the noble pursuits of patriotic glory! The labour of this research will be great, and the volume small!

### "TAXATION NO TYRANNY."

SUCH was the title of a famous political tract, sent forth at a moment when a people, in a state of insurrection, put forth a declaration that taxation was tyranny! It was not against an insignificant tax they protested, but against taxation itself! and in the temper of the moment this abstract proposition appeared an insolent paradox. It was instantly run down by that everlasting party which, so far back as in the laws of our Henry the First, are designated by the odd descriptive term of *ACEPHALI*, a people without heads! the strange equality of levellers!

\* Cowel's Interpreter, art. *Acephall*. This by-name we unexpectedly find in a grave antiquarian law-dictionary! probably derived from Pliny's description of a people whom some travellers had reported to have found in this predicament, in their fright and haste in attempting to land on a hostile shore among the savages. How it came to

These political monsters in all times have had an association of ideas of *taxation* and *tyranny*, and with them one name instantly suggests the other! This happened to one Gighi of Siena, who published the first part of a dictionary of the Tuscan language\* of which only 312 leaves amused the Florentines, having had the honour of being consigned to the flames by the hands of the hangman for certain popular errors; such as, for instance, under the word *Gran Duca* we find *Fedi Gabelli*! (see *Taxs*!) and the word *Gabella* was explained by a reference to *Gran Duca*! *Grand-duke* and *taxes* were synonyms, according to this mordacious lexicographer! Such grievances, and the modes of expressing them, are equally ancient. A Roman consul, by levying a tax on salt during the Punic war, was nicknamed *Salinator*, and condemned by "the majesty" of the people! He had formerly done his duty to the country, but the *Salter* was now his reward! He retired from Rome, let his beard grow, and by his sordid dress, and melancholy air, evinced his acute sensibility. The Romans at length wanted the *Salter* to command the army. As an injured man, he refused—but he was told that he should bear the caprice of the Roman people with the tenderness of a son for the humours of a parent! He had lost his reputation by a productive tax on salt, though this tax had provided an army, and obtained a victory!

Certain it is that Gighi and his numerous adherents are wrong; for were they freed from all restraints as much as if they slept in forests and not in houses; were they inhabitants of wilds and not of cities, so that every man should be his own lawgiver, with a perpetual immunity from all taxation, we could not necessarily infer their political happiness. There are nations where taxation is hardly known, for the people exist in such utter wretchedness, that they are too poor to be taxed, of which the Chinese, among others, exhibit remarkable instances. When Nero would have abolished all taxes, in his excessive passion for popularity, the senate thanked him for his good will to the people, but assured him that this was a certain means not of repairing but of running the commonwealth. Bodin, in his curious work "The Republic," has noticed a class of politicians who are in too great favour with the people. "Many seditious citizens, and desirous of innovations, did of late years promise immunity of taxes and subsidies to our people; but neither could they do it, or if they could have done it, they would not; or if it were done, should we

be introduced into the laws of Henry the First remains to be told by some profound antiquary. Cowel says, "Those are called *acephali* who were the levellers of that age, and acknowledged no head or superior."

\* *Vocabulario di Santa Caterina e della Lingua Senese*, 1717. This pungent lexicon was prohibited at Rome by desire of the court of Florence. The history of this suppressed work may be found in *Il Giornale de' Letterati d'Italia*, Tomo xxix. 410. In the last edition of Haym's "Biblioteca Italiana," 1803, it is said to be reprinted at *Mamilla*, nell' *Isole Filippine*!—For the book-licensors it is a great way to go for it.

have any common weale, being the ground and foundation of one."†

The undisguised and naked term of "taxation" is, however, so odious to the people, that it may be curious to observe the arts practised by governments, and even by the people themselves, to veil it under some mitigating term. In the first breaking out of the American troubles, they probably would have yielded to the mother-country the right of *taxation*, modified by the term *regulation* (of their trade); this I infer from a letter of Dr. Robertson, who observes, that "the distinction between *taxation* and *regulation* is mere folly!" Even despotic governments have condescended to disguise the contributions forcibly levied, by some appallative which should partly conceal its real nature. Terms have often influenced circumstances, as names do things; and conquest or oppression, which we may allow to be synonyms, apes benevolence whenever it claims as a gift what it exacts as a tribute.

A sort of philosophical history of taxation appears in the narrative of Wood, in his *Enquiry on Homer*. He tells us that "the *PRESENTS* (a term of extensive signification in the East) which are distributed annually by the bashaw of Damascus to the several Arab princes through whose territory he conducts the caravan of pilgrims to Mecca, are, at Constantinople, called a *FREE GIFT*, and considered as an act of the sultan's generosity towards his indigent subjects; while, on the other hand, the Arab sheikhs deny even a right of passage through the districts of their command, and exact those sums as a *TAX* due for the permission of going through their country. In the frequent bloody contests which the adjustment of these *FEES* produce, the Turks complain of *ROBBERY*, and the Arabs of *INVASION*!"‡

Here we trace taxation through all its shifting forms, accommodating itself to the feelings of the different people; the same principle regulated the alternate terms proposed by the buccaners, when they asked what the weaker party was sure to *give*, or when they levied what the others paid only as a common *tol*.

When Louis the Eleventh of France beheld his country exhausted by the predatory wars of England, he bought a peace of our Edward the Fourth by an annual sum of fifty thousand crowns, to be paid at London, and likewise granted *pensions* to the English ministers. Holingshead and all our historians call this a yearly *tribute*, but Comines, the French memoir writer, with a national spirit, denies that these *gifts* were either *pensions* or *tributes*. "Yet," says Bodin, a Frenchman also, but affecting a more philosophical indifference, "it must be either the one or the other, though I confess, that those who receive a pension to obtain peace, commonly boast of it as if it were a *tribute*!"‡ Such are the shades of our feelings in this

\* Bodin's six Books of a Commonwealth, translated by Richard Knolles, 1606. A work replete with the practical knowledge of politics; and of which Mr. Dugald Stewart has delivered a high opinion.

† Wood's *Enquiry on Homer*, p. 153.  
‡ Bodin's *Common-weale*, translated by R. Knolles, p. 148. 1606.

ordered that his life should be spared,—instead of the stroke from the sword, they poured cold water over his neck. After this operation the knight remained motionless, and they discovered that he had expired in the very imagination of death! Such are among the many causes which may affect the mind in the hour of its last trial. The habitual associations of the natural character are most likely to prevail—though not always! The intrepid Marshal Biron disgraced his exit by womanish tears, and raging imbecility; the virtuous Erasmus, with miserable groans was heard crying out *Domine! Domine! fac finem! fac finem!* Bayle having prepared his proof for the printer, pointed to where it lay when dying. The last words which Lord Chesterfield was heard to speak were, when the valet, opening the curtains of the bed, announced Mr. Dayroles—“Give Dayroles a chair!” “This good-breeding,” observed the late Dr. Warren, his physician, “only quits him with his life.” The last words of Nelson were, “Tell Collingwood to bring the fleet to an anchor.” The tranquil grandeur which cast a new majesty over Charles the First on the scaffold, appeared when he declared,—“I fear not death! Death is not terrible to me!” And the characteristic pleasantry of Sir Thomas More exhilarated his last moments, when, observing the weakness of the scaffold, he said, in mounting it, “I pray you see me up safe, and for my coming down, let me shift for myself!” Sir Walter Raleigh passed a similar jest when going to the scaffold.

My ingenious friend Dr. Sherwen has furnished me with the following anecdotes of death. In one of the bloody battles fought by the Duke of Enghien, two French noblemen were left wounded among the dead on the field of battle. One complained loudly of his pains, the other after long silence thus offered him consolation:—“My friend, whomever you are, remember that our God died on the cross, our king on the scaffold; and if you have strength to look at him who now speaks to you, you will see that both his legs are shot away.”

At the murder of the Duke of Enghien, the royal victim looking at the soldiers who had pointed their fuses, said, “Grenadiers! lower your arms, otherwise you will miss, or only wound me!” To two of them who proposed to tie a handkerchief over his eyes, he said, “A loyal soldier who has been so often exposed to fire and sword, can see the approach of death with naked eyes, and without fear.”

After a similar caution on the part of Sir George Lisle, or Sir Charles Lucas, when murdered in nearly the same manner at Colchester, by the soldiers of Fairfax, the loyal hero in answer to their assertions and assurances that they would take care not to miss him, nobly replied, “You have often missed me when I have been nearer to you in the field of battle.”

When the governor of Cadiz, the Marquis de Solano, was murdered by the enraged and mistaken citizens, to one of his murderers who had run a pike through his back, he calmly turned round and said, “Coward, to strike there! Come round, if you dare—face, and destroy me!”

Mr. Abernethy in his *Physiological Lectures* has ingeniously observed, that “Shakespeare has represented Mercutio continuing to jest, though

conscious that he was mortally wounded: the expiring Hotspur thinking of nothing but honour; and the dying Falstaff still cracking his jests upon Bardolph's nose. If such facts were duly attended to, they would prompt us to make a more liberal allowance for each other's conduct under certain circumstances than we are accustomed to do.” The truth seems to be, that whenever the functions of the mind are not disturbed by “the nervous functions of the digestive organs,” the personal character predominates even in death, and its habitual associations exist to its last moments. Many religious persons may have died without showing in their last moments any of those exterior acts, or employing those fervent expressions, which the collector of “The Book of Death” would only deign to chronicle; their hope is not gathered in their last hour.

Yet many with us have delighted to taste of death long before they have died, and have placed before their eyes all the furniture of mortality. The horrors of a charnel-house is the scene of their pleasure. The “Midnight Meditations” of Quarles preceded Young's “Night Thoughts” by a century, and both these poets loved preternatural terror.

“If I must die, I'll snatch at every thing  
That may but mind me of my latest breath;  
DEATH'S—HEADS, GRAVES, KNELLS, BLACKS,\*  
TOMBS, all these shall bring  
Into my soul such *useful thoughts of death*,  
That this sable king of fears  
Shall not catch me unawares.”—QUARLES.

But it may be doubtful whether the *thoughts of death are useful*, whenever they put a man out of the possession of his faculties. Young pursued the scheme of Quarles: he raised about him an artificial emotion of death; he darkened his sepulchral study, placing a skull on his table by lamplight; as Dr. Donne had his portrait taken, first winding a sheet over his head and closing his eyes; keeping this melancholy picture by his bed-side as long as he lived, to remind him of his mortality. Young even in his garden had his conceits of death: at the end of an avenue was viewed a seat of an admirable chiaro oscuro, which, when approached, presented only a painted surface, with an inscription, alluding to the deception of the things of this world. To be looking at “The mirror which flatters not” to discover ourselves only as a skeleton with the horrid life of corruption about us, has been among those penitential inventions, which have often ended in shaking the innocent by the pangs which are only natural to the damned. Without adverting to those numerous testimonies, the diaries of fanatics, I shall offer a picture of an accomplished and innocent lady, in a curious and unaffected transcript she has left of a mind of great sensibility, where the preternatural terror of death might perhaps have hastened the premature one she suffered.

From the “Reliquiæ Gethinianæ,”† I quote

\* *Blacks* was the term for mourning in James the First and Charles the First's time.

† My discovery of the nature of this rare volume, of what is original and what collected, will be found in a preceding portion of this work.

some of Lady Gethin's side is on "Death"—"The very thoughts of death disturb one's reason, and though a man may have many excellent qualities, yet he may have the weakness of not commanding his sentiments. Nothing is worse for one's health, than to be in fear of death. There are some so wise, as neither to hate nor fear it, but for my part I have in aversion for it, and with reason, for it is a rash, inconsiderate thing, that always comes before it is looked for, always comes unseasonably, parts friends, ruins beauty, laughs at youth, and draws a dark veil over all the pleasures of life.—This dreadful evil is but the evil of a moment, and what we cannot by any means avoid—and it is that which makes it so terrible to me, for were it not certain, hope might diminish some part of the fear, but when I think I must die, and that I may die every moment, and that too a thousand several ways, I am in such a fright, as you cannot imagine. I see dangers where, perhaps, there never were any. I am persuaded this happy to be somewhat dull of apprehension in this case, and yet the best way to cure the pensiveness of the thoughts of death is to think of it as little as possible." She proceeds by enumerating the terrors of the fearful, who "cannot enjoy themselves in the pleasantest places, and although they are neither on sea, river, or creek, but in good health in their chamber, yet are they so well instructed with the fear of lying, that they do not measure it only by the present dangers that wait on us.—Then is it not best to submit to God? But some people cannot do it as they would, and though they are not destitute of reason but perceive they are to blame, yet at the same time that their reason condemns them, their imagination makes their hearts feel what it pleases.

Such is the picture of an ingenuous and a religious mind, drawn by an amiable woman who, it is evident, lived always in the fear of death. The Gothic skeleton was ever haunting her imagination. In Dr Johnson the same horror was suggested by the thoughts of death. When Boswell once in conversation persecuted Johnson on this subject, whether we might not fortify our minds for the approach of death, he answered in a passion, "No, sir! let it alone! It matters not how a man dies, but how he lives! The art of dying is not of importance, it lasts so short a time!" But when Boswell persisted in the conversation, Johnson was thrown into such a state of agitation, that he thundered out, "Give us no more of this!" and, further, sternly told the trembling and too curious philosopher, "Don't let us meet to-morrow!"

It may be a question whether those who by their preparatory conduct have appeared to show the greatest indifference for death, have not rather betrayed the most curious art to disguise its terrors. Some have invented a mode of escaping from life in the midst of convivial enjoyment. A mortuary preparation of this kind has been recorded of an amiable man, Moncrieff, the author of "*Histoire des Chats*" and "*L'Art de Plaire*," by his literary friend La Place, who was an actor in, as well as the historian of the singular narrative. One morning La Place received a note from Moncrieff, requesting that "he would immediately select for him a dozen volumes most likely to amuse, and of a nature to

withdraw the reader from being occupied by melancholy thoughts." La Place was startled at the unusual request, and flew to his old friend, whom he found deeply engaged in being measured for a new peruke, and a tuffety robe de chambre, earnestly enjoining the utmost expedition. "Shut the door!"—said Moncrieff, observing the surprise of his friend. "And now that we are alone, I confide my secret on rising this morning my valet in dressing me showed me on this leg this dark spot—from that moment I knew I was 'condemned to death,' but I had presence of mind enough not to betray myself." "Can I had so well organised as yours imagine that such a trifle is a sentence of death?"—Don't speak so loud, my friend!—or rather deign to listen a moment. At my age it is fatal! The system from which I have derived the felicity of a long life has been, that whenever any evil moral or physical, happens to us, if there is a remedy, all must be sacrificed to deliver us from it—but in a contrary case, I do not choose to wrestle with destiny and to begin complaints, endless as useless! All that I request of you, my friend, is to resist me to pass away the few days which remain for me, free from all cares, of which otherwise they might be too susceptible. But do not think," he added with warmth, "that I mean to elude the religious duties of a citizen, which so many of late affect to condemn. The good and virtuous curate of my parish is coming here under a pretext of an annual contribution, and I have even ordered my physician, on whose confidence I can rely. Here is a list of ten or twelve persons, friends beloved, who are mostly known to you. I shall write to them this evening, to tell them of my condemnation, but if they wish me to live, they will do me the favour to assemble here at five in the evening, where they may be certain of finding all those objects of amusement, which I shall study to discover suitable to their tastes. And you, my old friend, with my doctor, are two on whom I most depend."

La Place was strongly affected by this appeal—neither Socrates, nor Cato, nor Seneca looked more seriously on the approach of death.

"Familiarise yourself early with death!" said the good old man with a smile, "it is only dreadful for those who dread it!"

During ten days after this singular conversation, the whole of Moncrieff's remaining life, his partment was open to his friends, of whom several were ladies, all kinds of games were played till nine o'clock, and that the sorrows of the host might not disturb his guests, he played the *chouette* at his favourite game of *picquet* a supper, seasoned by the wit of the master, concluded at eleven. On the tenth night, in taking leave of his friend, Moncrieff whispered to him, "Adieu, my friend! to-morrow morning I shall return your books!" He died, as he foresaw, the following day.

I have sometimes thought that we might form a history of this fear of death, by tracing the first appearances of the skeleton which haunts our funereal imagination. In the modern history of mankind we might discover some very strong contrasts in the notion of death entertained by men at various epochs. The following article will supply a sketch of this kind.

## HISTORY OF THE SKELETON OF DEATH.

*Euthanasia!* *Euthanasia!* an easy death! was the exclamation of Augustus; it was what Antoninus Pius enjoyed; and it is that for which every wise man will pray, said Lord Orrery, when perhaps he was contemplating on the close of Swift's life.

The ancients contemplated DEATH without terror, and met it with indifference. It was the only divinity to which they never sacrificed, convinced that no human being could turn aside its stroke. They raised altars to fever, to misfortune, to all the evils of life; for these might change! But though they did not court the presence of death in any shape, they acknowledged its tranquillity; and in the beautiful fables of their allegorical religion, Death was the daughter of Night, and the sister of Sleep; and ever the friend of the unhappy! To the eternal sleep of death they dedicated their sepulchral monuments—*Eternali Somno!*<sup>1</sup> If the full light of revelation had not yet broken on them, it can hardly be denied that they had some glimpses and a dawn of the life to come, from the many allegorical inventions which describe the transmigration of the soul. A butterfly on the extremity of an extinguished lamp, held up by the messenger of the gods intently gazing above, implied a dedication of that soul; Love, with a melancholy air, his legs crossed, leaning on an inverted torch, the flame thus naturally extinguishing itself, elegantly denoted the cessation of human life; a rose sculptured on a sarcophagus, or the emblems of epicurean life traced on it, in a skull wreathed by a chaplet of flowers, such as they wore at their convivial meetings, a flask of wine, a patera, and the small bones used as dice; all these symbols were indirect allusions to death, veiling its painful recollections. They did not pollute their imagination with the contents of a charnel-house. The sarcophagi of the ancients rather recall to us the remembrance of the activity of life; for they are sculptured with battles or games, in basso relievo; a sort of tender homage paid to the dead, observes Mad. De Staël, with her peculiar refinement of thinking.

It would seem that the Romans had even an aversion to mention death in express terms, for they disguised its very name by some periphrasis, such as *dixisset a vita*, "he has departed from life;" and they did not say that their friend had *died*, but that he had *lived*; *vixit!* Even among a people less refined the obtrusive idea of death has been studiously avoided: we are told that when the Emperor of Morocco inquires after any one who has recently died, it is against etiquette to mention the word "death;" the answer is "his destiny is closed!" But this tenderness is only reserved for "the elect" of the Mussulmen. A Jew's death is at once plainly expressed, "He is dead, sir! asking your pardon for mentioning such a contemptible wretch!" *i. e.* a Jew! A Christian's is described by "The infidel is dead!" or, "The cuckold is dead!"

The artists of antiquity have so rarely attempted to personify Death, that we have not discovered a

single revolting image of this nature in all the works of antiquity\*—to conceal its deformity to the eye, as well as to elude its suggestion to the mind, seems to have been an universal feeling, and it accorded with a fundamental principle of ancient art; that of never offering to the eye a distortion of form in the violence of passion, which destroyed the beauty of its representation; such is shown in the Laocoon, where the mouth only opens sufficiently to indicate the suppressed agony of superior humanity, without expressing the loud cry of vulgar suffering. Pausanias considered as a personification of death a female figure, whose teeth and nails, long and crooked, were engraved on a coffin of cedar, which enclosed the body of Cypselus; but this female was only one of the *Parce*, or the Fates. Catullus ventured to personify the Sister-Destines as three Crones; "but in general," Winkelman observes, "they are portrayed as beautiful virgins, with winged heads, one of whom is always in the attitude of writing on a scroll." Death was a nonentity to the ancient artist. Could he exhibit what represents nothing? Could he animate into action what lies in a state of eternal tranquillity? Elegant images of repose and tender sorrow were all he could invent to indicate the state of death. Even the terms which different nations have bestowed on a burial-place are not associated with emotions of horror. The Greeks called a burying-ground by the soothing term of *Cremetion*, or "the sleeping-place;" the Jews, who had no horrors of the grave, by *Beth-haim*, or "the house of the living;" the Germans, with religious simplicity, "God's field."

Whence, then, originated that stalking skeleton, suggesting so many false and sepulchral ideas, and which for us has so long served as the image of death?

When the Christian religion spread over Europe, the world changed: the certainty of a future state of existence, by the artifices of wicked worldly men, terrified instead of consoling human nature; and in the resurrection the ignorant multitude seemed rather to have dreaded retribution, than to have hoped for remuneration. The Founder of Christianity everywhere breathes the blessedness of social feelings. It is "our Father!" whom he addresses. The horrors with which Christianity was afterwards disguised arose in the corruptions of Christianity among those insane ascetics, who, misinterpreting "the word of life," trampled on nature; and imagined that to secure an existence in the other world, it was necessary not to exist in the one in which God had placed them. The dominion of mankind fell into the usurping hands of those imperious monks whose artifices trafficked with the terrors of ignorant and hypochondriac "Kaisers and kings." The scene was darkened by penances and by pilgrimages, by midnight vigils,

\* A representation of DEATH by a SKELETON appears among the Egyptians: a custom more singular than barbarous prevailed, of inclosing a skeleton of beautiful workmanship in a small coffin, which the bearer carried round at their entertainments; observing, "after death you will resemble this figure: drink then! and be happy!" a symbol of DEATH in a convivial party was not designed to excite terrific or gloomy ideas.

\* Montfaucon, *L'Antiquité Expliquée*, I. 362.

by miraculous shrines, and bloody flagellations; spectres started up amidst their *ténèbres*, millions of masses increased their supernatural influence. Amidst this general gloom of Europe, their troubled imaginations were frequently predicting the end of the world. It was at this period that they first beheld the grave yawn, and Death in the Gothic form of a gaunt anatomy parading through the universe! The people were frightened, as they viewed everywhere hung before their eyes, in the twilight of their cathedrals, and their "pale cloisters," the most revolting emblems of death. They startled the traveller on the bridge; they stared on the sinner in the carvings of his table or his chair; the spectre moved in the hangings of the apartment; it stood in the niche, and was the picture of their sitting-room; it was worn in their rings, while the illuminator shaded the bony phantom in the margins of their "horæ," their primers, and their breviaries. Their barbarous taste perceived no absurdity in giving action to a heap of dry bones, which could only keep together in a state of immovability and repose; nor that it was burlesquing the awful idea of the resurrection, by exhibiting the incorruptible spirit under the unnatural and ludicrous figure of mortality drawn out of the corruption of the grave.

An anecdote of these monkish times has been preserved by old Gerard Leigh; and as old stories are best set off by old words, Gerard speaketh! "The great Maximilian the emperor came to a monastery in high Almaine (Germany), the monks whereof had caused to be curiously painted the charnel of a man, which they termed—DEATH! When that well-learned emperor had beheld it a while, he called unto him his painter, commanding to blot the skeleton out, and to paint therein the image of—A FOOL. Wherewith the abbot, humbly beseeching him to the contrary, said, 'It was a good remembrance!'—'Nay,' quoth the emperor, 'as vermin that annoyeth man's body cometh unlooked for, so doth death, which here is but a fained image, and life is a certain thing, if we know to deserve it.'"<sup>\*</sup> The original mind of Maximilian the Great is characterised by this curious story of converting our emblem of death into a party-coloured fool; and such satirical allusions to the folly of those who persisted in their notion of the skeleton were not unusual with the artists of those times; we find the figure of a fool sitting with some drollery between the legs of one of these skeletons."<sup>†</sup>

This story is associated with an important fact. After they had successfully terrified the people with their charnel-house figure, a reaction in the public feelings occurred, for the skeleton was now employed as a medium to convey the most facetious, satirical, and burlesque notions of human life. Death, which had so long harassed their imaginations, suddenly changed into a theme fertile in coarse humour. The Italians were too long accustomed to the study of the beautiful to allow their pencil to sport with deformity; but the Gothic taste of the German artists, who could only copy their own homely nature, delighted to

give human passions to the hideous physiognomy of a noseless skull; to put an eye of mockery or malignity into its hollow socket, and to stretch out the gaunt anatomy into the postures of a Hogarth; and that the ludicrous might be carried to its extreme, this imaginary being, taken from the bone-house, was viewed in the action of dancing! This blending of the grotesque with the most disgusting image of mortality, is the more singular part of this history of the skeleton, and indeed of human nature itself!

"The Dance of Death" by Holbein, with other similar dances, however differently treated, have one common subject, which was painted in the arcades of burying-grounds, or on town-halls, and in market-places. The subject is usually the skeleton in the act of leading all ranks and conditions to the grave, personated after nature, and in the strict costume of the times. This invention opened a new field for genius; and when we can for a moment forget their luckless choice of their bony and bloodless hero, who to amuse us by a variety of action becomes a sort of horrid harlequin in these pantomimical scenes, we may be delighted by the numerous human characters, which are so vividly presented to us. The origin of this extraordinary invention is supposed to be a favourite pageant, or religious mummery, invented by the clergy, who in these ages of barbarous Christianity always found it necessary to amuse, as well as to frighten the populace; a circumstance well known to have occurred in so many other grotesque and licentious festivals they allowed the people. This pageant was performed in churches, in which the chief characters in society were supported in a sort of masquerade, mixing together in a general dance, in the course of which every one in his turn vanished from the scene, to show how one after the other died off.\* The subject was at once poetical and ethical; and the poets and painters of Germany adopting the skeleton, sent forth this chimerical Ulysses of another world to roam among the men and manners of their own. One Macabre composed a popular poem, and the old Gaulish version reformed is still printed at Troyes, in France, with the ancient blocks of woodcuts, under the title of "La grande Danse Macabre des hommes et des femmes." Merian's "Todten Tans," or the "Dance of the Dead," is a curious set of prints of a dance of death from an ancient painting, I think not entirely defaced, in a cemetery at Basle, in Switzerland. It was ordered to be painted by a council which was held there during many years, to commemorate the mortality occasioned by a plague in 1439. The prevailing character of all these works is unquestionably grotesque and ludicrous; not, however, that genius, however barbarous, could refrain in this large subject of human life from inventing scenes often imagined with great delicacy of conception and even great pathos! Such is the new-married couple, whom Death is leading, beating a drum, and in the rapture of the hour, the bride seems with a melancholy look, not insensible of his presence; or Death is seen issuing from the cottage of the poor

\* The Accidence of Armoric, p. 199.

† A woodcut preserved in Mr. Dibdin's Bib. Dec. i. 35.

\* Mr. Douce has poured forth his curious knowledge on this subject in a dissertation prefixed to a valuable edition of Hollar's "Dance of Death."



widow with her youngest child, who waves his hand sorrowfully, while the mother and the sister vainly answer; or the old man, to whom death is playing on a psaltery, seems anxious that his withered fingers should once more touch the strings, while he is carried off in calm tranquillity. The greater part of these subjects of death are, however, ludicrous; and it may be a question, whether the spectators of these dances of death did not find their mirth more excited than their religious emotions. Ignorant and terrified as the people were at the view of the skeleton, even the grossest simplicity could not fail to laugh at some of those domestic scenes and familiar persons drawn from among themselves. The skeleton, skeleton as it is, in the creation of genius, gesticulates and mimics, while even its hideous skull is made to express every diversified character, and the result is hard to describe; for we are at once amused and disgusted with so much genius founded on so much barbarism.

When the artist succeeded in conveying to the eye the most ludicrous notions of death, the poets also discovered in it a fertile source of the burlesque. The curious collector is acquainted with many volumes where the most extraordinary topics have been combined with this subject. They made the body and the soul debate together, and ridiculed the complaints of a damned soul! The greater part of the poets of the time were always composing on the subject of Death in their humorous pieces.\* Such historical records of the public mind, historians, intent on political events, have rarely noticed.

Of a work of this nature, a popular favourite was long the one entitled "*Le faut mourir et les excuses inutiles qu'on apporte à cette nécessité; Le tout en vers burlesques*, 1658." Jacques Jacques, a canon of Ambrun, was the writer, who humorously says of himself, that he gives his thoughts just as they lie on his heart, without dissimulation; "for I have nothing double about me except my name! I tell thee some of the most important truths in laughing; it is for thee *d'y penser tout à bon*." This little volume was procured for me with some difficulty in France; and it is considered as one of the happiest of this class of death-poems, of which I know not of any in our literature.

Our canon of Ambrun, in facetious rhymes, and with the *naïveté* of expression which belongs to his age, and an idiomatic turn fatal to a translator, excels in pleasantries; his haughty hero condescends to hold very amusing dialogues with all classes of society, and delights to confound their "excuses inutiles." The most miserable of men, the galley-slave, the mendicant, alike would escape when he appears to them. "Were I not absolute over them," Death exclaims, "they would confound me with their long speeches; but I have business, and must gallop on!" His geographical rhymes are droll.

"Ce que j'ai fait dans l'Afrique  
Je le fais bien dans l'Amérique;  
On l'appelle monde nouveau  
Mais ce sont des brides à veau;  
Nulle terre à moy n'est nouvelle  
Je vay partout sans qu'on m'appelle;

\* Goujet Bib. François, vol. x. 185.

Mon bras de tout temps commanda  
Dans le pays de Canada;  
J'ai tenu de tout temps en bride  
La Virginie et la Floride,  
Et j'ai bien donné sur le bec  
Aux Français du fort de Kebec.  
Lorsque je veux je fais la nique  
Aux Incas, aux Rois de Mexique.  
Et montre aux nouveaux Grenadins  
Qu'ils sont des foux et des badins.  
Chacun sait bien comme je matie  
Ceux du Brésil et de la Platte.  
Ainsi que les Taupinemois—  
En un mot, je fais voir à tout  
Que ce que naît dans la nature,  
Doit prendre de moy tablature!"\*

The perpetual employments of Death display copious invention with a facility of humour.

"Egalement je vay rengeant,  
Le conseiller et le sergent,  
Le gentilhomme et le berger,  
Le bourgeois et le boulanger,  
Et la maîtresse et la servante  
Et la nièce comme la tante;  
Monsieur l'abbé, monsieur son moine,  
Le petit clerc et le chancé;  
Sans choix je mets dans mon butin  
Maître Claude, maître Martin,  
Dame Luce, dame Perrette, &c.  
J'en prends un dans le temps qu'il pleure  
A quelque autre, au contraire à l'heure  
Que demisrement il rit  
Je donne le coup qui le frite.  
J'en prends un, pendant qu'il se lève;  
En se couchant l'autre s'enlève.  
Je prends le malade et le sain  
L'un aujourd'hui, l'autre le demain.  
J'en surprends un dedans son lit  
L'autre à l'estude quand il lit.  
J'en surprends un le ventre plein  
Je mené l'autre par le faim.  
J'attrape l'un pendant qu'il prie,  
Et l'autre pendant qu'il renie,  
J'en saisis un au cabaret  
Entre le blanc et le clairret,  
L'autre qui dans son oratoire  
A son Dieu rend honneur et gloire:  
J'en surprends un lors qu'il se peame  
Le jour qu'il épouse sa femme,  
L'autre le jour que plein du deuil  
La sienne il voit dans le cercueil;  
Un à pied et l'autre à cheval  
Dans le jeu l'un, et l'autre au bal;  
Un qui mange et l'autre qui boit,  
Un qui paye et l'autre qui doit.  
L'un en été lorsqu'il moissonne  
L'autre en vendanges dans l'automne,  
L'un criant almanachs nouveaux—  
Un qui demande son aumône  
L'autre dans le temps qu'il la donne.  
Je prends le bon maistre Clément,  
Au temps qu'il rend un laumement.  
Et prends la dame Catherine  
Le jour qu'elle prend médecine."

\* *Tablature d'un luth*, Cotgrave says, is the belly of a lute, meaning "all in nature must dance to my music!"

This veil of gaiety in the old canon of Ambrun covers deeper and more philosophical thoughts than the singular mode of treating so solemn a theme. He has introduced many scenes of human life, which still interest, and he addresses the "feste à triple couronne," as well as the "forêt de guêres," who exclaims "Laissez-moi vivre dans mes fers," "le gîteux," the "bourgeois," the "chanoine," the "pauvre soldat," the "médecin," in a word, all ranks in life are exhibited, as in all the "dances of death." But our object of noticing these burlesque paintings and poems is to show, that after the monkish Goths had opened one general scene of melancholy and tribulation over Europe, and given birth to that dismal *skeleton of death*, which still terrifies the imagination of many, a reaction of feeling was experienced by the populace, who at length came to laugh at the gloomy spectre which had so long terrified them.

#### THE RIVAL BIOGRAPHERS OF HEYLIN

PETER HEYLIN was one of the popular writers of his times, like TULLER and HOWELL, who, de voting their amusing pens to subjects which deeply interested their own busy age, will not be slighted by the curious. We have nearly outlived their divinity, but not their politics. Metaphysical absurdities are luxuriant weeds which must be cut down by the scythe of Time, but the great passions braving from the tree of life are still 'growing with our growth.'

There are two biographies of our HEYLIN, which led to a literary quarrel of an extraordinary nature, and, in the progress of its secret history, all the feelings of rival authorship were called out.

HEYLIN died in 1662. Dr. Barnard, his son in law, and a scholar, communicated a sketch of the author's life to be prefixed to a posthumous folio, of which Heylin's son was the editor. This life was given by the son, but anonymously, which may not have gratified the author, the son in law.

Twenty years had elapsed when, in 1682, appeared "The Life of Dr. Peter Heylin, by George Vernon." The writer, alluding to the prior life prefixed to the posthumous folio, asserts, that in borrowing something from Barnard, Barnard had also "Excerpted passages out of my papers, the very words as well as matter, when he had them in his custody, as any reader may discern who will be at the pains of comparing the life now published with what is extant before the *Keimalea Federastica*," the quaint, pedantic title, after the fashion of the day, of the posthumous folio.

This strong accusation seemed countenanced by a dedication to the son and the nephew of Heylin. Roused now into action, the indignant Barnard soon produced a more complete Life, to which he prefixed "A necessary Vindication." This is an unsparing castigation of Vernon, the literary pet whom the Heylins had fondled in preference to their learned relative. The long-smothered family grudge, the suppressed mortifications of literary pride, after the subterranean grumbings of twenty years, now burst out, and the volcanic particles flew about in

caustic pleasantries and sharp invectives, all the lava of an author's vengeance, mortified by the choice of an inferior rival.

It appears that Vernon had been selected by the son of Heylin, in preference to his brother in law, Dr. Barnard, from some family disagreement. Barnard tells us, in describing Vernon, that "No man, except himself, who was totally ignorant of the Doctor, and all the circumstances of his life, would have engaged in such a work which was never primarily laid out for him but by reason of some unhappy differences, as usually, fall out in families, and he who loves to put his ear in troubled waters, instead of closing them up, hath made them wider."

Barnard tells his story plainly. Heylin the son, intending to have a more elaborate life of his father prefixed to his works. Dr. Barnard from the high reverence in which he held the memory of his father in law, offered to contribute it. Many conferences were held, and the son entrusted him with several papers. But suddenly his caprice, more than his judgment, fancied that George Vernon was worth John Barnard. The doctor affects to describe his rejection with the most stoical indifference. He tells us, "I was satisfied, and did patiently expect the coming forth of the work, not only term after term, but year after year, a very considerable time for such a tract. But at last, instead of the life, came a letter to me from a bookseller in London, who lived at the sign of the Black Boy, in Fleet Street."

Now it seems that he who lived at the Black Boy had combined with another who lived at the Fleur de Luce, and that the Fleur de Luce had assured the Black Boy that Dr. Barnard was concerned in writing the Life of Heylin,—this was a strong recommendation. But lo! it appeared that "one Mr. Vernon, of Gloucester, was to be the man! a gentle, thin skinned au herling, who bleated like a lamb, and was so fearful to trip out of its shelter, that it allows the Black Boy and the Fleur de Luce to communicate its papers to any one they chose, and erase, or add, at their pleasure."

It occurred to the Black Boy, on this proposed arithmetical criticism, that the work required addition, subtraction, and division, that the fittest critic, on whose name, indeed, he had originally engaged in the work, was our Dr. Barnard, and he sent the package to the doctor, who resided near Lincoln.

The doctor, it appears, had no appetite for a dish dressed by another, while he himself was in the very act of the cookery, and it was suffered to be cold for three weeks at the carrier's.

But entreated and overcome, the good doctor at length sent to the carrier's for the life of his father in law. "I found it, according to the bookseller's description, both lame and imperfect, ill begun, worse carried on, and abruptly concluded." The learned doctor exercised that plenitude of power with which the Black Boy had invested him,—he very obligingly showed the author in what a confused state his materials lay together, and how to put them in order,

"Nec facundia deseret hunc, nec lucidus ordo." If his rejections were copious, to show his good

will as well as his severity, his additions were generous, though he used the precaution of carefully distinguishing by "distinct paragraphs" his own insertions amidst Vernon's mass, with a gentle hint, that "He knew more of Heylin than any man now living, and ought therefore to have been the biographer." He returned the *ms.* to the gentleman with great civility, but none he received back! If Vernon had pretended to ask for improvements, he had not imagined that the work was to be improved by being nearly destroyed; and when he asked for correction, he probably expected all might end in a compliment.

The narrative may now proceed in Vernon's details of his doleful mortifications, in being "altered and mangled" by Dr. Barnard.

"Instead of thanks from him (Dr. Barnard), and the return of common civility, he disfigured my papers, that no sooner came into his hands, but he fell upon them as a lion rampant, or the cat upon the poor cock in the fable, saying, *Tu hodie mihi discerperis*—so my papers came home miserably clawed, blotted, and blurred; whole sentences dismembered, and pages scratched out; several leaves omitted which ought to be printed,—shamefully he used my copy; so that before it was carried to the press, he swooped away the second part of the life wholly from it—in the room of which he shuffled in a preposterous conclusion at the last page, which he printed in a different character, yet could not keep himself honest, as the poet saith,

*Dicitque tua pagina, fur es,*

MARTIAL;

for he took out of my copy Doctor Heylin's dream, his sickness, his last words before his death, and left out the burning of his surplice. He so mangled and metamorphosed the whole life I composed, that I may say as *Sosia* did, *Ego me mihi non credo, ille alter, Sosia, me malis mulcavit modis.*—*Plaut.*"

Dr. Barnard would have "patiently endured these wrongs;" but the accusation Vernon ventured on, that Barnard was the plagiarist, required the doctor "to return the poisoned chalice to his own lips," that "himself was the plagiarist both of words and matter." The fact is, that this reciprocal accusation was owing to Barnard having had a prior perusal of Heylin's papers, which afterwards came into the hands of Vernon; they both drew their waters from the same source. These papers Heylin himself had left for "a rule to guide the writer of his life."

Barnard keenly retorts on Vernon for his surreptitious use of whole pages from Heylin's works, which he has appropriated to himself without any marks of quotation. "I am no such excerptor (as he calls me); he is of the humour of the man who took all the ships in the Attic haven for his own, and yet was himself not master of any one vessel."

Again:—

"But all this while I misunderstand him, for possibly he meaneth his own dear words I have excerpted. Why doth he not speak in plain downright English, that the world may see my faults? For every one does not know what is excerpting. If I have been so bold to pick or

snap a word from him, I hope I may have the benefit of the clergy. What words have I robbed him of? and how have I become the richer for them? I was never so taken with him as to be once tempted to break the commandments, because I love plain speaking, plain writing, and plain dealing, which he does not; I hate the word *excerpted*, and the action imported in it. However, he is a fanciful man, and thinks there is no elegancy nor wit but in his own way of talking. I must say as Tully did, *Maium equidem indiseram prudentiam quam stultam loquacitatem.*"

In his turn he accuses Vernon of being a perpetual transcriber, and for the Malone minuteness of his history.

"But how have I excerpted his matter? Then I am sure to rob the spittle-house; for he is so poor, and put to hard shifts, that he has much ado to compose a tolerable story, which he hath been hammering and conceiving in his mind for four years together, before he could bring forth his *fœtus* of intolerable transcriptions to molest the reader's patience and memory. How doth he run himself out of breath, sometimes for twenty pages and more, at other times fifteen, ordinarily nine and ten, collected out of Dr. Heylin's old books, before he can take his wind again to return to his story. I never met with such a transcriber in all my days; for want of matter to fill up a vacuum, of which his book was in much danger, he hath set down the story of Westminster, as long as the Ploughman's Tale in Chaucer, which to the reader would have been more pertinent and pleasant. I wonder he did not transcribe bills of chancery, especially about a tedious suit my father had for several years about a lease at Norton."

In his railery of Vernon's affected metaphors and comparisons, "his similitudes and dissimilitudes strangely hooked in, and fetched as far as the antipodes," Barnard observes, "The man hath also a strange opinion of himself that he is Doctor Heylin; and because he writes his life, that he hath his natural parts, if not acquired. The soul of St. Augustine (say the schools) was Pythagorically transfused into the corpse of Aquinas; so the soul of Dr. Heylin into a narrow soul. I know there is a question in philosophy, *an animæ sint æquales?* Whether souls be alike? But there's a difference between the spirits of Elijah and Elisha: so small a prophet with so great an one!"

Dr. Barnard concludes by regretting that good counsel came now unseasonable, else he would have advised the writer to have transmitted his task to one who had been an ancient friend of Dr. Heylin, rather than ambitiously have assumed it, who was a professed stranger to him, by reason of which no better account could be expected from him than what he has given. He hits off the character of this piece of biography—"A life to the half; an imperfect creature, that is not only lame (as the honest bookseller said), but wanteth legs, and all other integral parts of a man; nay, the very soul that should animate a body like Dr. Heylin. So that I must say of him as Plutarch doth of Tib. Gracchus, 'that he is a bold undertaker and rash talker of those matters he does not understand.' And so I have done

with him, unless he creates to himself and me a future trouble."

Vernon appears to have slunk away from the duel. The son of Heylin stood corrected by the superior life produced by their relative; the learned and vivacious Barnard probably never again ventured to alter and improve the works of an author kneeling and praying for corrections. These bleating lambs, it seems, often turn out roaring lions!

#### OF LENGLET DU FRESNOY.

THE "*Méthode pour étudier l'Histoire*," by the Abbé LENGLET DU FRESNOY, is a master-key to all the locked-up treasures of ancient and modern history, and to the more secret stores of the obscurer memorialists of every nation. The history of this work and its author are equally remarkable. The man was a sort of curiosity in human nature, as his works are in literature. Lenglet du Fresnoy is not a writer merely laborious; without genius, he still has a hardy originality in his manner of writing and of thinking; and his vast and restless curiosity fermenting his immense book-knowledge, with a freedom verging on cynical causticity, led to the pursuit of uncommon topics. Even the prefaces to the works which he edited are singularly curious, and he has usually added *bibliothèques*, or critical catalogues of authors, which we may still consult for notices on the writers of romances—of those on literary subjects—on alchemy, or the hermetic philosophy; of those who have written on apparitions, visions, &c.—an historical treatise on the secret of confession, &c.; besides those "*Pièces Justificatives*," which constitute some of the most extraordinary documents in the philosophy of history. His manner of writing secured him readers even among the unlearned; his mordacity, his sarcasm, his derision, his pregnant interjections, his unguarded frankness, and often his strange opinions, contribute to his reader's amusement more than comports with his graver tasks; but his peculiarities cannot alter the value of his knowledge, whatever they may sometimes detract from his opinions; and we may safely admire the ingenuity, without quarrelling with the sincerity of the writer, who having composed a work on *L'Usage des Romans*, in which he gaily impugned the authenticity of all history, to prove himself not to have been the author, ambidexterously published another of "*L'Histoire justifiée contre les Romans*;" and, perhaps it was not his fault that the attack was spirited, and the justification dull.

This "*Méthode*" and his "*Tablettes Chronologiques*," of nearly forty other publications are the only ones which have outlived their writer; volumes, merely curious, are exiled to the shelf of the collector; the very name of an author merely curious—that shadow of a shade—is not always even preserved by a dictionary-compiler in the universal charity of his alphabetical mortuary.

The history of this work is a striking instance of those imperfect beginnings, which have often closed in the most important labours. This admirable "*Méthode*" made its first meagre appearance in two volumes in 1713. It was soon

reprinted at home and abroad, and translated into various languages. In 1729 it assumed the dignity of four quartos; but at this stage it encountered the vigilance of government, and the lacerating hand of a celebrated *censeur*, Gros de Boze. It is said, that from a personal dislike of the author, he cancelled one hundred and fifty pages from the printed copy submitted to his censorship. He had formerly approved of the work, and had quietly passed over some of these obnoxious passages: it is certain that Gros de Boze, in a dissertation on the Janus of the ancients in this work, actually erased a high commendation of himself,\* which Lenglet had, with unusual courtesy, bestowed on Gros de Boze; for as a critic he is most penurious of panegyric, and there is always a caustic flavour even in his drops of honey. This *censeur* either affected to disdain the commendation, or availed himself of it as a trick of policy. This was a trying situation for an author, now proud of a great work, and who himself partook more of the bull than of the lamb. He who winced at the scratch of an epithet, beheld his perfect limbs bruised by erasures and mutilated by cancels. This sort of troubles indeed was not unusual with Lenglet. He had occupied his old apartment in the Bastille so often, that at the sight of the officer, who was in the habit of conducting him there, Lenglet would call for his nightcap and snuff; and finish the work he had then in hand at the Bastille, where he told Jordan, that he made his edition of Marot. He often silently restituted an epithet or a sentence which had been condemned by the *censeur*, at the risk of returning once more; but in the present desperate affair he took his revenge by collecting the castrations into a quarto volume, which was sold clandestinely. I find, by Jordan, in his *Poysage Littéraire*, who visited him, that it was his pride to read these cancels to his friends, who generally, but secretly, were of opinion that the decision of the *censeur* was not so wrong as the hardihood of Lenglet insisted on. All this increased the public rumour, and raised the price of the cancels. The craft and mystery of authorship was practised by Lenglet to perfection, and he often exulted, not only in the subterfuges by which he parried his *censeurs*, but in his bargains with his booksellers, who were equally desirous to possess, while they half-feared to enjoy, his uncertain or his perilous copyrights. When the *unique copy* of the *Méthode*, in its pristine state, before it had suffered any dilapidations, made its appearance at the sale of the curious library of the *censeur* Gros de Boze, it provoked a Roxburgh competition, where the collectors, eagerly outbidding each other, the price of this uncastrated copy reached to 1500 livres; an event more extraordinary in the history of French bibliography, than in our own. The curious may now find all these cancel sheets, or *castrations*, preserved in one of those works of literary history, to which the Germans have contributed more largely than other European nations; and I have discovered that even the erasures, or *brusies*, are amply furnished in another bibliographical record.†

\* This fact appears in the account of the *minuter erasures*.

† The *castrations* are in *Beyeri Memoriae historico-*

This *Methode*, after several later editions, was still enlarging itself by fresh supplements, and having been translated by men of letters in Europe, by Colletti in Italy, by Menckin in Germany, and by Rawlinson in England, these translators had enriched their own editions by more copious articles, designed for their respective nations. The sagacity of the original writer now renovated his work by the infusions of his translators, like old Ason, it had its veins filled with green juices, and thus his old work was always undergoing the magic process of rejuvenescence.\*

The personal character of our author was as singular as many of the uncommon topics which engaged his inquiries: these we might conclude had originated in mere eccentricity, or were chosen at random. But Lenglet has shown no deficiency of judgment in several works of acknowledged utility, and his critical opinions, his last editor has shown, have for the greater part, been sanctioned by the public voice. It is curious to observe how the first direction which the mind of a hardy inquirer may take, will often account for that variety of uncommon topics he delights in, and which, on a closer examination, may be found to bear an invisible connexion with some preceding inquiry. As there is an association of ideas, so in literary history there is an association of research, and a very judicious writer may thus be impelled to compose on subjects which may be deemed strange or injudicious.

This observation may be illustrated by the literary history of Lenglet du Frisnoy. He opened his career by addressing a letter and a tract to the Sorbonne, on the extraordinary affair of Maria d'Agreda, abbess of the nunnery of the Immaculate Conception in Spain, whose mystical life of the Virgin, published on the death of the abbess, and which was received with such rapture in Spain, had just appeared at Paris, where it excited the murmurs of the pious, and the inquiries of the curious. This mystical life was declared to be founded on apparitions and revelations experienced by the abbess. Lenglet proved, or asserted, that the abbess was not the writer of this pretended life, though the manuscript existed in her handwriting, and secondly, that the apparitions and revelations recorded were against all the rules of apparitions and revelations which he had painfully discovered. The affair was of a delicate nature. The writer was young and incredulous, a

grey beard, more deeply versed in theology, replied, and the sorbonists silenced our philosopher in embryo.

Lenglet confined these researches to his port folio, and so long a period as fifty five years had elapsed before they saw the light. It was when Calmet published his *Dissertations on Apparitions* that the subject provoked Lenglet to return to his forsaken researches. He now published all he had formerly composed on the affair of Maria d'Agreda, and two other works, the one "*Traite historique et dogmatique sur les Apparitions les Visions, et les Revelations particulieres*," in two volumes, and "*Recueil de Dissertations anciennes et nouvelles, sur les Apparitions &c*" with a catalogue of authors on this subject in four volumes. When he edited the *Roman de la Rose*, in compiling the glossary of this ancient poem it led him to reprint many of the earliest French poets to give an enlarged edition of the *Arrets d'Amour*, that work of love and chivalry, in which his fancy was now so deeply imbedded, while the subject of *Romance* itself naturally led to the taste of romantic productions which appeared in "*L'Usage des Romans*," and its accompanying copious nomenclature of all romances and romance writers ancient and modern. Our vivacious Abbe had been bewildered by his delight in the works of a chemical philosopher, and though he did not believe in the existence of apparitions, and certainly was more than a sceptic in history, yet it is certain that the "grand œuvre" was an article in his creed, it would have ruined him in experiments, if he had been rich enough to have been ruined. It altered his health, and the most important result of his chemical studies appears to have been the invention of a syrup, in which he had great confidence, but its trial blew him up into a tympany, from which he was only relieved by having recourse to a drug, also of his own discovery, which, in counteracting the syrup, reduced him to an alarming state of atrophy. But the mischances of the historian do not enter into his history, and our curiosity must be still eager to open Lenglet's "*Histoire de la Philosophie Hermetique*" accompanied by a catalogue of the writers in this mysterious science, in two volumes, as well as his enlarged edition of the works of a great Paracelsian, Nicholas le Fevre. This philosopher Charles the Second appointed superintendent over the royal laboratory at St. James's, he was also a member of the Royal Society, and the friend of Boyle, to whom he communicated the secret of infusing young blood into old veins, with a notion that he could renovate that which admits of no second creation.\* Such was the origin of Du Frisnoy's active curiosity on a variety of singular topics, the germs of which may be traced to three or four of our author's principal works.

*criticæ librorum rariorum*, p. 166. The bruises are carefully noted in the *Catalogue of the Duke de la Valliere*, 4467. Those who are curious in such singularities will be gratified by the extraordinary opinions and results in Beyer, and which after all were purloined from a manuscript "Abridgment of Universal History," which was drawn up by Count de Boulainvilliers, and more adroitly, than delicately, inserted by Lenglet in his own work. The original manuscript exists in various copies, which were afterwards discovered. The minute corrections, in the Duke de la Valliere's catalogue, furnish a most enlivening article in the dryness of bibliography.

\* The last edition, enlarged by Drouet, is in 15 volumes, but is not later than 1772. It is still an inestimable manual for the historical student.

\* The *Dictionnaire Historique*, 1789, in their article Nich. Le Fevre, notices the third edition of his "*Course of Chemistry*," that of 1664, in two volumes, but the present one of Lenglet du Frisnoy's is more recent, 1751, enlarged into five volumes, two of which contain his own additions. I have never met with this edition, and it is wanting at the British Museum. Le Fevre published a tract on the great cordial of Sir Walter Rawleigh, which may be curious.

Our Abbe promised to write his own life, and his pugnacious vivacity, and hardy frankness, would have seasoned a piece of autobiography an amateur has, however, written it in the style which amateurs like, with all the truth he could discover, enlivened by some secret history, writing the life of Lenglet with the very spirit of Lenglet it is a mask taken from the features of the man, not the insipid wax work of an hyperbolic eulogist-maker.\*

Although Lenglet du Fresnoy commenced in early life his career as a man of letters, he was at first engaged in the great chase of political adventure and some striking facts are recorded, which show his successful activity. Michault describes his occupations by a paraphrastic delicacy of language, which in English might not have so happily composed. The minister for foreign affairs, the Marquis de Torcy, sent Lenglet to Lisle, where the court of the Elector of Cologne was then held, "He had particular orders to watch that the two ministers of the Elector should do nothing prejudicial to the king's affairs. He seems, however, to have watched many other persons, and detected many other things. He discovered a captain, who agreed to open the gates of Mons to Marlborough, for 100,000 pistres; the captain was arrested on the parade, the letter of Marlborough was found in his pocket, and the traitor was broken on the wheel. Lenglet denounced a foreign general in the French service, and the event warranted the prediction. His most important discovery was that of the famous conspiracy of Prince Cellamar, one of the chimerical plots of Alberoni, to the honour of Lenglet, he would not engage in its detection, unless the minister promised that no blood should be shed. These successful incidents in the life of an honourable spy were rewarded with a moderate pension—Lenglet must have been no vulgar intriguer, he was not only perpetually confined by his very patrons when he resided at home for the freedom of his pen, but I find him early imprisoned in the citadel of Strasburgh for six months, it is said for purloining some curious books from the library of the Abbe Bignon, of which he had the care. It is certain that he knew the value of the scarcest works, and was one of those lovers of bibliography who trade at times in costly rarities. At Vienna he became intimately acquainted with the poet Rousseau, and Prince

\* This anonymous work of "Memoires de Monsieur l'Abbe Lenglet du Fresnoy," although the dedication is signed G. P., is written by Michault, of Dijon, as a presentation copy to Count de Vienne in my possession would prove. Michault is the writer of two volumes of agreeable "Mlanges Historiques, et Philologiques," and the present is a very curious piece of literary history. The *Dictionnaire Historique* has compiled the article of Lenglet entirely from this work, but the *Journal des Savans* was too ascetic in this opinion. *Fait-ce la peine de faire un livre pour apprendre au public qu'un homme de lettres, fut espion, escroc, bizarre, fougueux, cynique incapable d'amitie, de decence, de soumission aux loix?* &c. Yet they do not deny that the bibliography of Lenglet du Fresnoy is at all deficient in curiosity.

Eugene. The prince, however, who suspected the character of our author, long avoided him. Lenglet insinuated himself into the favour of the prince's librarian, and such was his bibliographical skill, that this acquaintance ended in Prince Eugene laying aside his political drudgery, and preferring the advice of Lenglet to his librarian's, to enrich his magnificent library. When the motive of Lenglet's residence at Vienna became more and more suspected, Rousseau was employed to watch him, and not yet having quarrelled with his brother spy, he could only report that the Abbe Lenglet was every morning occupied in working on his "Tablettes Chronologiques, a work not worthy of alarming the government, that he spent his evenings at a violin player's married to a Frenchwoman, and returned home at eleven. As soon as our historian had discovered that the poet was a brother spy and news-monger on the side of Prince Eugene, their reciprocal civilities cooled. Lenglet now imagined that he owed his six months' retirement in the citadel of Strasburgh to the secret officiousness of Rousseau, each grew suspicious of the other's fidelity, and spies are like lovers, for their mutual jealousies settled into the most inveterate hatred. One of the most defamatory libels is Lenglet's intended dedication of his edition of Marot to Rousseau, which being forced to suppress in Holland, by order of the States General, at Brussels, by the intervention of the Duke of Arumberg, and by every means the friends of the unfortunate Rousseau could contrive, was however many years afterwards at length subjoined by Lenglet to the first volume of his work on Romances, where an ordinary reader may wonder at its appearance, unconnected with any part of the work. In this dedication or "eloge historique" he often addresses "Mon cher Rousseau" but the irony is not delicate, and the calumny is heavy. Rousseau lay too open to the unlicensed civility of his accuser. The poet was then expatriated from France for a false accusation against Saurin, in attempting to fix on him those criminal couplets, which so long disturbed the peace of the literary world in France, and of which Rousseau was generally supposed the writer, but of which on his death-bed he solemnly protested that he was guiltless. The *coup de grace* is given to the poet, stretched on this rack of invective, by just accusations on account of those infamous epigrams, which appear in some editions of that poet's works, a lesson for a poet, if poets would be lessoned, who indulge their imagination at the cost of their happiness, and seem to invent crimes, as if they themselves were criminals.

But to return to our Lenglet. Had he composed his own life, it would have offered a sketch of political servitude and political adventure, in a man too intractable for the one, and too literary for the other. Yet to the honour of his capacity, we must observe that he might have chosen his patrons, would he have submitted to patronage. Prince Eugene at Vienna, Cardinal Fiesconi at Rome, or Mons Le Blanc, the French minister, would have held him on his own terms. But "Liberty and my books!" was the secret ejaculation of Lenglet, and from that moment all things in life were sacrificed to a jealous spirit of indepen-

dence, which broke out in his actions as well as in his writings; and a passion for study for ever crushed the worm of ambition.

He was as singular in his conversation, which, says Jordan, was extremely agreeable to a foreigner, for he delivered himself without reserve on all things, and on all persons, seasoned with secret and literary anecdotes. He refused all the conveniences offered by an opulent sister, that he might not endure the restraint of a settled dinner-hour. He lived to his eightieth year, still busied, and then died by one of those grievous chances, to which aged men of letters are liable: our caustic critic slumbered over some modern work, and, falling into the fire, was burnt to death. Many characteristic anecdotes of the Abbé Lenglet have been preserved in the *Dictionnaire Historique*, but I shall not repeat what is of easy recurrence.

### THE DICTIONARY OF TREVoux.

A LEARNED friend, in his very agreeable "Trimestre, or a Three Months' Journey in France and Switzerland," could not pass through the small town of Trevoux without a literary association of ideas which should accompany every man of letters in his tours, abroad or at home. A mind well-informed cannot travel without discovering that there are objects constantly presenting themselves, which *suggest* literary, historical, and moral facts. My friend writes, "As you proceed nearer to Lyons you stop to dine at Trevoux, on the left bank of the Soane. On a sloping hill, down to the water-side, rises an amphitheatre, crowned with an ancient Gothic castle, in venerable ruin; under it is the small town of TREVoux, well known for its JOURNAL and DICTIONARY, which latter is almost an encyclopædia, as there are few things of which something is not said in that most valuable compilation, and the whole was printed at Trevoux. The knowledge of this circumstance greatly enhances the delight of any visitor who has consulted the book and is acquainted with its merit; and must add much to his local pleasures."

A work from which every man of letters may be continually deriving such varied knowledge, and which is little known but to the most curious readers, claims a place in this volume; nor is the history of the work itself without interest. Eight large folios, each consisting of a thousand closely-printed pages, stand like a vast mountain, which, before we climb, we may be anxious to learn the security of the passage. The history of dictionaries is the most mutable of all histories; it is a picture of the inconstancy of the knowledge of man; the learning of one generation passes away with another; and a dictionary of this kind is always to be repaired, to be rescinded, and to be enlarged.

The small town of Trevoux gave its name to an excellent literary journal, long conducted by the Jesuits, and to this dictionary—as Edinburgh has to its critical Review and Annual Register, &c. It first came to be distinguished as a literary town from the Duc du Maine, as prince sovereign of Dombes, transferring to this little town of Trevoux not only his parliament and

other public institutions, but also establishing a magnificent printing-house, in the beginning of the last century. The duke, probably to keep his printers in constant employ, instituted the "*Journal de Trevoux*;" and this, perhaps, greatly tended to bring the printing-house into notice; so that it became a favourite with many good writers, who appear to have had no other connexion with the place; and this dictionary borrowed its first title, which it always preserved, merely from the place where it was printed. Both the journal and the dictionary were, however, consigned to the cars of some learned Jesuits; and perhaps the place always indicated the principles of the writers, of whom none were more eminent for elegant literature than the Jesuits.

The first edition of this dictionary sprung from the spite of rivalry, occasioned by a French dictionary published in Holland, by the Protestant Basnage de Beauval. The duke set his Jesuits hastily to work; who, after a pompous announcement that this dictionary was formed on a plan suggested by their patron, did little more than pillage Furetiere, and rummage Basnage, and produced three new folios without any novelties; they pleased the Duc du Maine, and no one else. This was in 1704. Twenty years after it was republished and improved; and editions increasing, the volumes succeeded each other, till it reached its present magnitude and value in eight large folios, in 1771, the only edition now esteemed. Many of the names of the contributors to this excellent collection of words and things, the industry of Monsieur Barbier has revealed in his "*Dictionnaire des Anonymes*," art. 10782. The work, in the progress of a century, evidently became a favourite receptacle with men of letters in France, who eagerly contributed the smallest or the largest articles with a zeal honourable to literature and most useful to the public. They made this dictionary their commonplace book for all their curious acquisitions; every one competent to write a short article preserving an important fact, did not aspire to compile the dictionary, or even an entire article in it; but it was a treasury in which such mites collected together formed its wealth; and all the literati may be said to have been engaged in perfecting these volumes during a century. In this manner, from the humble beginnings of three volumes, in which the plagiary much more than the contributor was visible, eight were at length built up with more durable materials, and which claim the attention and the gratitude of the student.

The work interested the government itself, as a national concern, from the tenor of the following anecdotes.

Most of the minor contributors to this great collection were satisfied to remain anonymous; but as might be expected among such a number, sometimes a contributor was anxious to be known to his circle; and did not like this penitential abstinence of fame. An anecdote recorded of one of this class will amuse: A Monsieur Lautour du Chatel, avocat au parlement de Normandie, voluntarily devoted his studious hours to improve this work, and furnished near three thousand articles to the supplement of the edition of 1752.

This ardent scholar had had a lively quarrel thirty years before with the first authors of the dictionary. He had sent them one thousand three hundred articles, on condition that the donor should be handsomely thanked in the preface of the new edition, and further receive a copy *en grand papier*. They were accepted. The conductors of the new edition, in 1721, forgot all the promises—nor thanks, nor copy! Our learned avocat, who was a little irritable, as his nephew who wrote his life acknowledges, as soon as the great work appeared, astonished, like Dennis, that “they were rattling his own thunder,” without saying a word, quits his country town, and ventures, half dead with sickness and indignation, on an expedition to Paris, to make his complaint to the chancellor; and the work was deemed of that importance in the eye of government, and so zealous a contributor was considered to have such an honourable claim, that the chancellor ordered, first, that a copy on large papers should be immediately delivered to Monsieur Laitour, richly bound and free of carriage; and secondly, as a reparation of the unperformed promise, and an acknowledgment of gratitude, the omission of thanks should be inserted and explained in the three great literary journals of France; a curious instance among others of the French government often mediating, when difficulties occurred in great literary undertakings, and considering not lightly the claims and the honours of men of letters.

Another proof, indeed, of the same kind, concerning the present work, occurred after the edition of 1752. One Jamet l'ainé, who had with others been usefully employed on this edition, addressed a proposal to government for an improved one, dated from the Bastille. He proposed that the government should choose a learned person, accustomed to the labour of the researches such a work requires; and he calculated, that if supplied with three amanuenses, such an editor would accomplish his task in about ten or twelve years; the produce of the edition would soon repay, all the expenses and capital advanced. This literary projector did not wish to remain idle in the Bastille. Fifteen years afterwards the last improved edition appeared, published by the associated booksellers of Paris.

As for the work itself, it partakes of the character of our *Encyclopædias*; but in this respect it cannot be safely consulted, for widely has science enlarged its domains and corrected its errors since 1771. But it is precious as a vast collection of ancient and modern learning, particularly in that sort of knowledge which we usually term antiquarian and philological. It is not merely a grammatical, scientific, and technical dictionary, but it is replete with divinity, law, moral philosophy, critical and historical learning, and abounds with innumerable miscellaneous curiosities. It would be difficult, whatever may be the subject of inquiry, to open it, without the gratification of some knowledge neither obvious nor trivial. I heard a man of great learning declare, that whenever he could not recollect his knowledge he opened Hoffman's *Lexicon Universale Historicum*, where he was sure to find

what he had lost. The works are similar; and valuable as are the German's four folios, the eight of the Frenchman may safely be recommended as their substitute, or their supplement. It bears a peculiar feature as a Dictionary of the French Language, which has been presumptuously dropped in the *Dictionnaire de l'Académie*; that invents phrases to explain words, which therefore have no other authority than the writer himself! This of Trevoux is furnished, not only with mere authorities, but also with quotations from the classical French writers—an improvement which was probably suggested by the English Dictionary of Johnson. One nation improves by another.

#### QUADRIO'S ACCOUNT OF ENGLISH POETRY.

It is, perhaps, somewhat mortifying in our literary researches to discover that our own literature has been only known to the other nations of Europe comparatively within recent times. We have at length triumphed over our continental rivals in this noble struggle of genius, and our authors now see their works even printed at foreign presses, while we are furnishing with our gratuitous labours nearly the whole literature of a new empire: yet so late as in the reign of Anne, as poets were only known by the Latin versifiers of the “*Musæ Anglicanæ*,” and when Boileau was told of the public funeral of Dryden, he was pleased with the national honours bestowed on genius, but he declared that he had never heard of his name before. This great legislator of Parnassus has never alluded to one of our own poets, so insular then was our literary glory. The most remarkable fact, or perhaps assertion, I have met with, of the little knowledge which the continent had of our writers, is a French translation of Bishop Hall's “*Characters of Virtues and Vices*.” It is a duodecimo, printed at Paris, of 109 pages, 1610, with this title, *Caractères de Vertus et de Vices; tirés de l'Anglois de M. Josef Hall*. In a dedication to the Earl of Salisbury, the translator informs his lordship that *ce livre est la PREMIERE TRADUCTION DE L'ANGLAIS jamais imprimée en AUCUN VULGAIRE*. The first translation from the English ever printed in any modern language! Whether the translator is a bold liar, or an ignorant blunderer, remains to be ascertained; at all events it is a humiliating demonstration of the small progress which our home literature had made abroad in 1610!

I come now to notice a contemporary writer, professedly writing the history of our Poetry, of which his knowledge shall open to us as we proceed with our enlightened and amateur historian.

Father QUADRIO'S *Della Storia e della ragione d'ogni Poesia*,—is a gigantic work, which could only have been projected and persevered in by some hypochondriac monk, who, to get rid of the ennui of life, could discover no pleasanter way than to bury himself alive in seven monstrous closely-printed quartos, and every day be compiling something on a subject which he did not understand. Fortunately for Father Quadrio,



without taste to feel, and discernment to decide, nothing occurred in this progress of literary history and criticism to abridge his volumes and his amusements, and with diligence and erudition unparalleled, he has here built up a receptacle for his immense, curious, and trifling knowledge on the poetry of every nation. Quadrio is among that class of authors whom we receive with more gratitude than pleasure, fly to sometimes to quote, but never linger to read, and fix on our shelves, but seldom have in our hands.

I have been much mortified, in looking over this voluminous compiler, to discover, although he wrote so late as about 1750, how little the history of English Poetry was known to foreigners. It is assuredly our own fault. We have too long neglected the bibliography and the literary history of our own country. Italy, Spain, and France, have enjoyed eminent bibliographers—we have none to rival them. Italy may justly glory in her Tiraboschi and her Mazzuchelli, Spain in the Bibliothecas of Nicholas Antonio, and France, so rich in bibliographical treasures, affords models to every literary nation of every species of literary history. With us, the partial labour of the hermit Anthony, for the Oxford writers compiled before philosophical criticism existed in the nation, and Warton's History of Poetry, which was left unfinished at its most critical period, when that delightful antiquary of taste had just touched the threshold of his Paradise—these are the sole great labours to which foreigners might resort, but these will not be found of much use to them. The neglect of our own literary history has, therefore, occasioned the errors, sometimes very ridiculous ones, of foreign writers respecting our authors. Even the lively Chaudon, in his "Dictionnaire Historique," gives the most extraordinary accounts of most of the English writers. Without an English guide to attend such weary travellers, they have too often been deceived by the MIRAGES of our literature. They have given blundering accounts of works which do exist, and chronicled others which never did exist and have often made up the personal history of our authors, by confounding two or three into one. Chaudon, mentioning Dryden's tragedies, observes that Atterbury translated two into Latin verse, entitled *Achitophel* and *Abalom*.\*

Of all these foreign authors none has more egregiously failed than this good Father QUADRIO. In this universal history of poetry, I was curious to observe what sort of figure we made, and whether the fertile genius of our original poets had struck the foreign critic with admiration, or with critical censure. But little was our English poetry known to its universal historian. In the chapter on those who have cultivated "la melica poesia in propria lingua tra Tedeschi, Fiamminghi e Inglese"† we find the following list of English poets.

"Of John GOWER, whose rhymes and verses are

\* Even recently il Cavaliere Onofrio Boni, in his *Eloge of Lanza*, in naming the three Augustan periods of modern literature, fixes them, for the Italians, under Leo the Tenth, for the French, under Lewis the Fourteenth, or the Great, and for the English, under Charles the Second!

† Quadrio, vol II p 416

preserved in manuscript in the college of the most holy Trinity, in Cambridge

"ARTHUR KELTON flourished in 1548, a skilful English poet—he composed poems in English, and he lauds the Cambrians and their genealogy

"The works of William Wycherley, in English prose and verse"

These were the only English poets whom Quadrio at first could muster together! In his subsequent additions he omitted the name of Sir Philip Sidney with an adventurous criticism, "le sue poesie assai buone." He then was lucky enough to pick up the title—not the volume surely—which is one of the first, "Flori poetici de A Cowley," which he calls "poesie amorose." This must mean that early volume of Cowley published in his thirteenth year, under the title of "Poetical Blossoms." Further he laid hold of "John Donne" by the skirt, and "Thomas Creech," at whom he made a full pause, informing his Italians, that "his poems are reputed by his nation as 'assai buone.'" He has also "Le opere di Guglielmo," but to this Christian name, as it would appear, he has not ventured to add the surname. At length, in his progress of inquiry, in his fourth volume (for they were published at different periods), he suddenly discovers a lot of English poets—in Waller, Duke of Buckingham, Lord Roscommon, and others, among whom is Dr Swift, but he acknowledges their works have not reached him. Shakespeare at length appears on the scene, but Quadrio's notions are derived from Voltare, whom, perhaps, he belatedly translates. Instead of improving our drama, he conducted it a *totale rovina nelle sue false mostruosità, che si chiaman tragedie, alcune scene e i abbia lunuose e belle e alcuni tratti si trovano terribili e grandi*. Otway is said to have composed a tragic drama on the subject of "Venezia Salvata," he adds, with surprise, "ma affatto regolare." Regularity is the essence of genius with such critics as Quadrio. Dryden is also mentioned, but the only drama specified is "King Arthur." Addison is the first Englishman who produced a classical tragedy, but though Quadrio writes much about the life of Addison, he never alludes to the Spectator.

We come now to a more curious point. Whether Quadrio had read our comedies may be doubtful, but he distinguishes them by very high commendation. Our comedies, he says, represent human life, the manners of citizens and the people, much better than the French and Spanish comedies, in which all the business of life is mixed up with love affairs. The Spaniards had their gallantry from the Moors, and their manners from chivalry, to which they added their swiften African taste, differing from that of other nations. I shall translate what he now adds of English comedy.

"The English, more skillfully even than the French, have approximated to the true idea of comic subjects, choosing for the argument of their invention the customary and natural actions of the citizens and the populace. And when religion and decorum were more respected in their theatres, they were more advanced in this species of poetry, and merited not a little praise, above their neighbouring nations. But more than the English and the French (to speak according to pure and bare truth), have the Italians signified themselves." A sly,

insinuating criticism! But, as on the whole, for reasons which I cannot account for, Father QUADRIO seems to have relished our English comedy, we must value his candour. He praises our comedy, "per il bello ed il buono;" but, as he is a methodical Aristotelian, he will not allow us that liberty in the theatre, which we are supposed to possess in parliament—by delivering whatever we conceive to the purpose. His criticism is a specimen of the irrefragable. "We must not abandon legitimate rules to give more pleasure thereby, because pleasure is produced by, and flows from, the beautiful, and the beautiful is chiefly drawn from the good order and unity in which it consists!"

QUADRIO succeeded in discovering the name of one of our greatest comic geniuses; for, alluding to our diversity of action in comedy, he mentions in his fifth volume, page 148,—"*Il celebre Ben Jonson nella sua commedia intitolata Bartolommeo Foicere, e in quell'altra commedia intitolata Isaura Petta*." The reader may decipher the poet's name and his *Fair*, but it might perhaps crucify the critical intuition of the ablest of commentators, Mr. Gifford himself, to give an account of this comedy of Ben Jonson, which can hardly be *Epicæne*, or the Silent Woman. One would like to know whence QUADRIO copied his titles, or whether he had read Ben Jonson, whom he so justly calogises.

Towards the close of the fifth volume we at last find the sacred muse of Milton,—but, unluckily, he was a man "di pochissima religione," and spoke of Christ like an Arian. QUADRIO quotes Kamsay for Milton's vomiting forth abuse on the Roman church. His figures are said to be often mean, unworthy of the majesty of his subject, but in a later place, excepting his religion, our poet, it is decided on, is worthy "di molti laudi."

Thus much for the information the curious may obtain on English poetry, from its universal history. QUADRIO unquestionably writes with more ignorance than prejudice against us—he has not only highly distinguished the comic genius of our writers, and raised it above that of our neighbours, but he has also advanced another discovery, which ranks us still higher for original invention, and which, I am confident, will be as new as it is extraordinary to the English reader.

QUADRIO, who, among other erudite accessories to his work, has exhausted the most copious researches on the origin of PUNCH and HARLEQUIN, has also written, with equal curiosity and value, the history of PUPPET-SHOWS. But whom has he lauded? whom has he placed paramount, above all other people, for their genius of invention in improving this art?—The English! and the glory which has hitherto been universally conceded to the Italian nation themselves, appears to belong to us! For we, it appears, while others were dandling and pulling their little representatives of human nature into such awkward and unnatural motions, first invented pulleys, or wires, and gave a fine and natural action to the artificial life of these gesticulating machines!

We seem to know little of ourselves as connected with the history of puppet-shows; but in an article in the curious Dictionary of Trevoux, I find that John Broché, to whom has been attributed the invention of *Marionettes*, is only to be considered

as an improver; in his time (but the learned writers supply no date), an *Englishman* discovered the secret of moving them by springs, and without strings; but the *Marionettes* of Broché were preferred for the pleasantries which he made them deliver. The erudite QUADRIO appears to have more successfully substantiated our claims to the pulleys or wires, or springs of the puppets, than any of our own antiquaries; and perhaps the uncommemorated name of this Englishman was that Powell, whose Solomon and Sheba were celebrated in the days of Addison and Steele; the former of whom has composed a classical and sportive Latin poem on this very subject. But QUADRIO might well rest satisfied, that the nation, which could boast its *Fantoccini*, surpassed, and must ever surpass, the puny efforts of all doll-loving people!

### "POLITICAL RELIGIONISM."

IN Professor Dugald Stewart's first Dissertation on the Progress of Philosophy, I find this singular and significant term. It has occasioned me to reflect on those contests for religion, in which a particular faith has been made the ostensible pretext, while the secret motive was usually political. The historians, who view in these religious wars only religion itself, have written large volumes, in which we may never discover that they have either been a struggle to obtain predominance, or an expedient to secure it. The hatreds of ambitious men have disguised their own purposes, while Christianity has borne the odium of loosening a destroying spirit among mankind; which, had Christianity never existed, would have equally prevailed in human affairs. Of a moral malady, it is not only necessary to know the nature, but to designate it by a right name, that we may not err in our mode of treatment. If we call that *Religion* which we shall find for the greater part is *political*, we are likely to be mistaken in the regimen and the cure.

Fox, in his "Acts and Monuments," writes the martyrology of the *Protestants* in three mighty folios; where, in the third, "the tender mercies" of the Catholics are "cut in wood" for those who might not otherwise be enabled to read or spell them. Such pictures are abridgments of long narratives, but they leave in the mind a fullness of horror. Fox made more than one generation shudder; and his volume, particularly this third, chained to a reading-desk in the halls of the great, and in the aisles of churches, often detained the loiterer, as it furnished some new scene of Papistical horrors to paint forth on returning to his bedside. The Protestants were then the martyrs, because, under Mary, the Protestants had been thrown out of power.

Dodd has opposed to Fox three curious folios, which he calls "The Church History of England," exhibiting a most abundant martyrology of the Catholics, inflicted by the hands of the Protestants; who in the succeeding reign of Elizabeth, after long trepidations and balancings, were confirmed into power. He grieves over the delusion and seduction of the black-letter romance of honest John Fox, which, he says, "has obtained

a place in Protestant churches next to the Bible, while John Fox himself is esteemed little less than an evangelist." Dodd's narratives are not less pathetic; for the situation of the Catholic, who had to secrete himself, as well as to suffer, was more adapted for romantic adventures than even the melancholy but monotonous story of the Protestants tortured in the cell, or bound to the stake. These Catholics, however, were attempting all sorts of intrigues; and the saints and martyrs of Dodd to the parliament of England, were only traitors and conspirators!

HEYLIN, in his history of the *Puritans* and the *Presbyterians*, blackens them for political devils. He is the Spagnolet of history, delighting himself with horrors at which the painter himself must have started. He tells of their "oppositions" to monarchical and episcopal government; their "innovations" in the church; and their "embroilments" of the kingdoms. The sword rages in their hands; treason, sacrilege, plunder; while "more of the blood of Englishmen had poured like water within the space of four years than had been shed in the civil wars of York and Lancaster in four centuries!"

NEALE opposes a more elaborate history; where these "great and good men," the Puritans and the Presbyterians, "are placed among the reformers;" while their fame is blanchied into angelic purity. NEALE and his party opined that the Protestant had not sufficiently protested, and that the reformation itself needed to be reformed. They wearied the impatient Elizabeth, and her ardent churchmen; and disputed with the learned James, and his courtly bishops, about such ceremonial trifles, that the historian may blush or smile who has to record them. And when the *Puritan* was thrown out of preferment, and seceded into separation, he turned into a *Presbyter*. Nonconformity was their darling sin, and their sullen triumph.

CALAMY, in four painful volumes, chronicles the bloodless martyrology of the two thousand silenced and ejected ministers. Their history is not glorious, and their heroes are obscure; but it is a domestic tale! When the second Charles was restored, the *Presbyterians*, like every other faction, were to be amused, if not courted. Some of the king's chaplains were selected from among them, and preached once. Their hopes were raised that they should, by some agreement, be enabled to share in that ecclesiastical establishment which they had so often opposed; and the bishops met the Presbyters in a convocation at the Savoy. A conference was held between the *high church*, resuming the seat of power, and the *low church*, now prostrate; that is, between the *old clergy* who had recently been mercilessly ejected by the *new*, who in their turn were awaiting their fate. The conference was closed with arguments by the weaker, and votes by the stronger. Many curious anecdotes of this conference have come down to us. The Presbyterians, in their last struggle, petitioned for *indulgence*; but oppressors who had become petitioners, only showed that they possessed no longer the means of resistance. This conference was followed up by the *Act of Uniformity*, which took place on Bartholomew day, August 24, 1662: an act which ejected Calamy's

two thousand ministers from the bosom of the established church. Bartholomew day with this party was long paralleled, and perhaps is still, with the dreadful French massacre of that fatal saint's day. The calamity was rather, however, of a private than of a public nature. The two thousand ejected ministers were indeed deprived of their livings; but this was, however, a happier fate than what has often occurred in these contests for the security of political power. This *ejection* was not like the expulsion of the Moriscos, the best and most useful subjects of Spain, which was a human sacrifice of half a million of men, and the proscription of many Jews from that land of Catholicism; or the massacre of thousands of Huguenots, and the expulsion of more than a hundred thousand by Louis the Fourteenth from France. The Presbyterian divines were not driven from their father-land, and compelled to learn another language than their mother-tongue. Destitute as divines, they were suffered to remain as citizens; and the result was remarkable. These divines could not disrobe themselves of their learning and their piety, while several of them were compelled to become tradesmen; among these the learned Samuel Chandler, whose literary productions are very numerous, kept a bookseller's shop in the Poultry.

Hard as this event proved in its result, it was, however, pleaded, that "It was but like for like." And that the history of "the like" might not be curtailed in the telling, opposed to Calamy's chronicle of the two thousand ejected ministers stands another, in folio magnitude, of the same sort of chronicle of the clergy of the church of England, with a title by no means less pathetic.

This is WALKER'S "Attempt towards recovering an account of the Clergy of the Church of England who were sequestered, harassed, &c. in the late Times." WALKER is himself astonished at the size of his volume, the number of his sufferers, and the variety of the sufferings. "Shall the church," says he, "not have the liberty to preserve the history of her sufferings, as well as the *separation* to set forth an account of theirs? Can Dr. Calamy be acquitted for publishing the history of the *Bartholomew sufferers*, if I am condemned for writing that of the *sequestered loyalists*?" He allows that "the number of the ejected amounts to two thousand," and there were no less than "seven or eight thousand of the episcopal clergy imprisoned, banished, and sent a starving," &c. &c.

Whether the reformed were martyred by the Catholics, or the Catholics executed by the reformed; whether the Puritans expelled those of the established church, or the established church ejected the Puritans, all seems reducible to two classes, Conformists and Nonconformists, or, in the political style, the administration and the opposition. When we discover that the heads of all parties are of the same hot temperament, and observe the same evil conduct in similar situations; when we view honest old Latimer with his own hands hanging a mendicant friar on a tree, and the government changing, the friars binding Latimer to the stake; when we see the French Catholics cutting out the tongues of the Protestants, that they might no longer protest; the haughty Luther writing submissive apologies

to Leo the Tenth and Henry the Eighth for the surreptitious with which he had treated them in his writings, and finding that his apologies were received with contempt, then retracting his retractions, when we find that haughtiest of the haughty, John Knox, when Elizabeth first ascended the throne, crouching and repenting of having written his famous excommunication against all female sovereignty, or pulling down the monasteries, from the axiom that when the rookery was destroyed, the rooks would never return, when we find his recent apologist admiring, while he apologises for some extraordinary proofs of Machiavelian politics—an impenetrable mystery seems to hang over the conduct of men who profess to be guided by the bloodless code of Jesus—but try them by a human standard, and treat them as *politicians*, and the motives once discovered, the actions are understood.

Two edicts of Charles the Fifth, in 1555, condemned to death the Reformed of the Low Countries, even should they return to the Catholic faith, with this exception, however, in favour of the latter, that they shall not be burnt alive, but that the men shall be beheaded, and the women buried alive! Religion could not then be the real motive of the Spanish cabinet, for in returning to the ancient faith that point was obtained, but the truth is, that the Spanish government considered the reformed as *rebels*, whom it was not safe to re-admit to the rights of citizenship. The undisguised fact appears in the codicil to the will of the emperor, when he solemnly declares that he had written to the inquisition "to burn and extirpate the heretics," after trying to make *Christians* of them, because he is convinced that they never can become sincere Catholics, and he acknowledges that he had committed a great fault in permitting Iuther to return free on the faith of his safe conduct, as the emperor was not bound to keep a promise with a heretic. "It is because that I destroyed him not that heresy has now become strong, which I am convinced might have been stifled with him in its birth."\* The whole conduct of Charles the Fifth in this mighty revolution, was, from its beginning, censured by contemporaries as purely *political*. Francis the First observed, that the emperor, under the colour of religion, was placing himself at the head of a league to make his way to a predominant monarchy. The pretext of religion is no new thing, writes the Duke of Nevers. Charles the Fifth had never undertaken a war against the Protestant princes, but with the design of rendering the imperial crown hereditary in the house of Austria, and he has only attacked the electoral princes to ruin them, and to abolish their right of election. Had it been zeal for the Catholic religion, would he have delayed from 1519 to 1549 to arm, that he might have extinguished the Lutheran heresy, which he could easily have done in 1526? But he considered that this novelty would serve to divide the German princes, and he patiently waited till the effect was realised †

\* Llorente's Critical History of the Inquisition.

† Naudé Considerations Politiques, p. 115. See a curious note in Harte's Life of Gustavus Adolphus, li. 129.

Good men of both parties, mistaking the nature of these religious wars, have drawn horrid inferences! The "dragonades" of Louis XIV excited the admiration of Bruyère, and Anquetil, in his "Esprit de la Ligue," compares the revocation of the edict of Nantes to a salutary amputation. The massacre of St Bartholomew in its own day, and even recently, has found advocates, a Greek professor at the time asserted that there were *two classes* of Protestants in France, political and religious, and that "the late ebullition of public vengeance was solely directed against the former." Dr M'Crie cursing the Catholic with a Catholic's curse, execrates "the stale sophistry of this calumniator." But should we allow that the Greek professor who advocated their national crime was the wretch, the Calvinistic doctor describes, yet the nature of things cannot be altered by the equal violence of Peter Charpentier and Dr M'Crie.

This subject of "Political Religionism" is indeed as nice as it is a curious one, *politics* have been so cunningly worked into the cause of religion, that the parties themselves will never be able to separate them, and to this moment, the most opposite opinions are formed concerning the same events, and the same persons. When public disturbances recently broke out at Nîmes on the first restoration of the Bourbons, the Protestants, who there are numerous, declared that they were persecuted for religion, and their cry resounded by their brethren the dissenters, in this country. We have not forgotten the ferment it raised here, much was said, and something was done. Our minister however persisted in declaring that it was a mere *political* affair. It is clear that our government was right on the *cause*, and those zealous complainants wrong, who only observed the *effect*, for as soon as the Bourbonists had triumphed over the Bonapartists, we heard no more of those sanguinary persecutions of the Protestants of Nîmes, of which a dissenter has just published a large history. It is a curious fact, that when two writers at the same time were occupied in a life of Cardinal Ximenes, Flechier converted the cardinal into a saint, and every incident in his administration was made to connect itself with his religious character, Marsollier, a writer very inferior to Flechier, shows the cardinal merely as a politician. The elegancies of Flechier were soon neglected by the public, and the deep interests of truth soon acquired, and still retain, for the less elegant writer, the attention of the statesman.

A modern historian has observed, that "the affairs of religion were the grand fomenters and promoters of the *thirty years' war*, which first brought down the powers of the North to mix in the politics of the Southern states." The fact is indisputable, but the cause is not so apparent. Gustavus Adolphus, the vast military genius of his age, had designed, and was successfully attempting, to oppose the overgrown power of the imperial house of Austria, long aiming at an universal monarchy in Europe, a circumstance which Philip IV weakly hinted at to the world when he placed this motto under his arms—"Sine ipso factum est nihil," an expression applied to Jesus Christ by St John!

## TOLERATION.

An enlightened toleration is a blessing of the last age—it would seem to have been practised by the Romans, when they did not mistake the primitive Christians for seditious members of society; and was inculcated even by Mahomet, in a passage in the Koran, but scarcely practised by his followers in modern history, it was condemned, when religion was turned into a political contest, under the aspiring house of Austria—and in Spain—and in France. It required a long time before its nature was comprehended—and to this moment it is far from being clear, either to the tolerators, or the tolerated.

It does not appear that the precepts or the practice of Jesus and the apostles inculcate the *compelling* of any to be Christians,\* yet an expression employed in the nuptial parable of the great supper, when the hospitable lord commanded the servant, finding that he had still room to accommodate more guests, "to go out in the highways and hedges, and *compel them to come in, that my house may be filled*," was alleged as an authority by those Catholics, who called themselves "the converters," for using religious force, which, still alluding to the hospitable lord, they called "a charitable and salutary violence." It was this circumstance which produced Bayle's "Commentaire Philosophique sur ces Paroles du Jesus Christ," published under the supposititious name of an *Englishman*, as printed at Canterbury in 1686, but really at Amsterdam. It is curious that Locke published his first letter on "Toleration" in Latin at Gouda, in 1689—the second in 1690—and the third in 1692. Bayle opened the mind of Locke, and sometime after quotes Locke's Latin letter with high commendation† The caution of both writers in publishing in foreign places, however, indicates the prudence it was deemed necessary to observe in writing in favour of Toleration.

These were the first *philosophical* attempts; but the earliest advocates for Toleration may be found among the religious controversialists of a preceding period; it was probably started among the fugitive sects who had found an asylum in Holland. It was a blessing they had gone far to find, and the miserable, reduced to human feelings, are compassionate to one another. With us the sect called "the Independents" had, early in our revolution under Charles the First, pleaded for the doctrine of religious liberty, and long maintained it against the Presbyterians; and both proved persecutors when they possessed power. The first of our respectable divines who advocated this cause was Jeremy Taylor, in his "Discourse on the Liberty of Prophecy," 1647, and Bishop Hall, who had pleaded the cause of *moderation* in a discourse about the same

period.\* Locke had no doubt examined all these writers. The history of opinions is among the most curious of histories; and I suspect that Bayle was well acquainted with the pamphlets of our sectarists, who, in their fight to Holland, conveyed those curiosities of theology, which had cost them their happiness and their estates. I think he indicates this hidden source of his ideas, by the extraordinary ascription of his book to an *Englishman*, and fixing the place of its publication at *Canterbury*!

Toleration has been a vast engine in the hands of modern politicians. It was established in the United Provinces of Holland, and our numerous Nonconformists took refuge in that asylum for disturbed consciences; it attracted a valuable community of French refugees; it conducted a colony of Hebrew fugitives from Portugal—conventicles of Brownists, Quakers' meetings, French churches, and Jewish synagogues, and (had it been required) Mahometan mosques, in Amsterdam, were the precursors of its mart and its exchange; the moment they could preserve their consciences sacred to themselves, they lived without mutual persecution, and mixed together as good Dutchmen.

The excommunicated part of Europe seemed to be the most enlightened, and it was then considered as a proof of the admirable progress of the human mind, that LOCKE and CLARKE and NEWTON corresponded with LEIBNITZ, and others of the learned in France and Italy. Some were astonished that philosophers, who differed in their *religious opinions*, should communicate among themselves with so much toleration†

It is not, however, clear, that had any one of these sects at Amsterdam obtained predominance, which was sometimes attempted, they would have granted to others the toleration they participated in common. The infancy of a party is accompanied by a political weakness, which disables it from weakening others.

The Catholic in this country pleads for toleration; in his own, he refuses to grant it. Here, the Presbyterian, who had complained of persecution, once fixed in the seat of power, abrogated every kind of independence among others. When the flames consumed Servetus at Geneva, then the controversy began, whether the civil magistrate might punish heretics, which Beza, the associate of Calvin, maintained; he triumphed in the small

\* Recent writers among our sectarists assert that Dr. Owen was the *first* who wrote in favour of toleration, in 1648! Another claims the honour for John Goodwin, the chaplain of Oliver Cromwell, who published one of his obscure polemical tracts in 1644, among a number of other persons, who at that crisis did not venture to preface their names to pleas in favour of Toleration, so delicate and so obscure did this subject then appear! In 1651, they translated the liberal treatise of Grotius, *De imperio summarum Potestatum circa Sacra*; under the title of "The authority of the highest powers about sacred things," London, 8vo. 1651. To the honour of Grotius, the first of philosophical reformers, be it recorded, that he displeased both parties!

† J. P. Rabaut, sur la Revolution Française, p. 27.

\* Bishop Barlow's "Several miscellaneous and weighty Cases of Conscience resolved, 1692." His "Case of a Toleration in Matters of Religion," addressed to Robert Boyle, p. 39. This volume was not intended to have been given to the world, a circumstance which does not make it the less curious.

† In the article *Sanctierius*. Note F.

predestinating city of Geneva; but the book he wrote was fatal to the Protestants a few leagues distant, among a majority of Catholics. Whenever the Protestants complained of the persecutions they suffered, the Catholics, for authority and sanction, never failed to appeal to the volume of their own Beza.

M. Necker De Saussure has recently observed on "what trivial circumstances the change or the preservation of the established religion in different districts of Europe has depended!" When the Reformation penetrated into Switzerland, the government of the principality of Neuchâtel, wishing to allow liberty of conscience to all their subjects, invited each parish to vote "for or against the adoption of the new worship; and in all the parishes except two, the majority of suffrages declared in favour of the Protestant communion." The inhabitants of the small village of Creissier had also assembled; and forming an even number, there happened to be an equality of votes for and against the change of religion. A shepherd being absent, tending the flocks on the hills, they summoned him to appear and decide this important question: when, having no liking to innovation, he gave his voice in favour of the existing form of worship; and this parish remained Catholic, and is so at this day, in the heart of the Protestant cantons.

I proceed to some facts, which I have arranged for the history of Toleration. In the memoirs of James the Second, when that monarch published "The Declaration for Liberty of Conscience," the Catholic reasons and liberalises like a modern philosopher: he accuses "the jealousy of our clergy, who had degraded themselves into intriguers; and like mechanics in a trade, who are afraid of nothing so much as interlopers—they had therefore induced indifferent persons to imagine that their earnest contest was not about their faith, but about their temporal possessions. It was incongruous that a church, which does not pretend to be infallible, should constrain persons, under heavy penalties and punishments, to believe as she does: they delighted, he asserted, to hold an iron rod over Dissenters and Catholics; so sweet was dominion, that the very thought of others participating in their freedom made them deny the very doctrine they preached." The chief argument the Catholic urged on this occasion was the reasonableness of repealing laws which made men liable to the greatest punishments for what it was not in their power to remedy, for that no man could force himself to believe what he really did not believe.\*

Such was the rational language of the most bigoted of zealots!—The fox can bleat like the lamb. At the very moment James the Second was uttering this mild expostulation, in his own heart he had anathematised the nation; for I have seen some of this king's private papers, which still exist: they consist of communications chiefly by the most bigoted priests, with the wildest projects, and most infatuated prophecies and dreams, of restoring the true Catholic faith in England! Had that Jesuit-led monarch retained the English

throne, the language he now addressed to the nation he had no longer adopted; and in that case it would have served his Protestant subjects. He asked for toleration, to become intolerant! He devoted himself not to the hundredth part of the English nation; and yet he was surprised that he was left one morning without an army! When the Catholic monarch issued this declaration for "liberty of conscience," the Jekyll of his day observed that "It was but scaffolding: they intend to build another house; and when that house (Popery) is built, they will take down the scaffold."\*

When Presbytery was our lord, they who had endured the tortures of persecution, and raised such sharp outcries for freedom, of all men, were the most intolerant: hardly had they tasted of the Circean cup of dominion, ere they were transformed into the most hideous or the most grotesque monsters of political power. To their eyes toleration was a hydra, and the dethroned bishops had never so vehemently declaimed against what one of the high-flying Presbyterians, in ludicrous rage, called "a cursed intolerable toleration!" They advocated the rights of persecution, and "Shallow Edwards," as Milton calls the author of "The Gangraena," published a treatise *against toleration*. They who had so long complained of "the licensers," now sent all the books they condemned to penal fires. Prynne now vindicated the very doctrines under which he himself had so severely suffered; assuming the highest possible power of civil government, even to the infliction of death, on its opponents. Prynne lost all feeling for the ears of others!

The idea of toleration was not intelligible for too long a period in the annals of Europe: no parties probably could conceive the idea of toleration in the struggle for predominance. No treaties are proffered when conquest is the concealed object. Men were immolated! a massacre was a sacrifice! medals were struck to commemorate these holy persecutions!† The destroying angel, holding in one hand a cross, and in the other a sword, with these words—*Igonottorum Strages*, 1572—"The massacre of the Huguenots"—proves that toleration will not agree with that date. Castelnaux, a statesman and a humane man, was at a loss how to decide on a point of the utmost importance to France. In 1532 they first began to burn the Lutherans or Calvinists, and to cut out the tongues of all Protestants, "that they might no longer protest." According to Father Paul, fifty

\* This was a Baron Wallop. From Dr. H. Sampson's Manuscript Diary.

† It is curious to observe that the Catholics were afterwards ashamed of these indiscretions of theirs; they were unwilling to own there were any medals which commemorate massacres. Thuanus, in his 53rd book, has minutely described them. The medals, however, have become excessively scarce; but copies inferior to the original have been sold. They had also pictures on similar subjects, accompanied by insulting inscriptions, which latter they have effaced, sometimes very imperfectly. See Hollis's Memoirs, pp. 312-14. This enthusiast advertised in the papers to request travellers to procure them.

\* Life of James the Second from his own papers, ii. 114.

thousand persons had perished in the Netherlands, by different tortures, for religion. But a change in the religion of the state, Castelnau considered, would occasion one in the government: he wondered how it happened, that the more they punished with death, it only increased the number of the victims: martyrs produced proselytes. As a statesman, he looked round the great field of human actions in the history of the past; there he discovered that the Romans were more enlightened in their actions than we; that Trajan commanded Pliny the younger not to molest the Christians for their religion; but should their conduct endanger the state, to put down *illegal assemblies*; that Julian the Apostate expressly forbid the execution of the Christians, who then imagined that they were securing their salvation by martyrdom; but he ordered all their goods to be *confiscated*—a severe punishment—by which Julian prevented more than he could have done by persecutions. "All this," he adds, "we read in ecclesiastical history."<sup>\*</sup> Such were the sentiments of Castelnau, in 1560. Amidst perplexities of state necessity, and of our common humanity, the notion of toleration had not entered into the views of the statesman. It was too at this time that De Saintes, a great controversial writer, declared, that had the fires lighted for the destruction of Calvinism not been extinguished, the sect had not spread! About half a century subsequent to this period, Thuanus was perhaps the first great mind who appears to have insinuated to the French monarch and his nation, that they might live at peace with heretics; by which avowal he called down on himself the haughty indignation of Rome, and a declaration, that the man who spoke in favour of heretics must necessarily be one of the first class. Hear the afflicted historian: "Have men no compassion, after forty years passed full of continual miseries? Have they no fear, after the loss of the Netherlands, occasioned by that frantic obstinacy which marked the times? I grieve that such sentiments should have occasioned my book to have been examined with a rigour that amounts to calumny." Such was the language of Thuanus, in a letter written in 1606;† which indicates an approximation to toleration, but which, as a term, was not probably yet found in any dictionary. We may consider, as so many attempts at toleration, the great national synod of Dort, whose history is amply written by Brandt; and the mitigating Protestantism of Laud, to approximate to the ceremonies of the Roman church; but the synod, after holding about two hundred sessions, closed, dividing men into universalists and semi-universalists, supralapsarians and sublapsarians! The reformed themselves produced the *remnants*; and Laud's ceremonies ended in placing the altar eastward, and in raising the scaffold for the monarchy and the hierarchy. Error is circuitous when it will do what it has not yet learnt. They were pressing for conformity to do that which a century afterwards they found could only be done by toleration.

The secret history of toleration among certain parties has been disclosed to us by a curious

document, from that religious Machiavel, the fierce ascetic republican John Knox, a Calvinistical Pope. "While the posterity of Abraham," says that mighty and artful reformer, "were few in number, and while they sojourned in different countries, they were merely required to avoid all participation in the idolatrous rites of the heathen; but as soon as they prospered into a kingdom, and had obtained possession of Canaan, they were strictly charged to suppress idolatry, and to destroy all the monuments and incentives. The same duty was now incumbent on the professors of the true religion in Scotland: formerly, when not more than ten persons in a county were enlightened, it would have been foolishness to have demanded of the nobility the suppression of idolatry." But now, when knowledge had been increased," &c.\* Such are the men who cry out for toleration during their state of political weakness, but who cancel the bond by which they hold their tenure whenever they "obtain possession of Canaan." The only commentary on this piece of the secret history of toleration is the acute remark of Swift: "We are fully convinced that we shall always tolerate them, but not that they will tolerate us."

The truth is, that TOLERATION was allowed by none of the parties! and I will now show the dilemmas into which each party thrust itself.

When the kings of England would forcibly have established episcopacy in Scotland, the Presbyterians passed an act against the toleration of dissenters from presbyterian doctrines and discipline; and thus, as Guthrie observes, they were committing the same violence on the consciences of their brethren, which they opposed in the king. The Presbyterians contrived their famous covenant to dispossess the Royalists of their livings; and the Independents, who assumed the principle of toleration in their very name, shortly after enforced what they called the engagement, to eject the Presbyterians! In England, where the Dissenters were ejected, their great advocate Calamy complains that the Dissenters were only making use of the same arguments which the most eminent reformers had done in their noble defence of the reformation against the Papists; while the arguments of the established church against the Dissenters were the same which were urged by the Papists against the Protestant reformation!† When the Presbyterians

\* Dr. Mc'Crie's Life of John Knox, ii. 122.

† I quote from an unpublished letter, written so late as 1749, addressed to the author of "The Free and Candid Disquisition," by the Reverend Thomas Allen, Rector of Kettering, Northamptonshire. However extravagant his doctrine appears to us, I suspect that it exhibits the concealed sentiments of even some Protestant churchmen! This rector of Kettering attributes the growth of schisms to the negligence of the clergy, and seems to have persecuted both the archbishops, "to his detriment," as he tells us, with singular plans of reform borrowed from monastic institutions. He wished to revive the practice inculcated by a canon of the council of Laodicea, of having prayers *ad horam nonam et ad vesperam*—prayers twice a day in the churches. But his grand project take in his own words:

"I let the archbishop know that I had composed

\* Mémoires de Michel de Castelnau, Liv. I. c. 4.

† Life of Thuanus, by the Rev. J. Collinson, p. 115.

were our masters, and preached up the doctrine of passive obedience in spiritual matters to the civil power, it was unquestionably passing a self-condemnation on their own recent opposition and detraction of the former episcopacy. Whenever men act from a secret motive entirely contrary to their ostensible one, such monstrous results will happen; and as extremes will join, however opposite they appear in their beginnings, John Knox and Father Petre, in office, would have equally served James the Second as confessor and prime minister!

A fact relating to the famous Justus Lipsius proves the difficulty of forming a clear notion of TOLERATION. This learned man, after having been ruined by the religious wars of the Netherlands, found an honourable retreat in a professor's chair at Leyden, and without difficulty abjured Papacy. He published some political works; and adopted as his great principle, that only *one religion* should be allowed to a people, and that no clemency should be granted to Nonconformists, who, he declares, should be pursued by sword and fire; in this manner a single member would be cut off to preserve the body sound. *Ure, seca*—are his words. Strange notions these in a Protestant republic; and, in fact, in Holland it was approving of all the horrors of their oppressors, the Duke D'Alva and Philip II., from which they had hardly recovered. It was a principle by which we must inevitably infer, says Bayle, that in Holland no other mode of religious belief but one sect should be permitted; and that those Pagans who had hanged the missionaries of the Gospel had done what they ought. Lipsius found himself sadly embarrassed when refuted by Theodore Cornhart,\* the firm advocate of political and reli-

gious freedom, and at length Lipsius, that Protestant with a Catholic heart, was forced to eat his words, like Pistol his onion, declaring that the two objectionable words, *ure, seca*, were borrowed from medicine, meaning not literally *fire and sword*, but a strong efficacious remedy, one of those powerful medicines to expel poison. Jean de Serres, a warm Huguenot, carried the principle of TOLERATION so far in his "Inventaire generale de l'Histoire de France," as to blame Charles Martel for compelling the Frisians, whom he had conquered, to adopt Christianity! "A pardonable zeal," he observes, "in a warrior; but in fact the minds of men cannot be gained over by arms, nor that religion forced upon them, which must be introduced into the hearts of men by reason." It is curious to see a Protestant, in his zeal for toleration, blaming a king for forcing idolaters to become Christians; and to have found an opportunity to express his opinions in the dark history of the eighth century, is an instance how historians incorporate their passions in their works, and view ancient facts with modern eyes.

The Protestant cannot grant toleration to the Catholic, unless the Catholic ceases to be a Papist; and the Arminian church, which opened its wide bosom to receive every denomination of Christians, nevertheless were forced to exclude the Papists, for their passive obedience to the supremacy of the Roman Pontiff. The Catholic has curiously told us, on this word *Toleration*, that, *Ce mot devient fort en usage a mesure que le nombre des tolerans augmente*.\* It was a word which seemed of recent introduction, though the book is modern! The Protestants have disputed much how far they might tolerate, or whether they should tolerate at all; "a difficulty," triumphantly exclaims the Catholic, "which they are not likely ever to settle, while they maintain their principles of pretended reformation—the consequences which naturally follow excite horror to the Christian. It is the weak who raise such outcries for toleration; the strong had authority legitimate."

A religion which admits not of toleration cannot be safely tolerated, if there is any chance of their obtaining a political ascendancy.

When Priscillian and six of his followers were condemned to torture and execution for asserting that the three persons of the Trinity were to be considered as three different *ceptions* of the same being, Saint Ambrose and Saint Martin asserted the cause of offended humanity, and refused to communicate with the bishops who had called out for the blood of the Priscillianists; but Cardinal Baronius, the annalist of the church, was greatly embarrassed to explain how men of real purity could abstain from *applauding* the ardent zeal of the persecution—he preferred to give up the saints rather than to allow of toleration—for he acknowledges that the toleration which these saints would have allowed was not exempt from sin †

The rector of Kettering seems not to have known that the author of this "Discourse on Ecclesiastical Polity" was the notorious Parker, immortalised by the satire of Marvell. This political apostate, from a republican and presbyterian, became a furious advocate for *arbitrary government* in church and state! He easily won the favour of James the Second, who made him Bishop of Oxford! His principles were so violent, that Father Petre, the confessor of James the Second, made *ure* of him! This letter of the rector of Kettering, in adopting the system of such a *catholic* bishop, confirms my suspicion, that toleration is condemned as an evil among some Protestants!

\* Cornhart was one of the fathers of Dutch literature, and even of their arts. He was the composer of the great national air of William of Orange; he was too a famous engraver, the master

of Goltzius. On his death-bed, he was still writing against the *persecution of heretics*.

\* Dictionnaire de Trevoux, *ad vocem* TOLERANCE. Printed in 1771.

† Sismondi, Hist. des Français, t. 41. The character of the *first person* who introduced civil persecution into the Christian Church has been



In the preceding article, "Political Religionism," we have shown how to provide against the possible evil of the *tolerated* becoming the *tolerators*! Toleration has, indeed, been suspected of indifference to Religion itself; but with sound minds, it is only an indifference to the logomachies of theology—things "not of God, but of man," that have perished, and that are perishing around us!

#### APOLOGY FOR THE PARISIAN MASSACRE.

AN original document now lying before me, the autograph letter of Charles the Ninth, will prove, that that unparalleled massacre, called by the world *religious*, was, in the French cabinet, considered merely as *political*; one of those revolting state expedients which a pretended instant necessity has too often inflicted on that part of a nation which, like the under-current, subterraneously works its way, and runs counter to the great stream, till that critical moment arrives when one or the other must cease.

The massacre of Saint Bartholomew day, in August, 1572, lasted in France during seven days: that awful event interrupted the correspondence of our court with that of France. A long silence ensued; the one did not dare to tell the tale which the other could not listen to. But sovereigns know how to convert a mere domestic event into a political expedient. Charles the Ninth, on the birth of a daughter, sent over an ambassador extraordinary to request Elizabeth to stand as sponsor: by this the French monarch obtained a double purpose; it served to renew his interrupted intercourse with the silent Queen, and alarmed the French Protestants by abating their hopes, which long rested on the aid of the English queen.

The following letter, dated 8th February, 1573, is addressed by the king to La Motte Fencelon, his resident ambassador at London. The king in this letter minutely details a confidential intercourse with his mother, Catharine de Medicis, who, perhaps, may have dictated this letter to the secretary, although signed by the king with his own hand.\* Such minute particulars could only have been known to herself. The Earl of Worcester (Worcester) was now taking his departure, having come to Paris on the baptism of the princess; and accompanied by Walsingham, our resident ambassador, after taking leave of Charles, had the following interview with Catharine de Medicis. An

described by Sulpicius Severus. See Dr. MacLaine's note in his translation of Mosheim's Ecclesiastical History, vol. i. 428.

\* All the numerous letters which I have seen of Charles the Ninth, now in the possession of Mr. Murray, are carefully signed by himself, and I have also observed *postscripts* written with his own hand: they are always countersigned by his secretary. I mention this circumstance, because in the *Dictionnaire Historique*, it is said that Charles, who died young, was so given up to the amusements of his age, that he would not even sign his despatches, and introduced the custom of secretaries signing for the king. This voluminous correspondence shows the falsity of this statement. History is too often composed of tales of this stamp.

interview with the young monarch was usually concluded by a separate audience with his mother, who probably was still the directress of his councils.

The French court now renewed their favourite project of marrying the Duke D'Alençon with Elizabeth. They had long wished to settle this turbulent spirit, and the negotiation with Elizabeth had been broken off in consequence of the massacre at Paris. They were somewhat uneasy lest he should share the fate of his brother, the Duke of Anjou, who had not long before been expedited on the same fruitless errand; and Elizabeth had already objected to the disparity of their ages, the Duke of Alençon being only seventeen, and the maiden queen six-and-thirty; but Catharine observed, that D'Alençon was only one year younger than his brother, against whom this objection had not occurred to Elizabeth, for he had been sent back upon another pretext—some difficulty which the queen had contrived about his performing mass in his own house.

After Catharine de Medicis had assured the Earl of Worcester of her great affection for the Queen of England, and her and the king's strict intention to preserve it, and that they were therefore desirous of this proposed marriage taking place, she took this opportunity of inquiring of the Earl of Worcester the cause of the queen's mistress's marked coolness towards them. The narrative becomes now dramatic.

"On this Walsingham, who kept always close by the side of the count, here took on himself to answer, acknowledging that the said count had indeed been charged to speak on this head; and he then addressed some words in English to Worcester. And afterwards the count gave to my lady and mother to understand, that the queen his mistress had been waiting for an answer on two articles; the one concerning religion, and the other for an interview. My lady and mother instantly replied, that she had never heard any articles mentioned, on which she would not have immediately satisfied the *Sieur* Walsingham, who then took up the word; first observing that the count was not accustomed to business of this nature, but that he himself knew for certain that the cause of this negotiation for marriage not being more advanced was really these two unsettled points: that his mistress still wished that the point of religion should be cleared up; for that they concluded in England that this business was designed only to amuse and never to be completed (as happened in that of my brother the Duke of Anjou); and the other point concerned the interval between my brother the Duke of Alençon; because some letters, which may have been written between the parties<sup>o</sup> in such sort of matters, could not have the same force which the sight and presence of both the persons would undoubtedly have. But, he added, *another thing, which had also greatly retarded this business, was*

\* These *love-letters* of Alençon to our Elizabeth are noticed by Camden, who observes, that the queen became wearied by receiving so many, and to put an end to this trouble, she consented that the young duke should come over, conditionally that he should not be offended if her suitor should return home suitless.

what had happened lately in this kingdom, and during such troubles, proceeding from religion, it could not have been well timed to have spoken with them concerning the said marriage, and that himself and those of his nation had been in great fear in this kingdom, thinking that we intended to extirpate all those of the said religion. On this, my lady and mother answered him instantly, and in order, "That she was certain that the queen his mistress could never like nor value a prince who had not his religion at heart, and whoever would desire to have this otherwise, would be depriving him of what we hold dearest in this world, That he might recollect that my brother had always insisted on the freedom of religion, and that it was from the difficulty of its public exercise, which he always insisted on, which had broken off this negotiation the Duke d'Alençon will be satisfied when this point is agreed on, and will hasten over to the queen, persuaded that she will not occasion him the pain and the shame of passing over the seas without happily terminating this affair. In regard to what has occurred these latter days, that he must have seen how it happened by the fault of the chiefs of those who remained here for when the late admiral was treacherously wounded at Notre Dame, he knew the affliction it threw us into (fearful that it might have occasioned great troubles in this kingdom), and the diligence we used to visit judiciously whence it proceeded, and the verification was nearly finished, when they were so forgetful, as to raise a conspiracy, to attempt the lives of myself, my lady and mother, and my brothers, and endanger the whole state, which was the cause, that to avoid this, I was compelled to my very great regret, to permit what had happened in this city, but as he had witnessed, I gave orders to stop, as soon as possible, this fury of the people, and place every one in repose. On this, the Sieur Walsingham replied to my lady and mother, that the exercise of the said religion had been interdicted in this kingdom. To which she also answered, that this had not been done but for a good and holy purpose, namely, that the fury of the Catholic people might the sooner be allayed, who else had been reminded of the past calamities, and would again have been let loose against those of the said religion, had they continued to preach in this kingdom. Also should they once more fix on any chiefs, which I will prevent as much as possible, giving him clearly and pointedly to understand, that what is done here is much the same as what has been done, and is now practised by the queen his mistress in her kingdom. For she permits the exercise but of one religion, although there are many of her people who are of another, and having also, during her reign, punished those of her subjects whom she found seditious and rebellious. It is true this has been done by the laws, but I indeed could not act in the same manner, for finding myself in such imminent peril, in the conspiracy raised against me and mine, and my kingdom, ready to be executed, I had no time to arraign and try in open justice as much as I wished, but was constrained, to my very great regret, to strike the blow (lâcher la main) in what has been done in this city."

This letter of Charles the Ninth, however, does

not here conclude "My lady and mother" plainly acquaints the Earl of Worcester and Sir Francis Walsingham that her son had never interfered between their mistress and her subjects, and in return expects the same favour, although, by accounts they had received from England, many ships were arming to assist their rebels at Rochelle. "My lady and mother" advances another step, and declares that Elizabeth by treaty is bound to assist her son against his rebellious subjects, and they expect, at least, that Elizabeth will not only stop these armaments in all her ports, but exemplarily punish the offenders. I resume the letter.

"And on hearing this, the said Walsingham changed colour, and appeared somewhat astonished in my lady and mother well perceived by his face. And on this, he requested the Count of Worcester to mention the order which he knew the queen his mistress had issued to prevent these people from assisting those of La Rochelle, but that in England, so numerous were the seamen and others who gained their livelihood by maritime affairs, and who would starve without the entire freedom of the seas, that it was impossible to interdict them.

Charles the Ninth encloses the copy of a letter he had received from London, in part agreeing with an account the ambassador had sent to the king, of an English expedition nearly ready to sail for La Rochelle, to assist his rebellious subjects. He is still further alarmed, that Elizabeth fomented the *revengeux*, and assists underhand the discontented. He urges the ambassador to hasten to the queen, to impart these complaints in the most friendly way, as he knows the ambassador can will do, and as, no doubt, Walsingham will have already prepared her to receive. Charles entrusts Elizabeth to prove her good faith by deeds and not by words, to act openly on a point which admits of no dissimulation. The best proof of her friendship will be the marriage and the ambassador, after opening this business to her chief ministers, who the king thinks are desirous of this projected marriage, is then "to acquaint the queen with what has passed between her ambassadors and myself."

Such is the first letter on English affairs which Charles the Ninth despatched to his ambassador, after an awful silence of six months, during which time La Motte Fenelon was not admitted into the presence of Elizabeth. The apology for the massacre of St. Bartholomew comes from the king himself, and contains several remarkable expressions, which are at least divested of that style of bigotry and exultation we might have expected on the contrary, this sanguinary and inconsiderate young monarch, as he is represented, writes in a subdued and sorrowing tone, lamenting his hard necessity, regretting he could not have recourse to the laws, and appealing to others for his efforts to check the fury of the people, which he himself had let loose. Catharine de Medici, who had governed him from the tender age of eleven years, when he ascended the throne, might unquestionably have persuaded him that a conspiracy was on the point of explosion. Charles the Ninth died young, and his character is unfavourably viewed by the historians. In the voluminous correspond-

once which I have examined, could we judge by state letters of the character of him who subscribes them, we must form a very different notion, they are so prolix and so earnest, that one might conceive they were dictated by the young monarch himself!

#### PREDICTION

IN a curious treatise on "Divination," or the knowledge of future events, Cicero has preserved a complete account of the state contrivances which were practised by the Roman government, to inculcate among the people those hopes and fears by which they regulated public opinion. The pagan creed, now become obsolete and ridiculous, has occasioned this treatise to be rarely consulted, it remains, however, as a chapter in the history of man!

To these two books of Cicero on "Divination" perhaps a third might be added, on POLITICAL and MORAL PREDICTION. The principles which may even raise it into a science are self-evident, they are drawn from the heart of man, and they depend on the nature of human events. We presume we shall demonstrate the positive existence of such a faculty, a faculty which Lord Bacon describes of "making things future and remote as present." The aruspex, the augur, and the astrologer have vanished with their own superstitions, but the moral and the political predictor, proceeding on principles authorised by nature and experience, has become more skilful in his observations on the phenomena of human history, and it has often happened that a tolerable philosopher has not made an indifferent prophet.

No great political or moral revolution has occurred which has not been accompanied by its *prognostic*, and men of a philosophic cast of mind, in their retirement, freed from the delusions of parties and of sects, at once intelligent in the *quicquid agunt homines*, while they are withdrawn from their conflicting interests, have rarely been confounded by the astonishment which overwhelms those who, absorbed in active life, are the mere creatures of sensation, agitated by the shadows of truth, the unsubstantial appearances of things! Intellectual nations are advancing in an eternal circle of events and passions which succeed each other, and the last is necessarily connected with its antecedent, the solitary force of some fortuitous incident only can interrupt this concatenated progress of human affairs.

That every great event has been accompanied by a presage or prognostic has been observed by Lord Bacon. "The shepherds of the people should understand the *prognostics of state tempests*, hollow blasts of wind seemingly at a distance, and secret swellings of the sea, often precede a storm." Such were the prognostics discerned by the politic Bishop Williams in Charles the First's time, who clearly foresaw and predicted the final success of the Puritanic party in our country attentive to his own security, he abandoned the government and sided with the rising opposition, at a moment when such a change in public affairs was by no means apparent.\*

\* See Rushworth, vol. 1 p. 420. His language was decisive.

In this spirit of foresight our contemplative antiquary Dugdale must have anticipated the scene which was approaching in 1641, in the destruction of our ancient monuments in cathedral churches. He hurried on his itinerant labours of taking draughts and transcribing inscriptions, as he says "to preserve them for future and better times." Posterity owes to the prescient spirit of Dugdale the ancient Monuments of England, which bear the marks of the haste, as well as the zeal, which have perpetuated them.

Continental writers formerly employed a fortunate expression, when they wished to have in *Historia Reformationis ante Reformationem* this history of the Reformation would have commenced at least a century before the Reformation itself! A letter from Cardinal Julian to Pope Eugenius IV., written a century before Luther appeared, clearly predicts the Reformation and its consequences. He observed that the minds of men were ripe for something tragical, he felt the axe striking at the root, and the tree beginning to bend, and that his party, instead of propping it, were hastening its fall. In England, Sir Thomas More was not less prescient in his views, for when his son Roper was observing to him, that the Catholic religion, under "the Defender of the Faith," was in a most flourishing state, the answer of More was an evidence of political foresight,—"Truth it is, son Roper, and yet I pray God that we may not live to see the day that we would gladly be at league and composition with heretics, to let them have their churches quietly to themselves, so that they would be contented to let us have ours quietly to ourselves." Whether our great chancellor predicted from a more intimate knowledge of the king's character, or from some private circumstances which may not have been recorded for our information, of which I have an obscure suspicion, remains to be ascertained. The minds of men of great political sagacity were unquestionably at that moment full of obscure indications of the approaching change. Erasmus, when at Canterbury before the tomb of Becket, observing it loaded with a vast profusion of jewels, wished that those had been distributed among the poor, and that the shrine had been only adorned with boughs and flowers. "For," said he, "those who have heaped up all this mass of treasure will one day be plundered, and fall a prey to those who are in power,"—a prediction literally fulfilled about twenty years after it was made. The unknown author of the *Visions of Piers Ploughman*, who wrote in the reign of Edward the Third, surprised the world by a famous prediction of the fall of the religious houses from the hand of a king. The event was realized two hundred years afterwards, by our Henry the Eighth. The Protestant writers have not scrupled to declare, that in this instance he was *divino numine afflatus*. But moral and political prediction is not inspiration, the one may be wrought out by man, the other descends from God. The same principle which led Erasmus to predict that those who were "in

\* This letter is in the works of Æneas Sylvius, a copious extract is given by Bossuet, in his "Variationes." See also Mosheim, Cent. XIII. part II. chap. 2 note m.

power" would destroy the rich shrines, because no other class of men in society could mate with so mighty a body as the monks, conducted the author of Piers Ploughman to the same conclusion; and since power only could accomplish that great purpose, he fixed on the highest as the most likely; and thus the wise prediction was, so long after, literally accomplished!

Sir Walter Raleigh foresaw the consequences of the separatists and the sectaries in the national church, which occurred about 1530. The very scene his imagination raised has been exhibited, to the letter of his description, two centuries after the prediction! His memorable words are, "Time will even bring it to pass, if it were not resisted, that God would be turned out of churches into barns, and from thence again into the fields and mountains, and under hedges—all order of discipline and church-government left to newness of opinion and men's fancies, and as many kinds of religion spring up as there are parish-churches within England." We are struck by the profound genius of Tacitus, who clearly foresaw the calamities which so long ravaged Europe on the fall of the Roman empire, in a work written five hundred years before the event! In that sublime anticipation of the future, he observed, "When the Romans shall be hunted out from those countries which they have conquered, what will then happen? The revolted people, freed from their master-oppressor, will not be able to subsist without destroying their neighbours, and the most cruel wars will exist among all these nations."

We are told that Solon at Athens, contemplating on the port and citadel of Munychia, suddenly exclaimed, "How blind is man to futurity! Could the Athenians foresee what mischief this will do their city, they would even eat it with their own teeth, to get rid of it!"—a prediction verified more than two hundred years afterwards! Thales desired to be buried in an obscure quarter of Miletus, observing that that very spot would in time be the forum. Charlemagne, in his old age, observing from the window of a castle a Norman descent on his coast, tears started in the eyes of the aged monarch. He predicted, that since they dared to threaten his dominions while he was yet living, what would they do when he should be no more! A melancholy prediction, says De Foix, of their subsequent incursions, and of the protracted calamities of the French nation during a whole century!

There seems to be something in minds, which take in extensive views of human nature, which serves them as a kind of divination, and the consciousness of this faculty has been asserted by some. Cicero appeals to Atticus how he had always judged of the affairs of the Republic as a good diviner; and that its overthrow had happened, as he had foreseen, fourteen years before.\* Cicero had not only predicted what happened in his own times, but also what occurred long after, according to the testimony of Cornelius Nepos. The philosopher, indeed, affects no secret revelation, nor visionary second-sight; he honestly tells us that this art had been acquired merely by study, and the administration of public affairs, while he

reminds his friend of several remarkable instances of his successful predictions. "I do not divine human events by the arts practised by the augurs; but I use other signs." Cicero then expresses himself with the guarded obscurity of a philosopher who could not openly ridicule the prevailing superstitions; but we perfectly comprehend the nature of his "signs," when, in the great pending event of the rival conflicts of Pompey and of Cæsar, he shows the means he used for his purpose. "On one side I consider the humour and genius of Cæsar, and on the other the condition and the manner of civil wars."† In a word, the political diviner foretold events by their dependence on general causes, while the moral diviner, by his experience of the personal character, anticipated the actions of the individual. Others, too, have asserted the possession of this faculty. Du Vair, a famous chancellor of France, imagined the faculty was intuitive with him: by his own experience he had observed the results of this curious and obscure faculty, and at a time when the history of the human mind was so imperfectly comprehended, it is easy to account for the apparent egotism of this grave and dignified character. "Born," says he, "with constitutional infirmity, a mind and body but ill adapted to be laborious, with a most treacherous memory, enjoying no gift of nature, yet able at all times to exercise a sagacity so great, that I do not know, since I have reached manhood, that anything of importance has happened to the state, to the public, or to myself in particular, which I had not foreseen."‡ This faculty seems to be described by a remarkable expression employed by Thucydides in his character of Themistocles, of which the following is given as a close translation. "By a species of sagacity peculiarly his own, for which he was in no degree indebted either to early education or after study, he was supereminently happy in forming a prompt judgment in matters that admitted but little time for deliberation; at the same time that he far surpassed all in his deductions of the future from the past; or was the best guesser of the future from the past."§ Should this faculty of moral and political prediction be ever considered as a science, we can even furnish it with a denomination; for the writer of the life of Sir Thomas Brown, prefixed to his works, in claiming the honour of it for that philosopher, calls it "the Stochastic," a term derived from the Greek and from archery, meaning, "to shoot at a mark." This eminent genius, it seems, often "hit the white." Our biographer declares, that "though he were no prophet, yet in that faculty which comes nearest to it he excelled, i. e. the Stochastic, wherein he was seldom mistaken as to future events, as well public as private."

We are not, indeed, inculcating the fanciful

\* Ep. ad Att. Lib. 6. Ep. 6.

† This remarkable confession I find in Menage's Observations sur la Langue Française, Part II. p. 110.

‡ *Οὐκ εἶχα γὰρ ἐννεύσει, καὶ οὐτε προμαθὼν ἐς αὐτὴν οὐδέν, οὐτ' ἐπιμαθὼν, τῶν τε παραχρήμα δι' ἐλαχίστης βουλῆς κράτιστος γινώσκων, καὶ τῶν μελόντων ἐπιπλείστων τοῦ γενησόμενου ἀριστος εἰκαστής.*—THUCYDIDES, Lib. 1.

\* Ep. ad Att. Lib. 10. Ep. 4.

elements of an occult art: we know whence its principles may be drawn, and we may observe how it was practised by the wisest among the ancients. Aristotle, who collected all the curious knowledge of his times, has preserved some remarkable opinions on the art of *divination*. In detailing the various subterfuges practised by the pretended diviners of his day, he reveals the *secret principle* by which one of them regulated his predictions. He frankly declared that the FUTURE being always very obscure, while the PAST was easy to know, *his predictions had never the future in view*, for he decided from the PAST as it appeared in human affairs, which, however, he concealed from the multitude.\* Such is the true principle by which a philosophical historian may become a skilful diviner.

Human affairs make themselves; they grow out of one another, with slight variations; and thus it is that they usually happen as they have happened. The necessary dependence of effects on causes, and the similarity of human interests and human passions, are confirmed by comparative parallels with the past. The philosophic sage of holy writ truly deduced the important principle, that "the thing that hath been is that which shall be." The vital facts of history, deadened by the touch of chronological antiquarianism, are restored to animation when we comprehend the principles which necessarily terminate in certain results, and discover the characters among mankind who are the usual actors in these scenes. The heart of man beats on the same eternal springs, and whether he advances or retrogrades, he cannot escape out of the march of human thought. Hence, in the most extraordinary revolutions, we discover that the time and the place only have changed; for even when events are not strictly parallel, we detect the same conducting principles. Scipio Ammirato, one of the great Italian historians, in his curious discourses on Tacitus, intermingles ancient examples with the modern; that, he says, all may see how the truth of things is not altered by the changes and diversities of time. Machiavel drew his illustrations of modern history from the ancient.

When the French revolution recalled our attention to a similar eventful period in our own history, the neglected volumes which preserved the public and private history of our Charles the First and Cromwell were collected with eager curiosity. Often the scene existing before us, even the very personages themselves, opened on us in these forgotten pages. But as the annals of human nature did not commence with those of Charles the First, we took a still more retrograde step, and it was discovered in this wider range, that in the various governments of Greece and Rome, the events of those times had been only reproduced. Among them the same principles had terminated in the same results, and the same personages had figured in the same drama. This strikingly appeared in a little curious volume, entitled, "*Essai sur l'Histoire de la Révolution Française, par une Société d'Auteurs Latins*," published at Paris in 1801. This "Society of

Latin Authors," who so imitatively have written the history of the French revolution, consists of the Roman historians themselves! By extracts ingeniously applied, the events of that melancholy period are so appositely described, indeed so minutely narrated, that they will not fail to surprise those who are not accustomed to detect the perpetual parallels which we meet with in philosophical history.

Many of these crises in history are close resemblances of each other. Compare the history of "The League" in France with that of our own civil wars. We are struck by the similar occurrences performed by the same political characters who played their part on both those great theatres of human action. A satirical revival of those times has commemorated the motives, the incidents, and the personages in the "*Satire Mempee de la Vertu du Catholicon d'Espagne*," and this famous "*Satire Mempee*" is a perfect Hudibras in prose! The writer discovers all the bitter ridicule of Butler in his ludicrous and severe exhibition of the "*Etats de Paris*," while the artist who designed the satirical prints becomes no contemptible Hogarth. So much are these public events alike in their general spirit and termination, that they have afforded the subject of a printed but unpublished volume, entitled "*Essai sur les Révolutions*."\*\* The whole work was modelled on this principle. "It would be possible," says the eloquent writer, "to frame a table or chart in which all the given imaginable events of the history of a people would be reduced to a mathematical exactness." The conception is fanciful, but its foundation lies deep in truth.

A remarkable illustration of the secret principle divulged by Aristotle, and described by Thucydides, appears in the recent confession of a man of genius among ourselves. When Mr. Coleridge was a political writer in the Morning Post and the Courier, at a period of darkness and utter confusion, that writer was then conducted by a track of light, not revealed to ordinary journalists, on the Napoleonic empire. "Of that despotism in masquerade," he decided by "the state of Rome under the first Cæsars;" and of the Spanish American revolution, by taking the war of the United Provinces with Philip II. as the groundwork of the comparison. "On every great occurrence," he says, "I endeavoured to discover, in PAST HISTORY, the event that most nearly resembled it. I procured the contemporary historians, memorialists, and pamphleteers. Then fairly subtracting the points of *difference* from those of *likeness*, as the balance favoured the former or the latter, I conjectured that the result would be the same or different. In the essays 'On the probable final Restoration of the Bourbons,' I feel myself authorised to affirm, by the effect produced on many intelligent men, that were the dates

\* This work was printed in London as a *first* volume, but remained unpublished. This singularly curious production was suppressed, but reprinted at Paris. It has suffered the most cruel mutilations. I read, with surprise and instruction, the single copy which I was assured was the only one saved from the havoc of the entire edition.

\* Arist. Rhet. lib. vii. c. 5

wanting, it might have been suspected that the essays had been written within the last twelve months.\*

In moral predictions on individuals, many have discovered the future character. The revolutionary character of Cardinal de Retz, even in his youth, was detected by the sagacity of Mazarin. He then wrote a history of the conspiracy of Fiesco with such vehement admiration of his hero, that the Italian politician, after its perusal, predicted that the young author would be one of the most turbulent spirits of the age! The father of Marshal Biron, even amid the glory of his son, discovered the cloud which, invisible to others, was to obscure it. The father, indeed, well knew the fiery passions of his son. "Biron," said the domestic seer, "I advise thee, when peace takes place, to go and plant cabbages in thy garden, otherwise I warn thee, thou wilt lose thy head on a scaffold!" Lorenzo de' Medici had studied the temper of his son Piero; for Guicciardini informs us, that he had often complained to his most intimate friends, that "he foresaw the imprudence and arrogance of his son would occasion the ruin of his family." There is a remarkable prediction of James the First, of the evils likely to ensue from Laud's violence, in a conversation given by Hacket, which the king held with Archbishop Williams. When the king was hard pressed to promote Laud, he gave his reasons why he intended to "keep Laud back from all place of rule and authority, because I find he hath a restless spirit, and cannot see when matters are well, but loves to toss and change, and to bring things to a pitch of reformation floating in his own brain, which endangers the steadfastness of that which is in a good pass. I speak not at random; he hath made himself known to me to be such an one." James then gives the circumstances to which he alludes; and at length, when, still pursued by the archbishop, then the organ of Buckingham, as usual, this king's good-nature too easily yielded; he did not, however, without closing with this prediction: "Then take him to you!—but, on my soul, you will repent it!" The future character of Cromwell was apparent to two of our great politicians. "This coarse unpromising man," said Lord Falkland, pointing to Cromwell, "will be the first person in the kingdom, if the nation comes to blows!" And Archbishop Williams told Charles the First confidentially, that "There was that in Cromwell which foreboded something dangerous, and wished his majesty would either win him over to him, or get him taken off." The Marquis of Wellesley's incomparable character of Bonaparte predicted his fall when highest in his glory; that great statesman then poured forth the sublime language of philosophical prophecy. "His eagerness of power is so inordinate; his jealousy of independence so fierce; his keenness of appetite so feverish in all that touched his ambition, even in the most trifling things, that he must plunge into dreadful difficulties. He is one of an order of minds that by nature make for themselves great reverses."

Lord Mansfield was once asked, after the com-

mencement of the French revolution, when it would end? His lordship replied, "It is an event *without precedent*, and therefore *without prognosis*." The truth, however, is, that it had both. Our own history had furnished a precedent in the times of Charles the First. And the prognostics were so redundant, that a volume might be collected of passages from various writers who had predicted it. However ingenious might be a history of the Reformation before it occurred, the evidence could not be more authentic and positive than that of the great moral and political revolution which we have witnessed in our own days.

A prediction, which Bishop Butler threw out in a sermon before the House of Lords, in 1741, does honour to his political sagacity, as well as to his knowledge of human nature; he calculated that the irreligious spirit would produce, some time or other, political disorders, similar to those which, in the seventeenth century, had arisen from religious fanaticism. "Is there no danger," he observed, "that all this may raise somewhat like that *levelling spirit*, upon atheistical principles, which in the last age prevailed upon enthusiastic ones? Not to speak of the possibility that *different sorts of people may unite* in it upon these *contrary principles*?" All this literally has been accomplished! Leibnitz, indeed, foresaw the results of those selfish and at length demoralising opinions, which began to prevail through Europe in his day. These disorganising principles, conducted by a political sect, who tried "to be worse than they could be," as old Montaigne expresses it; a sort of men who have been audaciously congratulated as "having a *taste for evil*," exhibited to the astonished world the dismal catastrophe the philosopher predicted. I shall give this remarkable passage. "I find that certain opinions, approaching those of Epicurus and Spinoza, are, little by little, insinuating themselves into the minds of the great rulers of public affairs, who serve as the guides of others, and on whom all matters depend; besides, these opinions are also sliding into fashionable books, and thus they are *preparing all things to that GENERAL REVOLUTION which menaces Europe*; destroying those generous sentiments of the ancients, Greek and Roman, which preferred the love of country and public good, and the cares of posterity, to fortune and even to life. Our *public spirit*," as the English call them, excessively diminish, and are no more in fashion, and will be still less while the least vicious of these men preserve only one principle, which they call *honour*; a principle which only keeps them from not doing what they deem a low action, while they openly laugh at the love of country—ridicule those who are zealous for public ends—and when a well-intentioned man asks what will become of their posterity? they reply, 'Then, as now!' But it may happen to these persons themselves to have to endure those evils which they believe are reserved for

\* *Biographia Literaria*, or Biographical Sketches of my Literary Life and Opinions. By S. T. Coleridge, Esq. 1807. Vol. i. p. 214.

\* *Public spirit*, and *public spirits*, were about the year 1700 household words with us. Leibnitz was struck by their significance, but it might now puzzle us to find synonyms, or even to explain the very terms themselves.

others. If this epidemical and intellectual disorder could be corrected, *whose bad effects are already visible*, those evils might still be prevented; but if it proceeds in its growth, *Providence will correct man by the very revolution which must spring from it*. Whatever may happen indeed, all must turn out, as usual, for the best in general at the end of the account, although this cannot happen without the punishment of those who contribute even to general good by their evil actions.\* The most superficial reader will hardly require a commentary on this very remarkable passage; he must instantly perceive how Leibnitz, in the seventeenth century, foresaw what has occurred in the eighteenth; and the prediction has been verified in the history of the actors in the late revolution, while the result, which we have not perhaps yet had, according to Leibnitz's own exhilarating system of optimism, is an education of good from evil.

A great genius, who was oppressed by malignant rivals in his own times, has been noticed by Madame de Staël, as having left behind him an actual prophecy of the French revolution; this was Guibert, who, in his commentary on Folard's Polybius, published in 1727, declared, that "a conspiracy is actually forming in Europe, by means at once so subtle and efficacious, that I am sorry not to have come into the world thirty years later to witness its result. It must be confessed that the sovereigns of Europe wear very bad spectacles. The proofs of it are mathematical, if such proofs ever were, of a conspiracy." Guibert unquestionably foresaw the anti-monarchical spirit gathering up its mighty wings, and rising over the universe! but could not judge of the nature of the impulse which he predicted; prophesying from the ideas in his luminous intellect, he seems to have been far more curious about, than certain of the consequences. Rousseau even circumstantially predicted the convulsions of modern Europe. He stood on the crisis of the French revolution, which he vividly foresaw, for he seriously advised the higher classes of society to have their children taught some useful trade; a notion highly ridiculed on the first appearance of the *Emile*; but at its hour the awful truth struck! He, too, foresaw the horrors of that revolution; for he announced that *Emile* designed to emigrate, because, from the moral state of the people, a virtuous revolution had become impossible.\* The eloquence of Burke was often oracular; and a speech of Pitt, in 1800, painted the state of Europe as it was only realized fifteen years afterwards.

\* This extraordinary passage is at the close of the third book of *Emile*, to which I must refer the reader. It is curious, however, to observe, that in 1760 Rousseau poured forth the following awful predictions, which were considered quite absurd. "Vous vous fiez à l'ordre actuel de la société sans songer que cet ordre est sujet à des révolutions inévitables—le grand devient petit, le riche devient pauvre, le monarque devient sujet—nous approchons l'état de crise et du siècle des révolutions. Que fera donc dans la hasse ce satrape que vous n'aurez élevé que pour la grandeur? Que fera dans la pauvreté, ce publicain qui ne sait vivre que d'or? Que fera depourvu du tout ce fastueux imbécille qui ne sait point user de lui-même?" &c. &c.

But many remarkable predictions have turned out to be false. Whenever the facts on which the prediction is raised are altered in their situation, what was relatively true ceases to operate as a general principle. For instance, to that striking anticipation which Rousseau formed of the French revolution, he added, by way of note, as remarkable a prediction on MONARCHY. *Je tiens pour impossible que les grandes monarchies de l'Europe aient encore long tems à durer; toutes ont brûlé, et tout état qui brille est sur son déclin*. The predominant anti-monarchical spirit among our rising generation seems to hasten on the accomplishment of the prophecy; but if an important alteration has occurred in the nature of things, we may question the result. If by looking into the past, Rousseau found facts which sufficiently proved that nations in the height of their splendour and corruption had closed their career by falling an easy conquest to barbarous invaders, who annihilated the most polished people at a single blow; we now find that no such power any longer exists in the great family of Europe: the state of the question is therefore changed. It is *now* how corrupt nations will act against corrupt nations equally enlightened? But if the citizen of Geneva drew his prediction of the extinction of monarchy in Europe from that predilection for democracy which assumes that a republic must necessarily produce more happiness to the people than a monarchy, then we say that the fatal experiment was again repeated since the prediction, and the fact proved not true! The very excess of democracy inevitably terminates in a monarchical state; and were all the monarchies in Europe republics, a philosopher might safely predict the restoration of monarchy!

If a prediction be raised on facts which our own prejudices induce us to infer will exist, it must be chimerical. We have an universal Chronicle of the Monk Carion, printed in 1532, in which he announces that the world was about ending, as well as his chronicle of it; that the Turkish empire would not last many years; that after the death of Charles the Fifth the empire of Germany would be torn to pieces by the Germans themselves. This monk will no longer pass for a prophet; he belongs to that class of historians who write to humour their own prejudices, like a certain lady-prophetess, who, in 1811, predicted that grass was to grow in Cheapside about this time! The Monk Carion, like others of greater name, had miscalculated the weeks of Daniel, and wished more ill to the Mahometans than suit the Christian cabinets of Europe to inflict on them; and, lastly, the monastic historian had no notion that it would please Providence to prosper the heresy of Luther! Sir James Mackintosh once observed, "I am sensible, that in the field of political prediction, veteran sagacity has often been deceived." Sir James alluded to the memorable example of Harrington, who published a demonstration of the impossibility of re-establishing monarchy in England six months before the restoration of Charles the Second. But the author of the Oceana was a political fanatic, who ventured to predict an event, not by other similar events, but by a theoretical principle which he had formed, that "the balance of power depends

on that of property." Harrington, in this contracted view of human nature, had dropped out of his calculation all the stirring passions of ambition and party, and the vacillations of the multitude. A similar error of a great genius occurs in De Foe. "Child," says Mr. George Chalmers, "foreseeing from experience that men's conduct must finally be decided by their principles, FORETOLD the colonial revolt. De Foe, allowing his prejudices to obscure his sagacity, reprobated that suggestion, because he deemed interest a more strenuous prompter than enthusiasm." The predictions of Harrington and De Foe are precisely such as we might expect from a petty calculator—a political economist, who can see nothing farther than immediate results; but the true philosophical predictor was Child, who had read the past. It is probable that the American emancipation from the mother country of England was foreseen, twenty or thirty years before it occurred, though not perhaps by the administration. Lord Orford, writing in 1754 under the ministry of the Duke of Newcastle, blames "The instructions to the governor of New York, which seemed better calculated for the latitude of Mexico, and for a Spanish tribunal, than for a free British settlement, and in such opulence and such haughtiness, that suspicions had long been conceived of their meditating to throw off the dependence on their mother country." If this was written at the time, as the author asserts, it is a very remarkable passage, observes the noble editor of his memoirs. The prognostics or presages of this revolution, it may now be difficult to recover; but it is evident that Child, before the time when Lord Orford wrote this passage, predicted the separation on true and philosophical principles.

Even when the event does not always justify the prediction, the predictor may not have been the less correct in his principles of divination. The catastrophe of human life, and the turn of great events, often prove accidental. Marshal Biron, whom we have noticed, might have ascended the throne instead of the scaffold; Cromwell and De Retz might have become only the favourite general, or the minister of their sovereigns. Fortuitous events are not comprehended in the reach of human prescience; such must be consigned to those vulgar superstitions which presume to discover the issue of human events, without pretending to any human knowledge. There is nothing supernatural in the prescience of the philosopher.

Sometimes predictions have been condemned as false ones, which, when scrutinised, we can scarcely deem to have failed: they may have been accomplished, and they may again revolve on us. In 1749 Dr. Hartley published his "Observations on Man;" and predicted the fall of the existing governments and hierarchies in two simple propositions; among others—

PROP. 81. It is probable that all the civil governments will be overturned.

PROP. 82. It is probable that the present forms of church-government will be dissolved.

Many were alarmed at these predicted falls of church and state. Lady Charlotte Wentworth asked Hartley when these terrible things would happen? The answer of the predictor was not less awful:

"I am an old man, and shall not live to see them; but you are a young woman, and probably will see them." In the subsequent revolutions of America and of France, and perhaps now of Spain, we can hardly deny that these predictions had failed. A fortuitous event has once more thrown back Europe into its old corners; but we still revolve in a circle, and what is now dark and remote may again come round, when time has performed its great cycle. There was a prophetic passage in Hooker's Ecclesiastical Polity, regarding the church, which long occupied the speculations of its expounders. Hooker indeed seemed to have done what no predictor of human events should do; he fixed on the period of its accomplishment. In 1597, he declared that it would "peradventure fall out to be threescore and ten years, or if strength do awe, into fourscore." Those who had outlived the revolution in 1641, when the long parliament pulled down the ecclesiastical establishment, and sold the church lands,—a circumstance which Hooker had contemplated—and were afterwards returned to their places on the Restoration, imagined that the prediction had not yet been completed, and were looking with great anxiety towards the year 1677, for the close of this extraordinary prediction! When Bishop Barlow, in 1675, was consulted on it, he endeavoured to dissipate the panic, by referring to an old historian, who had reproached our nation for their proneness to prophecies! The prediction of the venerable Hooker in truth had been fully accomplished, and the event had occurred without Bishop Barlow having recurred to it; so easy it seems to forget what we dislike to remember! The period of time was too literally taken; and seems to have been only the figurative expression of man's age in scriptural language, which Hooker had employed; but no one will now deny that this prescient sage had profoundly foreseen the results of that rising party, whose designs on church and state were clearly depicted in his own luminous view.

The philosophical predictor in foretelling a crisis, from the appearances of things, will not rashly assign the period of time; for the crisis which he anticipates is calculated on by that inevitable march of events which generate each other in human affairs; but the period is always dubious, being either retarded or accelerated by circumstances of a nature incapable of entering into this moral arithmetic. It is probable, that a revolution, similar to that of France, would have occurred in this country, had it not been counteracted by the genius of Pitt. In 1618, it was easy to foretell, by the political prognostics, that a mighty war throughout Europe must necessarily occur. At that moment, observes Bayle, the house of Austria aimed at an universal monarchy; the consequent domineering spirit of the ministers of the emperor and the king of Spain, combined with their determination to exterminate the new religions, excited a reaction to this imperial despotism; public opinion had been suppressed, till every people grew impatient; while their sovereigns, influenced by national feeling, were combining against Austria. But Austria was a vast military power, and her generals were the first of their class. The efforts of Europe would then be:



often repulsed! This state of affairs prognosticated a long war—and when at length it broke out, it lasted thirty years! The approach and the duration of the war might have been predicted; but the period of its termination could not have been foreseen.

There is, however, a spirit of political vaticination which presumes to pass beyond the boundaries of human prescience; it has been often ascribed to the highest source of inspiration by enthusiasts; but since "the language of prophecy" has ceased, such pretensions are not less impious than they are unphilosophical. Knox the reformer possessed an extraordinary portion of this awful prophetic confidence: he appears to have predicted several remarkable events, and the fates of some persons. We are told, that, condemned to a galley at Rochelle, he predicted that "within two or three years, he should preach the gospel at Saint Giles's in Edinburgh;" an improbable event, which happened. Of Mary and Darnley, he pronounced, that "as the king, for the queen's pleasure, had gone to mass, the Lord, in his justice, would make her the instrument of his overthrow." Other striking predictions of the deaths of Thomas Maitland, and of Kirkcaldy of Grange, and the warning he solemnly gave to the Regent Murray not to go to Linlithgow, where he was assassinated, occasioned a barbarous people to imagine that the prophet Knox had received an immediate communication from Heaven. A Spanish friar and almanack-maker predicted, in clear and precise words, the death of Henry the Fourth of France; and Pieresc, though he had no faith in the vain science of astrology, yet, alarmed at whatever menaced the life of a beloved monarch, consulted with some of the king's friends, and had the Spanish almanack laid before his majesty. That high-spirited monarch thanked them for their solicitude, but utterly slighted the prediction: the event occurred, and in the following year the Spanish friar spread his own fame in a new almanack. I have been occasionally struck at the Jeremiahs of honest George Withers, the vaticinating poet of our civil wars: some of his works afford many solemn predictions. We may account for many predictions of this class, without the intervention of any supernatural agency. Among the busy spirits of a revolutionary age, the heads of a party, such as Knox, have frequently secret communications with spies or with friends. In a constant source of concealed information, a shrewd, confident, and enthusiastic temper will find ample matter for mysterious prescience. Knox exercised that deep sagacity which took in the most enlarged views of the future, as appears by his Machiavelian foresight on the barbarous destruction of the monasteries and the cathedrals.—"The best way to keep the *rooks* from returning, is to pull down their *nest*." In the case of the prediction of the death of Henry the Fourth, by the Spanish friar, it resulted either from his being acquainted with the plot, or from his being made an instrument for, their purpose by those who were. It appears that rumours of Henry's assassination were rife in Spain and Italy, before the event occurred. Such vaticinators as George Withers will always rise in those disturbed times, which his own prosaic metre has forcibly depicted.

"It may be on that darkness, which they find  
Within their hearts, a sudden light hath shin'd  
Making reflections of *SOME THINGS* to COME,  
Which leave within them musings troublesome  
To their weak spirits; or too intricate  
For them to put in order, and relate.  
They act as men in extasies have done—  
Striving their cloudy visions to declare—  
And I, perhaps, among these may be one  
That was let loose for service to be done:  
I blunder out what worldly-prudent men  
Count madness."—P. 7.\*

Separating human prediction from inspired prophecy, we only ascribe to the faculties of man that acquired prescience which we have demonstrated that some great minds have unquestionably exercised. We have discovered its principles in the necessary dependence of effects on general causes, and we have shown that, impelled by the same motives, and circumscribed by the same passions, all human affairs revolve in a circle; and we have opened the true source of this yet imperfect science of moral and political prediction, in an intimate, but a discriminative, knowledge of the PAST.

Authority is sacred, when experience affords parallels and analogies. If much which may overwhelm when it shall happen, can be foreseen, the prescient statesman and moralist may provide defensive measures to break the waters, whose streams they cannot always direct; and venerable HOOKER has profoundly observed, that "the best things have been overthrown, not so much by puissance and might of adversaries, as through defect of council in those that should have upheld and defended the same."<sup>†</sup>

The philosophy of history blends the past with the present, and combines the present with the future; each is but a portion of the other! The actual state of a thing is necessarily determined by its antecedent, and thus progressively through the chain of human existence; while "the present is always full of the future," as LEIBNITZ has happily expressed the idea.

A new and beautiful light is thus thrown over the annals of mankind, by the analogies and the parallels of different ages in succession. How the seventeenth century has influenced the eighteenth, and the results of the nineteenth, as they shall appear in the twentieth, might open a source of

\* "A Dark Lanterne, offering a dim Discovery, intermixed with Remembrances, Predictions, &c. 1652."

† Hooker wrote this about 1560, and he wrote before the *Siecle des Révolutions* had begun, even among ourselves! He penetrated into this important principle merely by the force of his own meditation. At this moment, after more practical experience in political revolutions, a very intelligent French writer, in a pamphlet, entitled, "M. de Villèle," says: "Experience proclaims a great truth—namely, that revolutions themselves cannot succeed, except when they are favoured by a portion of the GOVERNMENT." He illustrates the axiom by the different revolutions which have occurred in his nation within these thirty years. It is the same truth traced to its source by another road.

PREDICTIONS, to which, however difficult it might be to affix their dates, there would be none in exploring into causes, and tracing their inevitable effects.

The multitude live only among the shadows of things in the appearances of the PRESENT; the learned, busied with the PAST, can only trace whence, and how, all comes; but he who is one of the people and one of the learned, the true philosopher, views the natural tendency and terminations which are preparing for the FUTURE!

#### DREAMS AT THE DAWN OF PHILOSOPHY.

MODERN philosophy, theoretical or experimental, only amuses while the action of discovery is suspended or advances: the interest ceases with the inquirer when the catastrophe is ascertained, like the romance whose *dénouement* turns on a mysterious incident, which, once unfolded, all future agitation ceases. But in the true infancy of Science, philosophers were as an imaginative race as poets: marvels and portents, undemonstrable and undefinable, with occult fancies, perpetually beginning and never ending, were delightful as the shifting cantos of Ariosto. Then science entranced the eye by its thaumaturgy: when they looked through an optic tube, they believed they were looking into futurity; or, glancing at some shadow darkening the glassy globe, beheld the absent person; while the mechanical inventions of art were toys and tricks, with sometimes an automaton, which frightened them with life.

The earlier votaries of modern philosophy only witnessed, as Gaffarel calls his collection, "Unheard-of Curiosities." This state of the marvellous, of which we are now for ever deprived, prevailed among the philosophers and the *virtuosi* in Europe, and with ourselves, long after the establishment of the Royal Society. Philosophy then depended mainly on authority—a single one was sufficient: so that when this had been repeated by fifty others, they had the authority of fifty honest men—whenever the first man might have been! They were then a blissful race of children, rambling here and there in a golden age of innocence and ignorance, where at every step each gifted discoverer whispered to the few some half-concealed secret of nature, or played with some toy of art; an invention which with great difficulty performed what, without it, might have been done with great ease. The cabinets of the lovers of mechanical arts formed enchanted apartments, where the admirers feared to stir or look about them; while the philosophers themselves half imagined they were the very thaumaturgi, for which the world gave them too much credit, at least for their quiet! Would we run after their shadows in this gleaming land of moonshine, or sport with these children in the fresh morning of science, ere Aurora had scarcely peeped on the hills, we must enter into their feelings, view with their eyes, and believe all they confide to us; and out of these bundles of dreams sometimes pick out one or two for our own dreaming. They are the fairy tales and the Arabian Nights' Entertain-

ments of Science. But if the reader is stubbornly mathematical and logical, he will only be holding up a great torch against the muslin curtain, upon which the fantastic shadows playing upon it must vanish at the instant. It is an amusement which can only take place by carefully keeping himself in the dark.

What a subject, were I to enter on it, would be the narratives of magical writers! These precious volumes have been so constantly wasted by the profane, that now a book of real magic requires some to find it, as well as a magician to use it. Albertus Magnus, or Albert the Great, as he is erroneously styled—for this sage only derived this enviable epithet from his surname *De Groot*, as did Hugo Grotius—this sage, in his "Admirable Secrets," delivers his opinion that these books of magic should be most precious preserved; for, he prophetically added, the time is arriving when they would be understood! It seems they were not intelligible in the thirteenth century; but, if Albertus has not miscalculated, in the present day they may be! Magical terms with talismanic figures may yet conceal many a secret; as that of gunpowder came down to us in a sort of anagram, and the kaleidoscope, with all its interminable multiplications of forms, lay at hand, for two centuries, in Baptista Porta's "Natural Magic." The abbot Trithemius, in a confidential letter, happened to call himself a magician, perhaps at the moment he thought himself one, and sent three or four leaves stuffed with the names of devils, and with their evocations. At the death of his friend these leaves fell into the unworthy hands of the prior, who was so frightened on the first glance at the diabolical nomenclature, that he raised the country against the abbot, and Trithemius was nearly a lost man! Yet, after all, this evocation of devils has reached us in his "*Steganographia*," and proves to be only one of this ingenious abbot's polygraphic attempts at *secret writing*; for he had flattered himself that he had invented a mode of concealing his thoughts from all the world, while he communicated them to a friend. Roger Bacon promised to raise thunder and lightning, and disperse clouds, by dissolving them into rain. The first magical process has been obtained by Franklin; and the other, of far more use to our agriculturists, may perchance be found lurking in some corner which has been overlooked in the "*Opus Majus*" of our "Doctor Mirabilis." Do we laugh at their magical works of art? Are we ourselves such indifferent artists? Cornelius Agrippa, before he wrote his "Vanity of the Arts and Sciences," intended to reduce into a system and method the secret of communicating with spirits and demons. On good authority, that of Porphyrius, Psellus, Plotinus, Jamblichus—and on better, were it necessary to allege it—he was well assured that the upper regions of the air swarm with what the Greeks called *dæmones*, just as our lower atmosphere is full of birds, our waters of fish, and our earth of insects. Yet this occult philosopher, who knew perfectly eight languages, and married two wives, with whom he had never exchanged a harsh word in any of them, was everywhere avoided as having by his side, for his companion, a personage no less than a demon! This was a great black dog, whom he suffered to

stretch himself out among his magical manuscripts, or lie on his bed, often kissing and patting him, and feeding him on choice morsels. Yet for this would Paulus Jovius and all the world have had him put to the ordeal of fire and faggot! The truth was afterwards boldly asserted by Wierus, his learned domestic, who believed that his master's dog was really nothing more than what he appeared! "I believe," says he, "that he was a real natural dog; he was indeed black, but of a moderate size, and I have often led him by a string, and called him by the French name Agrippa had given him, Monsieur! and he had a female who was called Mademoiselle! I wonder how authors of such great character should write so absurdly on his vanishing at his death, nobody knows how!" But as it is probable that Monsieur and Mademoiselle must have generated some puppy demons, Wierus ought to have been more circumstantial.

Albertus Magnus, for thirty years, had never ceased working at a man of brass, and cast together the qualities of his materials under certain constellations, which threw such a spirit into his man of brass, that it was reported his growth was visible; his feet, legs, thighs, shoulders, neck, and head, expanded, and made the city of Cologne uneasy at possessing one citizen too mighty for them all. This man of brass, when he reached his maturity, was so loquacious, that Albert's master, the great scholastic Thomas Aquinas, one day, tired of his babble, and declaring it was a devil, or devilish, with his staff knocked the head off; and, what was extraordinary, this brazen man, like any human being thus effectually silenced, "word never spake more." This incident is equally historical and authentic; though whether heads of brass can speak, and even prophesy, was indeed a subject of profound inquiry, even at a later period. Naudé, who never questioned their vocal powers, yet was puzzled concerning the nature of this new species of animal, has most judiciously stated the question, whether these speaking brazen heads had a sensitive and reasoning nature, or whether demons spoke in them? But brass has not the faculty of providing its own nourishment, as we see in plants, and therefore they were not sensitive; and as for the act of reasoning, these brazen heads presumed to know nothing but the future: with the past and the present they seemed totally unacquainted, so that their memory and their observation were very limited; and as for the future, that is always doubtful and obscure—even to heads of brass! This learned man then infers, that "These brazen heads could have no reasoning faculties, for nothing altered their nature; they said what they had to say, which no one could contradict; and having said their say, you might have broken the head for anything more that you could have got out of it. Had they had any life in them, would they not have moved, as well as spoken? Life itself is but motion, but they had no lungs, no spleen; and, in fact, though they spoke, they had no tongue. Was a devil in them? I think not. Yet why should men have taken all this trouble to make, not a man, but a trumpet?"

Our profound philosopher was right not to agitate the question whether these brazen heads had ever spoken? Why should not a man of brass

speak, since a doll can whisper, a statue play chess, and brass ducks have performed the whole process of digestion? Another magical invention has been ridiculed with equal reason. A magician was annoyed, as philosophers still are, by passengers in the street; and he, particularly, by having horses led to drink under his window. He made a magical horse of wood, according to one of the books of Hermes, which perfectly answered its purpose, by frightening away the horses, or rather the grooms! the wooden horse, no doubt, gave some palpable kick. The same magical story might have been told of Dr. Franklin, who finding that under his window the passengers had discovered a spot which they made too convenient for themselves, he charged it with his newly-discovered electrical fire. After a few remarkable incidents had occurred, which at a former period had lodged the great discoverer of electricity at the Inquisition, the modern magician succeeded just as well as the ancient, who had the advantage of conning over the books of Hermes. Instead of ridiculing these works of magic, let us rather become magicians ourselves!

The works of the ancient alchemists have afforded numberless discoveries to modern chemists: nor is even their grand operation despaired of. If they have of late not been so renowned, this has arisen from a want of what Ashmole calls "apertness," a qualification early inculcated among these illuminated sages. We find authentic accounts of some who have lived three centuries, with tolerable complexions, possessed of nothing but a crucible and a bellows! but they were so unnecessarily mysterious, that whenever such a person was discovered, he was sure in an instant to disappear, and was never afterwards heard of.

In the "*Liber Patris Sapientia*:" this selfish cautiousness is all along impressed on the student, for the accomplishment of the great mystery. In the commentary on this precious work of the alchemist Norton, who counsels,

"Be thou in a place secret, by thyself alone,

That no man see or hear what thou shalt say or done.

Trust not thy friend too much wheresoe'er thou go,

For he thou trustest best, sometyne may be thy foe,"

Ashmole observes, that "Norton gives exceeding good advice to the student in this science where he bids him be secret in the carrying on of his studies and operations, and not to let any one know of his undertakings but his good angel and himself: and such a close and retired breast had Norton's master, who,

"When men disputed of colours of the rose,  
He would not speak, but kept himself full close!"

We regret, that by each leaving all his knowledge to "his good angel and himself," it has happened that "the good angels" have kept it all to themselves!

It cannot, however, be denied, that if they could not always extract gold out of lead, they sometimes succeeded in washing away the pimples on ladies'

faces, notwithstanding that Sir Kenelm Digby poisoned his most beautiful lady, because, as Sancho would have said, he was one of those who would "have his bread whiter than the finest wheat." Van Helmont, who could not succeed in discovering the true elixir of life, however hit on the spirit of hartshorn, which for a good while he considered was the wonderful elixir itself, restoring to life persons who seemed to have lost it. And though this delightful enthusiast could not raise a ghost, yet he thought he had; for he raised something aerial from spa-water, which mistaking for a ghost, he gave it that very name; and which we still retain in *gas*, from the German *geist*, or ghost! Doubtless we have lost some inconceivable secrets by some unexpected occurrences, which the secret itself should have prevented taking place. When a philosopher had discovered the art of prolonging life to an indefinite period, it is most provoking to find that he should have allowed himself to die at an early age! We have a very authentic history from Sir Kenelm Digby himself, that when he went in disguise to visit Descartes at his retirement at Egmond, lamenting the brevity of life, which hindered philosophers getting on in their studies, the French philosopher assured him that "he had considered that matter; to render a man immortal was what he could not promise, but that he was very sure it was possible to lengthen out his life to the period of the patriarchs." And when his death was announced to the world, the abbé Picot, an ardent disciple, for a long time would not believe it possible; and at length insisted, that if it had occurred, it must have been owing to some mistake of the philosopher's.

Paracelsus has revealed to us one of the grandest secrets of nature. When the world began to dispute on the very existence of the elementary folk, it was then he boldly offered to give birth to a fairy, and has sent down to posterity the recipe. He describes the impurity which is to be transmuted into such purity, the gross elements of a delicate fairy, which, fixed in a phial in fuming dung, will in due time settle into a full-grown fairy, bursting through its vitreous prison—on the vivifying principle by which the ancient Egyptians hatched their eggs in ovens. I recollect at Dr. Farmer's sale the leaf which preserved this recipe for making a fairy, forcibly folded down by the learned commentator; from which we must infer the credit he gave to the experiment. There was a greatness of mind in Paracelsus, who, having furnished a recipe to make a fairy, had the delicacy to refrain from its creation. Even Baptista Porta, one of the most enlightened philosophers, does not deny the possibility of engendering creatures, which "at their full growth shall not exceed the size of a mouse;" but he adds that "they are only pretty little dogs to play with." Were these akin to the fairies of Paracelsus?

They were well convinced of the existence of such elemental beings; frequent accidents in mines showed the potency of the metallic spirits; which so tormented the workmen in some of the German mines, by blindness, giddiness, and sudden sickness, that they have been obliged to abandon mines well known to be rich in silver. A metallic spirit at one sweep annihilated twelve miners, who were all found dead together. The

fact was unquestionable; and the safety-lamp was undiscovered!

Never was a philosophical imagination more beautiful than that exquisite *Palingenesis*, as it has been termed from the Greek, or a regeneration; or rather, the apparitions of animals and plants. Schott, Kircher, Gaffarel, Borelli, Digby, and the whole of that admirable school, discovered in the ashes of plants their primitive forms, which were again raised up by the force of heat. Nothing, they say, perishes in nature; all is but a continuation, or a revival. The semina of resurrection are concealed in extinct bodies, as in the blood of man; the ashes of roses will again revive into roses, though smaller and paler than if they had been planted: unsubstantial and odoriferous, they are not roses which grew on rose-trees, but their delicate apparitions; and, like apparitions, they are seen but for a moment! The process of the *Palingenesis*, this picture of immortality, is described. These philosophers having burnt a flower, by calcination disengaged the salts from its ashes, and deposited them in a glass phial; a chemical mixture acted on it, till in the fermentation they assumed a bluish and spectral hue. This dust, thus excited by heat, shoots upwards into its primitive forms; by sympathy the parts unite, and while each is returning to its destined place, we see distinctly the stalk, the leaves, and the flower, arise: it is the pale spectre of a flower coming slowly forth from its ashes. The heat passes away, the magical scene declines, till the whole matter again precipitates itself into the chaos at the bottom. This vegetable phoenix lies thus concealed in its cold ashes, till the presence of heat produced this resurrection—as in its absence it returns to its death. Thus the dead naturally revive; and a corpse may give out its shadowy reanimation, when not too deeply buried in the earth. Bodies corrupted in their graves have risen, particularly the murdered; for murderers are apt to bury their victims in a slight and hasty manner. Their salts, exhaled in vapour by means of their fermentation, have arranged themselves on the surface of the earth, and formed those phantoms, which at night have often terrified the passing spectator, as authentic history witnesses. They have opened the graves of the phantom, and discovered the bleeding corpse beneath; hence it is astonishing how many ghosts may be seen at night, after a recent battle, standing over their corpses! On the same principle, my old philosopher Gaffarel conjectures on the raining of frogs; but these frogs, we must conceive, can only be the ghosts of frogs; and Gaffarel himself has modestly opened this fact by a "peradventure." A more satisfactory origin of ghosts modern philosophy has not afforded.

And who does not believe in the existence of ghosts? for, as Dr. More forcibly says, "That there should be so universal a *fame* and *fear* of that which never was, nor is, nor can be ever in the world, is to me the greatest miracle of all. If there had not been, at some time or other, true miracles, it had not been so easy to impose on the people by false. The alchemist would never go about to sophisticate metals to pass them off

for true gold and silver, unless that such a thing was acknowledged as true gold and silver in the world."

The Pharmacopœia of those times combined more of morals with medicine than our own. They discovered that the agate rendered a man eloquent, and even witty; a laurel leaf placed on the centre of the skull, fortified the memory; the brains of fowls, and birds of swift wing, wonderfully helped the imagination. All such specifics have now disappeared, and have greatly reduced the chances of an invalid recovering, perhaps that which he never possessed. Lentils and rape-seed were a certain cure for the small-pox, and very obviously, their grains resembling the spots of this disease. They discovered that those who lived on "fair" plants became fair, those on fruitful ones were never barren; on the principle that Hercules acquired his mighty strength by feeding on the marrow of lions. But their talismans, provided they were genuine, seem to have been wonderfully operative; and had we the same confidence, and melted down the guineas we give physicians, engraving on them talismanic figures, I would answer for the good effects of the experiment. Naudé, indeed, has utterly ridiculed the occult virtues of talismans, in his defence of Virgil, accused of being a magician: the poet, it seems, cast into a well a talisman of a horse-leech, graven on a plate of gold, to drive away the great number of horse-leeches which infested Naples. Naudé positively denies that talismans ever possessed any such occult virtues: Gaffarel regrets that so judicious a man as Naudé should have gone this length, giving the lie to so many authentic authors; and Naudé's paradox is, indeed, as strange as his denial; he suspects the thing is not true because it is so generally told! "It leads one to suspect," says he, "as animals are said to have been driven away from so many places by these talismans, whether they were ever driven from any one place." Gaffarel, suppressing by his good temper his indignant feelings at such reasoning, turns the paradox on its maker:—"As if, because of the great number of battles that Hannibal is reported to have fought with the Romans, we might not, by the same reason, doubt whether he fought any one with them." The reader must be aware that the strength of the argument lies entirely with the firm believer in talismans. Gaffarel, indeed, who passed his days in collecting "Curiosités inouïes," is a most authentic historian of unparalleled events, even in his own times! Such as that heavy rain in Poitou, which showered down "petites bestioles," little creatures like bishops with their mitres, and monks with their capuchins over their heads; it is true, afterwards they all turned into butterflies!

The museums, the cabinets, and the inventions of our early virtuosi were the baby-houses of philosophers. Baptista Porta, Bishop Wilkins, and old Ashmole, were they now living, had been enrolled among the quiet members of "The Society of Arts," instead of flying in the air, collecting "A wing of the phoenix, as tradition goes;" or catching the disjointed syllables of an old doting astrologer. But these early diletanti had not derived the same pleasure from the

useful inventions of the aforesaid "Society of Arts," as they received from what Cornelius Agrippa, in a fit of spleen, calls "things vain and superfluous, invented to no other end but for pomp and idle pleasure." Baptista Porta was more skilful in the mysteries of art and nature than any man in his day. Having founded the *Accademia de Gli Oziosi*, he held an inferior association in his own house, called *Di Secreti*, where none was admitted but those elect who had communicated some secret; for, in the early period of modern art and science, the slightest novelty became a secret not to be confided to the uninitiated. Porta was unquestionably a fine genius, as his works still show; but it was his misfortune that he attributed his own penetrating sagacity to his skill in the art of divination. He considered himself a prognosticator; and, what was more unfortunate, some eminent persons really thought he was. Predictions and secrets are harmless, provided they are not believed; but his Holiness finding Porta's were, warned him that magical sciences were great hindrances to the study of the Bible, and paid him the compliment to forbid his prophesying. Porta's genius was now limited, to astonish, and sometimes to terrify, the more ingenious part of *I Secreti*. On entering his cabinet, some phantom of an attendant was sure to be hovering in the air, moving as he who entered moved; or he observed in some mirror that his face was twisted on the wrong side of his shoulders, and did not quite think that all was right when he clapped his hand on it; or passing through a darkened apartment a magical landscape burst on him, with human beings in motion, the boughs of trees bending, and the very clouds passing over the sun; or sometimes banquets, battles, and hunting-parties, were in the same apartment. "All these spectacles my friends have witnessed!" exclaims the self-delighted Baptista Porta. When he drank wine out of the same cup, his friends were mortified with wonder; for he drank wine, and they only water! or on a summer's day, when all complained of the sirocco, he would freeze his guests with cold air in the room; or, on a sudden, let off a flying dragon to sail along with a cracker in its tail, and a cat tied on its back; shrill was the sound, and awful was the concussion; so that it required strong nerves, in an age of apparitions and devils, to meet this great philosopher when in his best humour. Albertus Magnus entertained the Earl of Holland, as that earl passed through Cologne, in a severe winter, with a warm summer scene, luxuriant in fruits and flowers. The fact is related by Trithemius—and this magical scene connected with his vocal head, and his books *De Secretis Mullerum*, and *De Mirabilibus*, confirmed the accusations they raised against the great Albert, for being a magician. His apologist, Theophilus Raynaud, is driven so hard to defend Albertus, that he at once asserts, the winter changed to summer, and the speaking head as—two infamous fables! He will not believe these authenticated facts, although he credits a miracle which proves the sanctity of Albertus,—after three centuries, the body of Albert the Great remained as sweet as ever!

Whether such "Enchantments," as old Mandeville cautiously observeth, two centuries preceding the days of Porta, were "by craft or by nygromancy, I wot nere." But that they were not unknown to Chaucer, appears in his "Frankleyn's Tale," where, minutely describing them, he communicates the same pleasure he must himself have received from the ocular illusions of "the Tregetoure," or "Jogelour." Chaucer ascribes the miracle to "natrall magike;" in which, however, it was not yet settled that "the Prince of Darkness" was not a party concerned.

"For I am siker that there be sciences  
By which men maken divers apparences  
Swiche as thise subtil tregetoures play.  
For oft at festes have I wel herd say  
That tregetoures, within an halle large,  
Have made come in a water and a barge,  
And in the halle rowen up and doun.  
Sometime hath semed come a grim leoun,  
And sometime floures spring as in a mede,  
Sometime a vine and grapes white and rede;  
Sometime a castel al of lime and ston,  
And whan hem liketh voioeth it anon:  
Thus semeth it to every mannes sight."

Bishop Wilkins's museum was visited by Evelyn, who describes the sort of curiosities which occupied and amused the children of science. "Here, too, there was a hollow statue, which gave a voice, and uttered words by a long concealed pipe that went to its mouth, whilst one speaks through it at a good distance;" a circumstance which, perhaps, they were not then aware revealed the whole mystery of the ancient oracles, which they attributed to demons, rather than to tubes, pulleys, and wheels. The learned Charles Patin, in his scientific travels, records, among other valuable productions of art, a cherry-stone, on which were engraven about a dozen and a half of portraits! Even the greatest of human geniuses, Leonardo da Vinci, to attract the royal patronage, created a lion which ran before the French monarch, dropping *fleurs de lis* from its shaggy breast. And another philosopher, who had a spinnet which played and stopped at command, might have made a revolution in the arts and sciences, had the half-stuffed child that was concealed in it not been forced, unluckily, to crawl into daylight, and thus it was proved that a philosopher might be an impostor!

The arts, as well as the sciences, at the first institution of the Royal Society, were of the most amusing class. The famous Sir Samuel Moreland had turned his house into an enchanted palace. Everything was full of devices, which showed art and mechanism in perfection: his coach carried a travelling kitchen; for it had a fireplace and grate, with which he could make a soup, broil cutlets, and roast an egg; and he dressed his meat by clock-work. Another of these virtuosi, who is described as "a gentleman of superior order, and whose house was a knick-knackatory," valued himself on his multifarious inventions, but most in "sowing salads in the morning, to be cut for dinner." The house of Winstanley, who afterwards raised the first Eddystone light-house, must have been the wonder of the age. If you kicked

aside an old slipper, purposely lying in your way, up started a ghost before you; or if you sat down in a certain chair, a couple of gigantic arms would immediately clasp you in. There was an arbour in the garden, by the side of a canal; you had scarcely seated yourself, when you were sent out afloat to the middle of the canal—from whence you could not escape till this man of art and science wound you up to the arbour. What was passing at the "Royal Society" was also occurring at the "Académie des Sciences" at Paris. A great and gouty member of that philosophical body, on the departure of a stranger, would point to his legs, to show the impossibility of conducting him to the door; yet the astonished visitor never failed finding the virtuoso waiting for him on the outside, to make his final bow! While the visitor was going down stairs, this inventive genius was descending with great velocity in a machine from the window: so that he proved, that if a man of science cannot force nature to walk down stairs, he may drive her out at the window!

If they travelled at home, they set off to note down prodigies. Dr. Plott, in a magnificent project of journeying through England, for the advantage of "Learning and Trade," and the discovery of "Antiquities and other Curiosities," for which he solicited the royal aid which Leland enjoyed, among other notable designs, discriminates a class thus: "Next I shall inquire of animals; and first of strange people."—"Strange accidents that attend corporations or families, as that the deans of Rochester ever since the foundation by turns have died deans and bishops; the bird with a white breast that haunts the family of Oxenham near Exeter just before the death of any of that family; the bodies of trees that are seen to swim in a pool near Brereton in Cheshire, a certain warning to the heir of that honourable family to prepare for the next world." And such remarkable as "Number of children, such as the Lady Temple, who before she died saw seven hundred descended from her." This fellow of the Royal Society, who lived nearly to 1700, was requested to give an edition of Pliny: we have lost the benefit of a most copious commentary! Bishop Hall went to "the Spa." The wood about that place was haunted not only by "freebooters, but by wolves and witches; although these last are oft-times but one." They were called *louis-garoux*; and the Greeks, it seems, knew them by the name of *Λυκανθρωποι*, men-wolves; witches that have put on the shapes of those cruel beasts. "We saw a boy there, whose half-face was devoured by one of them near the village; yet so, as that the ear was rather cut than bitten off." Rumour had spread that the boy had had half his face devoured; when it was examined, it turned out that his ear had only been scratched! However, there can be no doubt of the existence of "witch-wolves;" for Hall saw at Limburgh "one of those miscreants executed, who confessed on the wheel to have devoured two and forty children in that form." They would probably have found it difficult to have summoned the mothers who had lost the children. But observe our philosopher's reasoning: "It would ask a large volume to scan this problem of *lycanthropy*." He had laboriously collected all the evidence, and had added his reason-

ings: the result offers a curious instance of acute reasoning on a wrong principle.\*

Men of science and art then, passed their days in a bustle of the marvellous. I will furnish a specimen of philosophical correspondence in a letter to old John Aubrey. The writer betrays the versatility of his curiosity by very opposite discoveries. "My hands are so full of work that I have no time to transcribe for Dr. Henry More an account of the Barnstable apparition—Lord Keeper North would take it kindly from you—give a sight of this letter from Barnstable to Dr. Whitchcot." He had lately heard of a Scotchman who had been carried by fairies into France; but the purpose of his present letter is to communicate other sort of apparitions than the ghost of Barnstable. He had gone to Glastonbury, "to pick up a few berries from the holy thorn which flowered every Christmas day." The original thorn had been cut down by a military saint in the civil wars; but the trade of the place was not damaged, for they had contrived not to have a single holy thorn, but several, "by grafting and inoculation." He promises to send these "berries;" but requests Aubrey to inform "that person of quality who had rather have a bush, that it was impossible to get one for him. I am told," he adds, "that there is a person about Glastonbury who hath a nursery of them, which he sells for a crown a piece," but they are supposed not to be "of the right kind."

The main object of this letter is the writer's "suspicion of gold in this country;" for which he offers three reasons. Tacitus says there was gold in England, and that Agrippa came to a spot where he had a prospect of Ireland—from which place he writes; secondly, that "an honest man" had in this spot found stones from which he had extracted good gold, and that he himself "had seen in the broken stones a clear appearance of gold;" and thirdly, "there is a story which goes by tradition in that part of the country, that in the hill alluded to there was a door into a hole, that when any wanted money they used to go and knock there, that a woman used to appear, and give to such as came. At a time one by greediness or otherwise gave her offence, she flung to the door, and delivered this old saying, still remembered in the country:

'When all THE DAWS be gone and dead,  
Then . . . . Hill shall shine gold red.'

My fancy is, that this relates to an ancient family

\* Hall's postulate is, that God's work could not admit of any substantial change, which is above the reach of all infernal powers; but "Hercin the divell plays the double sophister; the sorcerer with sorcerers. Hee both deludes the witch's conceit and the beholder's eyes." In a word, Hall believes in what he cannot understand. Yet Hall will not believe one of the Catholic miracles of "the Virgin of Louvain," though Lipsius had written a book to commemorate "the goddess," as Hall sarcastically calls her; and who was told, with great indignation, in the shop of the bookseller of Lipsius, that when James the First had just looked it over, he flung it down, vociferating, "Damnation to him that made it, and to him that believes it!"

of this name, of which there is now but one man left, and he not likely to have any issue." These are his three reasons; and some mines have perhaps been opened with no better ones! But let us not imagine that this great naturalist was credulous; for he tells Aubrey that "he thought it was but a monkish tale, forged in the abbey, so famous in former time; but as I have learned not to despise our forefathers, I question whether this may not refer to some rich mine in the hill, formerly in use, and now lost. I shall shortly request you to discourse with my lord about it, to have advice, &c. In the mean time it will be best to keep all private for his majesty's service, his lordship's, and perhaps some private person's benefit." But he has also positive evidence: "A mason not long ago coming to the renter of the abbey for a freestone, and sawing it, out came divers pieces of gold of 3l. 10s. value apiece, of ancient coins. The stone belonged to some chimney-work; the gold was hidden in it, perhaps, when the Dissolution was near." This last incident of finding coins in a chimney-piece, which he had accounted for very rationally, serves only to confirm his dream, that they were coined out of the gold of the mine in the hill; and he becomes more urgent for "a private search into these mines, which I have, I think, a way to." In the postscript he adds an account of a well, which by washing wrought a cure on a person deep in the king's evil. "I hope you don't forget your promise to communicate whatever thing you have relating to your IDEA."

This promised *Idea* of Aubrey may be found in his MSS. under the title of "The Idea of Universal Education." However whimsical, one would like to see it. Aubrey's life might furnish a volume of these philosophical dreams; who, from his incessant bustle and insatiable curiosity, was called "The Carrier of Conceptions of the Royal Society." Many pleasant nights were "privately" enjoyed by Aubrey and his correspondent about the "Mine in the Hill." Such were the fancies which rocked the children of science in their cradles! and so feeble were the steps of our curious infancy!—But I start in my dreams! dreading the reader may also have fallen asleep!

"Measure is most excellent," says one of the oracles; "to which also we being in like manner persuaded, O most friendly and pious Asclepiades, here finish"—the dreams at the dawn of philosophy!

#### ON PUCK THE COMMENTATOR.

LITERARY forgeries recently have been frequently indulged in, and it is urged that they are of an innocent nature; but impostures more easily practiced than detected leave their mischief behind, to take effect at a distant period; and as I shall show, may entrap even the judicious! It may require no high exertion of genius, to draw up a grave account of an ancient playwright whose name has never reached us, or give an extract from a volume inaccessible to our inquiries: and, as dulness is no proof of spuriousness, forgeries, in time, mix with authentic documents.

We have ourselves witnessed versions of Spanish and Portuguese poets, which are passed on their

unsuspicious readers without difficulty, but in which no parts of the pretended translations can be traced in their originals; and to the present hour, whatever antiquaries may affirm, the poems of Chatterton and Ossian are veiled in mystery!

If we possessed the secret history of the literary life of GEORGE STEEVENS, it would display an unparalleled series of arch deception, and malicious ingenuity. He has been happily characterised by Mr. Gifford, as "the Puck of Commentators!" STEEVENS is a creature so spotted over with literary forgeries and adulterations, that any remarkable one about the time he flourished may be attributed to him. They were the habits of a depraved mind, and there was a darkness in his character many shades deeper than belonged to Puck; even in the playfulness of his invention, there was usually a turn of personal malignity, and the real object was not so much to raise a laugh, as to "grin horribly a ghastly smile," on the individual. It is more than rumoured, that he carried his ingenious malignity into the privacies of domestic life; and it is to be regretted, that Mr. Nichols, who might have furnished much secret history of this extraordinary literary forger, has, from delicacy, mutilated his collective vigour.

GEORGE STEEVENS usually commenced his operations by opening some pretended discovery in the evening papers, which were then of a more literary cast; the St. James's Chronicle, the General Evening Post, or the Whitehall, were they not dead, would now bear witness to his successful efforts. The late Mr. Boswell told me, that Stevens frequently wrote notes on Shakespeare, purposely to mislead or entrap Malone, and obtain for himself an easy triumph in the next edition! STEEVENS loved to assist the credulous in getting up for them some strange new thing, dancing them about with a Will o' th' wisp—now alarming them by a shriek of laughter! and now like a grinning Pigwiggian sinking them chin-deep into a quagmire! Once he presented them with a fictitious portrait of Shakespeare, and when the brotherhood were sufficiently divided in their opinions, he pounced upon them with a demonstration, that every portrait of Shakespeare partook of the same doubtful authority! He usually assumed the *nom de guerre* of Collins, a pseudo-commentator, when he explored into "a thousand notable secrets" with which he has polluted the pages of Shakespeare! The marvellous narrative of the upas-tree of Java, which Darwin adopted in his plan of "enlisting imagination under the banner of science," appears to have been another forgery which amused our "Puck." It was first given in the London Magazine, as an extract from a Dutch traveller, but the extract was never discovered in the original author, and "the effluvia of this noxious tree, which through a district of twelve or fourteen miles had killed all vegetation, and had spread the skeletons of men and animals, affording a scene of melancholy beyond what poets have described, or painters delineated," is perfectly chimerical! A splendid flim-flam! When Dr. Berkenhout was busied in writing, without much knowledge or skill, a history of our English authors, STEEVENS allowed the good man to insert a choice letter by George Peele, giving an account of "a merry meeting at the Globe," wherein Shakespeare and Ben Jon-

son and Ned Alleyn were admirably made to perform their respective parts. As the nature of the "Biographia Literaria" required authorities, STEEVENS ingeniously added, "Whence I copied this letter I do not recollect." However he well knew it came from "The Theatrical Mirror," where he had first deposited the precious original, to which he had unguardedly ventured to affix the date of 1600; unluckily, Peele was discovered to have died two years before he wrote his own letter! The date is adroitly dropped in Berkenhout! STEEVENS did not wish to refer to his original, which I have often seen quoted as authority.

One of the sort of inventions which I attribute to STEEVENS has been got up with a deal of romantic effect, to embellish the poetical life of Milton; and unquestionably must have sadly perplexed his last matter-of-fact editor, who is not a man to comprehend a flim-flam!—for he has sanctioned the whole fiction, by preserving it in his biographical narrative! The first impulse of Milton to travel in Italy is ascribed to the circumstance of his having been found asleep at the foot of a tree in the vicinity of Cambridge, when two foreign ladies, attracted by the loveliness of the youthful poet, alighted from their carriage, and having admired him for some time as they imagined unperceived, the youngest, who was very beautiful, drew a pencil from her pocket, and having written some lines, put the paper with her trembling hand into his own! But it seems, for something was to account how the sleeping youth could have been aware of these minute particulars, unless he had been dreaming them,—that the ladies had been observed at a distance by some friends of Milton, and they explained to him the whole silent adventure. Milton, on opening the paper, read *four verses* from Guarini, addressed to those "human stars" his own eyes! On this romantic adventure, Milton set off for Italy, to discover the fair "incognita," to which undiscovered lady we are told we stand indebted for the most impassioned touches in the *Paradise Lost*! We know how Milton passed his time in Italy, with Dati, and Gaddi, and Frescobaldi, and other literary friends, amidst its academics, and often busied in book-collecting. Had Milton's tour in Italy been an adventure of knight-errantry, to discover a lady whom he had never seen, at least he had not the merit of going out of the direct road to Florence and Rome, nor of having once alluded to this *Dame de ses pensées*, in his letters or inquiries among his friends, who would have thought themselves fortunate to have introduced so poetical an adventure in the numerous *canzoni* they showered on our youthful poet.

This *historiette*, scarcely fitted for a novel, first appeared where generally STEEVENS's literary amusements were carried on, in the General Evening Post, or the St. James's Chronicle: and Mr. Todd, in the improved edition of Milton's Life, obtained this spurious original, where the reader may find it; but the more curious part of the story remains to be told. Mr. Todd proceeds, "The preceding highly-coloured relation, however, is not singular; my friend, Mr. Walker, points out to me a counterpart in the extract from the *preface to Poésies de Marguerite-Eleanore Clotilde, depuis*



*Madame de Surville, Poète François du XV. Siècle. Paris, 1803."*

And true enough we find among "the family traditions" of this same Clotilde, that Justine de Levis, great-grandmother of this unknown poetess of the fifteenth century, walking in a forest, witnessed the same beautiful *spectacle* which the Italian Unknown had at Cambridge; never was such an impression to be effaced, and she could not avoid leaving her tablets by the side of the beautiful sleeper, declaring her passion in her tablets by *four Italian verses*! The very number our Milton had meted to him! Oh! these *four verses*! they are as fatal in their number as the date of Peele's letter proved to George Steevens! Something still escapes in the most ingenious fabrication which serves to decompose the materials. It is well our voracious historian dropped all mention of Guarini—else that would have given the *coup de grâce* a fatal anachronism! However, his invention supplied him with more originality than the adoption of this story and the *four verses* would lead us to infer. He tells us how Petrarch was jealous of the genius of his Clotilde's grandmother, and has even pointed out a sonnet which, "among the traditions of the family," was addressed to her! He narrates, that the gentleman, when he fairly awoke, and had read the "four verses," set off for Italy, which he run over till he found Justine, and Justine found him at a tournament at Modena! This parallel adventure disconcerted our two grave English critics—they find a tale which they wisely judge improbable, and because they discover the tale copied, they conclude that "it is not singular!" This knot of perplexity is, however, easily cut through, if we substitute, which we are fully justified in, for "Poète du XV. Siècle"—"du XIX. Siècle!" The "Poesies" of Clotilde are as genuine a fabrication as Chatterton's; subject to the same objections, having many ideas and expressions which were unknown in the language at the time they are pretended to have been composed, and exhibiting many imitations of Voltaire and other poets. The present story of the *four Italian verses*, and the beautiful *Sleeper*, would be quite sufficient evidence of the authenticity of "the family traditions" of Clotilde, depuis Madame de Surville, and also of Monsieur de Surville himself; a pretended editor, who is said to have found by mere accident the precious manuscript, and while he was copying for the press, in 1793, these pretty poems, for such they are, of his *grande tante*, was shot in the reign of terror, and so completely expired, that no one could ever trace his existence! The real editor, who we must presume to be the poet, published them in 1803.

Such, then, is the history of a literary forgery! A Puck composes a short romantic adventure, which is quietly thrown out to the world in a newspaper or a magazine; some collector, such as the late Mr. Bindley, who procured for Mr. Todd his original, as idle, at least, as he is curious, houses the forlorn fiction—and it enters into literary history! A French Chatterton picks up the obscure tale, and behold, astonishes the literary inquirers of the very country whence the imposture sprang! But the *four Italian verses*, and the *Sleeping Youth*! Oh! Monsieur Vander-

bourg! for that gentleman is the ostensible editor of Clotilde's poesies of the fifteenth century, some ingenious persons are unlucky in this world! Perhaps one day we may yet discover that this "romantic adventure" of Milton and Justine de Levis is not so original as it seems—it may lie hid in the *Astrée* of D'Urfé, or some of the long romances of the Scuderies, whence the English and the French Chattertons may have drawn it. To such literary inventors we say with Swift:

— "Such are your tricks;  
But since you hatch, pray own your chicks!"

Will it be credited that for the enjoyment of a temporary piece of malice, STEEVENS would even risk his own reputation as a poetical critic? Yet this he ventured by throwing out of his edition the poems of Shakespeare, with a remarkable hypercriticism, that "the strongest act of parliament that could be framed would fail to compel readers into their service." Not only he denounced the sonnets of Shakespeare, but the sonnet itself, with an absurd question, "What has truth or nature to do with sonnets?" The secret history of this unwarrantable mutilation of a great author by his editor was, as I was informed by the late Mr. Boswell, merely done to spite his rival commentator Malone, who had taken extraordinary pains in their elucidation. Steevens himself had formerly reprinted them, but when Malone claimed for himself one ivy leaf of a commentator's pride, behold, Steevens in a rage would annihilate even Shakespeare himself, to condemn Malone! In the same spirit, but with more caustic pleasantry, he opened a controversy with Malone respecting Shakespeare's wife! It seems that the poet had forgotten to mention his wife in his copious will; and his recollection of Mrs. Shakespeare seems to mark the slightness of his regard, for he only introduced by an interlineation a legacy to her of his "second best bed with the furniture"—and nothing more! Malone naturally inferred that "the poet had forgot her, and so recollected her as more strongly to mark how little he esteemed her. He had already, as it is vulgarly expressed, cut her off, not indeed with a shilling, but with an old bed!" All this seems judicious, till Steevens asserts the conjugal affection of the bard, tells us that the poet having, when in health, provided for her by settlement, or knowing that her father had already done so (circumstances entirely conjectural), he bequeathed to her at his death, not merely an old piece of furniture, but, PERHAPS, as a mark of peculiar tenderness,

"The very bed that on his bridal night  
Received him to the arms of Belvidera!"

Steevens's severity of satire marked the deep malevolence of his heart; and Murphy has strongly portrayed him in his address to the *Malevoli*.

Such another PUCK was HORACE WALPOLE! The King of Prussia's "Letter" to Rousseau, and "The Memorial" pretended to have been signed by noblemen and gentlemen, were fabrications, as he confesses, only to make mischief. It well became him, whose happier invention, the Castle of Otranto, was brought forward in the guise of forgery, to have so unfeelingly reprobated the innocent inventions of a CHATTERTON.

We have PUCKS busied among our contemporaries: whoever shall discover their history will find it copious though intricate; the malignity at least will exceed, tenfold, the merriment.

#### LITERARY FORGERIES.

THE preceding article has reminded me of a subject by no means incurious to the lovers of literature. A large volume might be composed on literary impostors; their modes of deception, however, were frequently repetitions; particularly those at the restoration of letters, when there prevailed a *mania* for burying spurious antiquities, that they might afterwards be brought to light to confound their contemporaries. They even perplex us at the present day. More sinister forgeries have been performed by Scotchmen, of whom Archibald Bower, Lauder, and Macpherson, are well known.

Even harmless impostures by some unexpected accident have driven an unwary inquirer out of the course. George Stevens must again make his appearance for a memorable trick played on the antiquary Gough. This was his famous tombstone on which was engraved the drinking-horn of Hardyknute to indicate his last fatal carouse; for this royal Dane died drunk! To prevent any doubt, the name, in Saxon characters, was sufficiently legible. Steeped in pickle to hasten a precocious antiquity, it was then consigned to the corner of a broker's shop, where the antiquarian eye of Gough often pored on the venerable odds and ends; it perfectly succeeded on the injudicious "Director of the Antiquarian Society." He purchased the relic for a trifle, and immediately set down to a dissertation of a due size for the *Archæologia*! Gough never forgave himself nor Stevens, for this flagrant act of ineptitude. On every occasion in the Gentleman's Magazine when compelled to notice this illustrious imposition, he always struck out his own name, and muffled himself up under his titular office of "The Director!" Gough never knew that this "modern antique" was only a piece of retaliation. In reviewing Masters's Life of Baker he found two heads, one scratched down from painted glass by George Stevens, who would have passed it off for a portrait of one of our kings. Gough, on the watch to have a fling at George Stevens, attacked his graphic performance, and reproached a portrait which had nothing human in it! Stevens vowed, that wretched as Gough deemed his pencil to be, it should make "the Director" ashamed of his own eyes, and be fairly taken in by something scratched much worse. Such was the origin of this fragment of a chimney-slab, which I have seen, and with a better judge wondered at the injudicious antiquary, who could have been duped by the slight and ill-formed scratches, and even with a false spelling of the name, which Stevens succeeded in passing off as a genuine Saxon inscription; but he had counted on his man! The

trick is not so original as it seems. One De Grassis had engraved on marble the epitaph of a mule, which he buried in his vineyard: sometime after, having ordered a new plantation on the spot, the diggers could not fail of disinterring what lay ready for them. The inscription imported that one Publius Grassus had raised this monument to his mule! De Grassis gave it out as an odd coincidence of names, and a prophecy about his own mule! It was a simple joke! The marble was thrown by, and no more thought of. Several years after it rose into celebrity, for with the erudite it then passed for an ancient inscription, and the antiquary Porcacchi inserted the epitaph in his work on "Burials." Thus De Grassis and his mule, equally respectable, would have come down to posterity, had not the story by some means got wind! An incident of this nature is recorded in Portuguese history, contrived with the intention to keep up the national spirit, and diffuse hopes of the new enterprise of Vasco de Gama, who had just sailed on a voyage of discovery to the Indies. Three stones were discovered near Cintra, bearing, in ancient characters, a Latin inscription; a sibylline oracle addressed prophetically "To the inhabitants of the West!" stating that when these three stones shall be found, the Ganges, the Indus, and the Tagus should exchange their commodities! This was the pious fraud of a Portuguese poet, with the approval of the king. When the stones had lain a sufficient time in the damp earth, so as to become apparently antique, our poet invited a numerous party to a dinner at his country house; in the midst of the entertainment a peasant rushed in, announcing the sudden discovery of this treasure! The inscription was placed among the royal collections as a sacred curiosity! The prophecy was accomplished, and the oracle was long considered genuine!

In such cases no mischief resulted; the annals of mankind were not confused by spurious dynasties and fabulous chronologies; but when literary forgeries are published by those whose character hardly admits of a suspicion that they are themselves the impostors, the difficulty of assigning a motive only increases that of forming a decision; to adopt or to reject them may be equally dangerous!

In this class we must place ANNIUS of VITERBO, who published a pretended collection of historians of the remotest antiquity, some of whose names had descended to us in the works of ancient writers, while the originals had been lost. Afterwards he subjoined commentaries to confirm their authority, by passages from known authors. These at first were eagerly accepted by the learned; the blunders of the presumed editor, one of which mistook the right name of the historian he forged, were gradually detected, till at length the imposture was apparent! The pretended originals were more remarkable for their number than their volume; for the whole collection does not exceed 171 pages, which lessened the difficulty of the forgery; while the commentaries, which were afterwards published, must have been manufactured at the same time as the text. In favour of ANNIUS, the high rank he occupied at the Roman court, his irreproachable conduct, and his declaration that he had recovered some of these frag-

\* The stone may be found in the British Museum. HARDENVT is the reading on the *Harthacnut* stone; for the true orthography of the name is HARÐAENVT.

ments at Mantua, and that others had come from Armenia, induced many to credit these pseudo-historians. A literary war soon kindled; Nicéron has discriminated between four parties engaged in this conflict. One party decried the whole of the collection as gross forgeries; another obstinately supported their authenticity; a third decided that they were forgeries before Anniius possessed them, who was only credulous; while a fourth party considered them as partly authentic, and ascribed their blunders to the interpolations of the editor, to increase their importance. Such as they were, they scattered confusion over the whole face of history. The false Berosius opens his history before the deluge, when, according to him, the Chaldeans through preceding ages had faithfully preserved their historical evidences! Anniius hints, in his commentary, at the archives and public libraries of the Babylonians: the days of Noah comparatively seemed modern history with this dreaming editor. Some of the fanciful writers of Italy were duped: Sansovino, to delight the Florentine nobility, accommodated them with a new title of antiquity in their ancestor Noah, *Imperatore e monarca delle genti, visse e morì in quelle parti*. The Spaniards complained that in forging these fabulous origins of different nations, a new series of kings from the ark of Noah had been introduced by some of their rhodomontade historians to pollute the sources of their history. Bodin's valuable works are considerably injured by Anniius's supposititious discoveries. One historian died of grief, for having raised his elaborate speculations on these fabulous originals; and their credit was at length so much reduced, that Pignoria and Maffei both announced to their readers that they had not referred in their works to the pretended writers of Anniius! Yet, to the present hour, these presumed forgeries are not always given up. The problem remains unsolved—and the silence of the respectable Anniius, in regard to the forgery, as well as what he affirmed when alive, leave us in doubt whether he really intended to laugh at the world by these fairy tales of the giants of antiquity. Sanchoniathon, as preserved by Eusebius, may be classed among these ancient writings, or forgeries, and has been equally rejected and defended.

Another literary forgery, supposed to have been grafted on those of Anniius, involved the INGHIRAMI family. It was by digging in their grounds that they discovered a number of Etruscan antiquities, consisting of inscriptions, and also fragments of a chronicle, pretended to have been composed sixty years before the vulgar æra. The characters on the marbles were the ancient Etruscan, and the historical work tended to confirm the pretended discoveries of Anniius. They were collected and enshrined in a magnificent folio by Curtius Inghirami, who, a few years after, published a quarto volume exceeding one thousand pages to support their authenticity. Notwithstanding the erudition of the forger, these monuments of antiquity betrayed their modern condiment. There were uncial letters which no one knew; but these were said to be undiscovered ancient Etruscan characters; it was more difficult to defend the small italic letters, for they were not used in the age assigned to them; besides that there were dots

on the letter *i*, a custom not practised till the eleventh century. The style was copied from the Latin of the Psalms and the Breviary; but Inghirami discovered that there had been an intercourse between the Etruscans and the Hebrews, and that David had imitated the writings of Noah and his descendants! Of Noah the chronicle details speeches and anecdotes!

The Romans, who have preserved so much of the Etruscans, had not, however, noticed a single fact recorded in these Etruscan antiquities. INGHIRAMI replied, that the manuscript was the work of the secretary of the college of the Etrurian augurs, who alone was permitted to draw his materials from the archives, and who, it would seem, was the only scribe who has favoured posterity with so much secret history. It was urged in favour of the authenticity of these Etruscan monuments, that INGHIRAMI was so young an antiquary at the time of the discovery, that he could not even explain them; and that, when fresh researches were made on the spot, other similar monuments were also disinterred, where evidently they had long lain; the whole affair, however contrived, was confined to the *Inghirami family*. One of them, half a century before, had been the librarian of the Vatican, and to him is ascribed the honour of the forgeries which he buried where he was sure they would be found. This, however, is a mere conjecture! Inghirami, who published and defended their authenticity, was not concerned in their fabrication; the design was probably merely to raise the antiquity of Volaterra, the family estate of the Inghirami; and for this purpose one of its learned branches had bequeathed his posterity a collection of spurious historical monuments, which tended to overturn all received ideas on the first ages of history.\*

It was probably such impostures, and those of the *false decretals* of ISIDORE, which were forged for the maintenance of the papal supremacy, and for eight hundred years formed the fundamental basis of the canon law, the discipline of the church, and even the faith of Christianity, which led to the monstrous Pyrrhonism of Father HARDOUN, who, with immense erudition, had persuaded himself that, excepting the Bible and Homer, Herodotus, Plautus, Pliny the elder, with fragments of Cicero, Virgil, and Horace, all the remains of classical literature were forgeries of the thirteenth and fourteenth centuries! In two dissertations he imagined that he had proved that the *Æneid* was not written by Virgil, nor the Odes of Horace by that poet. HARDOUN was one of those wrongheaded men, who once having fallen into a delusion, whatever afterwards occurs only tends to strengthen it. He died in his own faith! He seems not to have been aware, that by ascribing such prodigal inventions as Plutarch, Thucydides, Livy, Tacitus, and other historians, to the men he did, he was raising up an unparalleled age of learning and genius when monks could only write

\* The volume of these pretended Antiquities is entitled *Etruscarum Antiquitatem fragmenta*. 4to. Franc. 1637. That which Inghirami published to defend their authenticity is in Italian, *Discorso sopra l'oppositissimi fatte all' Antichità Toscana*, 4to. Firenze, 1645.

meagre chronicles, while learning and genius themselves lay in an enchanted slumber with a suspension of all their vital powers.

There are numerous instances of the forgeries of smaller documents. The Prayer-Book of Columbus, presented to him by the Pope, which the great discoverer of a new world bequeathed to the Genoese republic, has a codicil in his own writing, as one of the leaves testifies, but as volumes composed against its authenticity deny. The famous description in Petrarch's *Vergil*, so often quoted, of his first *rencontre* with Laura in the church of St. Clair on a Good Friday, 6 April, 1327, it has been recently attempted to be shown is a forgery. By calculation, it appears that the 6 April, 1327, fell on a Monday! The Good Friday seems to have been a blunder of the manufacturer of the note. He was entrapped by reading the second sonnet, as it appears in the printed editions!

Era il giorno ch' al sol si scolorano  
Per la pietà del suo fattore i rai.

"It was on the day when the rays of the sun were obscured by compassion for his Maker." The forger imagined this description alluded to Good Friday and the eclipse at the Crucifixion. But how stands the passage in the ms. in the imperial library of Vienna, which Abbé Costaing has found?

Era il giorno ch' al sol di color raro  
Parve la pietà d' suo fattore, ai rai  
Quando Io fu preso; e non mi guardai  
Che ben vostri occhi dentro mi legaro.

"It was on the day that I was captivated, devotion for its Maker appeared in the rays of a brilliant sun, and I did not well consider that it was your eyes that enchained me!"

The first meeting, according to the Abbé Costaing, was not in a church, but in a meadow—as appears by the 91st sonnet. The Laura of Sade was not the Laura of Petrarch; but Laura de Baux, unmarried, and who died young, residing in the vicinity of Vaucluse. Petrarch had often viewed her from his own window, and often enjoyed her society amidst her family.\* If the Abbé Costaing's discovery be confirmed, the good name of Petrarch is freed from the idle romantic passion for a married woman. It would be curious if the famous story of the first meeting with Laura in the church of St. Clair originated in the blunder of the forger's misconception of a passage which was incorrectly printed, as appears by existing manuscripts!

Literary forgeries have been introduced into bibliography; dates have been altered; fictitious titles affixed; and books have been reprinted, either to leave out, or to interpolate whole passages! I forbear entering minutely into this part of the history of literary forgery, for this article has already grown voluminous. When we dis-

\* I draw this information from a little new year's gift which my learned friend, the Rev. S. Weston, presented to his friends in 1822, entitled, "A Visit to Vaucluse." He derives his account from, apparently, a curious publication of L'Abbé Costaing de Puigner d'Avignon, which I have not, hitherto, been able to procure.

cover, however, that one of the most magnificent of amateurs, and one of the most critical of bibliographers, were concerned in a forgery of this nature, it may be useful to spread an alarm among collectors. The Duke de la Vallière, and the Abbé de St. Leger, once concerted together to supply the eager purchaser of literary rarities with a copy of *De Tribus Impostoribus*, a book, by the date, pretended to have been printed in 1598, though, probably, a modern forgery of 1698. The title of such a work had long existed by rumour, but never was a copy seen by man! Works printed with this title have all been proved to be modern fabrications. A copy, however, of the *introuvable* original was sold at the Duke de la Vallière's sale! The history of this volume is curious. The duke and the abbé having manufactured a text, had it printed in the old Gothic character, under the title *De Tribus Impostoribus*. They proposed to put the great bibliopoli, De Bure, in good humour, whose agency would sanction the imposture. They were afterwards to dole out copies at twenty-five louis each, which would have been a reasonable price for a book which no one ever saw! They invited De Bure to dinner, flattered and cajoled him, and, as they imagined, at a moment they had wound him up to their pitch, they exhibited their manufacture; the keen-eyed glance of the renowned cataloguer of the "Bibliographic Instructive" instantly shot like lightning over it, and like lightning, destroyed the whole edition. He not only discovered the forgery, but reprobated it! He refused his sanction; and the forging duke and abbé, in confusion, suppressed the *livre introuvable*; but they owed a grudge to the honest bibliographer and attempted to write down the work whence the De Bures derive their fame.

Among the extraordinary literary impostors of our age, if we except LAUBER, who, detected by the Ithuriel pen of Bishop Douglas, lived to make his public recantation of his audacious forgeries, and CHATTERTON, who has buried his inexplicable story in his own grave; a tale, which seems but half told; we must place a man well known in the literary world under the assumed name of GEORGE PSALMANAZAAR. He composed his autobiography as the penance of contrition, not to be published till he was no more, when all human motives have ceased which might cause his veracity to be suspected. The life is tedious; but I have curiously traced the progress of the mind in an ingenious imposture, which is worth preservation. The present literary forgery consisted of personating a converted islander of Formosa; a place then little known, but by the reports of the Jesuits, and constructing a language and a history of a new people, and a new religion, entirely of his own invention! This man was evidently a native of the south of France; educated in some provincial college of the Jesuits, where he had heard much of their discoveries of Japan; he had looked over their maps, and listened to their comments. He forgot the manner in which the Japanese wrote; but supposed, like orientalists, they wrote from the right to the left, which he found difficult to manage. He set about excogitating an alphabet; but actually forgot to give names to his letters, which afterwards baffled him before literary men.

He fell into gross blunders, having inadvertently affirmed that the Formosans sacrificed eighteen thousand male infants annually, he persisted in not lessening the number. It was proved to be an impossibility in so small an island, without occasioning a depopulation. He had made it a principle in this imposture never to vary when he had once said a thing. All this was projected in haste, fearful of detection by those about him.

He was himself surprised at his facility of invention, and the progress of his forgery. He had formed an alphabet, a considerable portion of a new language, a grammar, a new division of the year into twenty months, and a new religion! He had accustomed himself to write his language; but being an inexpert writer with the unusual way of writing backwards, he found this so difficult, that he was compelled to change the complicated forms of some of his letters. He now finally quitted his home, assuming the character of a Formosan convert, who had been educated by the Jesuits. He was then in his fifteenth or sixteenth year. To support his new character, he practised some religious mummeries; he was seen worshipping the rising and setting sun. He made a prayer-book, with rude drawings of the sun, moon, and stars, to which he added some gibberish prose and verse, written in his invented character, muttering or chanting it, as the humour took him. His using himself to feed on raw flesh seemed to assist his deception more than the sun and moon.

In a garrison at Sluys he found a Scotch regiment in the Dutch pay; the commander had the curiosity to invite our Formosan to confer with Innes, the chaplain to his regiment. This Innes was probably the chief cause of the imposture being carried to the extent it afterwards reached. Innes was a clergyman, but a disgrace to his cloth. As soon as he fixed his eye on our Formosan, he lit on a project; it was nothing less than to make Psalmanazaar the ladder of his own ambition, and the stepping-place for him to climb up to a good living! Innes was a worthless character; as afterwards appeared, when by an audacious imposition Innes practised on the Bishop of London, he avowed himself to be the author of an anonymous work, entitled "A modest Enquiry after Moral Virtue;" for this he obtained a good living in Essex: the real author, a poor Scotch clergyman, obliged him afterwards to disclaim the work in print, and to pay him the profit of the edition which Innes had made! He lost his character, and retired to the solitude of his living; if not penitent, at least mortified.

Such a character was exactly adapted to become the foster-father of imposture. Innes courted the Formosan, and easily won on the adventurer, who had in vain hitherto sought for a patron. Meanwhile no time was lost by Innes to inform the unsuspicious and generous Bishop of London of the prize he possessed—to convert the Formosan was his ostensible pretext; to procure preferment his concealed motive. It is curious enough to observe, that the ardour of conversion died away in Innes, and the most marked neglect of his convert prevailed, while the answer of the bishop was protracted or doubtful. He had at first proposed to our Formosan impostor to procure his discharge, and convey him to England: this was eagerly

consented to by our phant adventurer. A few Dutch schellings, and fair words, kept him in good humour; but no letter coming from the bishop, there were fewer words, and not a stiver! This threw a new light over the character of Innes to the inexperienced youth. Psalmanazaar sagaciously now turned all his attention to some Dutch ministers; Innes grew jealous lest they should pluck the bird which he had already in his net. He resolved to baptize the impostor—which only the more convinced Psalmanazaar that Innes was one himself; for before this time Innes had practised a stratagem on him, which had clearly shown what sort of a man his Formosan was.

The stratagem was this. He made him translate a passage in Cicero, of some length, into his pretended language, and gave it him in writing: this was easily done, by Psalmanazaar's facility of inventing characters. After Innes had made him construe it, he desired to have another version of it on another paper. The proposal, and the arch manner of making it, threw our impostor into the most visible confusion. He had had but a short time to invent the first paper, less to recollect it; so that in the second transcript not above half the words were to be found which existed in the first. Innes assumed a solemn air, and Psalmanazaar was on the point of throwing himself on his mercy, but Innes did not wish to unmask the impostor; he was rather desirous of fitting the mask closer to his face. Psalmanazaar, in this hard trial, had given evidence of uncommon facility, combined with a singular memory. Innes cleared his brow, smiled with a friendly look, and only hinted in a distant manner, that he ought to be careful to be better provided for the future! An advice which Psalmanazaar afterwards bore in mind, and at length produced the forgery of an entire new language, and which, he remarkably observes, "by what I have tried since I came into England, I cannot say but I could have compassed it with less difficulty than can be conceived had I applied closely to it." When a version of the catechism was made into the pretended Formosan language, which was submitted to the judgment of the first scholars, it appeared to them grammatical, and was pronounced to be a real language, from the circumstance that it resembled no other! and they could not conceive that a stripling could be the inventor of a language. If the reader is curious to examine this extraordinary imposture, I refer him to that literary curiosity, "An Historical and Geographical Description of Formosa, with Accounts of the Religion, Customs, and Manners of the Inhabitants, by George Psalmanazaar, a Native of the said Isle," 1704; with numerous plates, wretched inventions! of their dress! religious ceremonies! their tabernacle and altars to the sun, the moon, and the ten stars! their architecture! the viceroys' castle! a temple! a city house! a countryman's house! and the Formosan alphabet! In his conferences before the Royal Society with a Jesuit just returned from China, the Jesuit had certain strong suspicions that our hero was an impostor! The good father remained obstinate in his own conviction, but could not satisfactorily communicate it to others; and Psalmanazaar, after politely asking pardon for the expression, complains of the Jesuit that

"he lied most impudently," *mentitur impudentissime*! Dr. Mead absurdly insisted Psalmanaazaar was a Dutchman or a German; some thought him a Jesuit in disguise, a tool of the non-jurors; the Catholics thought him bribed by the Protestants to expose their church; the Presbyterians that he was paid to explode their doctrine, and cry up episcopacy! This fabulous history of Formosa seems to have been projected by his artful prompter Innes, who put Varenus into Psalmanaazaar's hands to assist him; trumpeted forth in the domestic and foreign papers an account of this converted Formosan; maddened the booksellers to hurry the author, who was scarcely allowed two months to produce this extraordinary volume; and as the former accounts the public possessed of this island were full of monstrous absurdities and contradictions, these assisted the present imposture. Our forger resolved to describe new and surprising things as they had done, but rather studied to clash with them, probably that he might have an opportunity to pretend to correct them. The first edition was immediately sold; the world was more divided than ever in opinion in a second edition he prefixed a vindication!—the unhappy forger got about twenty guineas for an imposture, whose delusion spread far and wide! Some years afterwards Psalmanaazaar was engaged in a minor imposture, one man had persuaded him to father a white composition called the *Formosan japan*! which was to be sold at a high price! It was curious for its whiteness, but it had its faults. The project failed; and Psalmanaazaar considered the miscarriage of the *white Formosan japan* as a providential warning to repent of all his impostures of Formosa!

#### OF LITERARY FILCHERS.

AN honest historian at times will have to inflict severe strokes on his favourites. This has fallen to my lot, for in the course of my researches, I have to record that we have both forgers and purloiners, as well as other more obvious impostors, in the republic of letters! The present article descends to relate anecdotes of some contrivances to possess our literary curiosities by other means than by purchase; and the only apology which can be alleged for the *splendida peccata*, as St Austin calls the virtues of the heathens, of the present innocent criminals, is their excessive passion for literature, and otherwise the respectability of their names. According to Grose's "Classical Dictionary of the Vulgar Tongue," we have had celebrated collectors, both in the learned and vulgar idioms. But one of them, who too had some reasons to be tender on this point, distinguished this mode of completing his collections, not by *book-stealing*, but by *book-coveting*. On some occasions, in mercy we must allow of softening names. Were not the Spartans allowed to steal from one another, and the bunglers only punished?

It is said that Pinelli made occasional additions to his literary treasures sometimes by his skill in an art which lay much more in the hand than in the head: however, as Pinelli never stirred out of his

native city but once in his lifetime, when the plague drove him from home, his field of action was so restricted, that we can hardly conclude that he could have been so great an enterpriser in this way. No one can have lost their character by this sort of exercise in a confined circle, and be allowed to prosper! A light-fingered Mercury would hardly haunt the same spot: however, this is as it may be! It is probable that we owe to this species of accumulation many precious manuscripts in the Cottonian collection. It appears by the manuscript notebook of Sir Nicholas Hyde, chief justice of the King's Bench from the second to the seventh year of Charles the First, that Sir Robert Cotton had in his library, records, evidences, ledger books, original letters, and other state papers belonging to the king; for the attorney-general of that time, to prove this, showed a copy of the *pardon* which Sir Robert had obtained from King James for *embezzling records*, &c.\*

Gough has more than insinuated that Rawlinson and his friend Umfréville "he under very strong suspicions," and he asserts that the collector of the Wilton treasures made as free as Dr. Willis with his friend's coins. But he has also put forth a declaration relating to Bishop More, the famous collector, that "the bishop collected his library by *plundering* those of the clergy in his diocese; some he paid with sermons or more modern books; others, less civilly, only with a *quid literarum cum libris*!" This *plundering* then consisted rather of *capoling* others out of what they knew not how to value; and this is an advantage which every skillful lover of books must enjoy over those whose apprenticeship has not expired. I have myself been plundered by a very dear friend of some such literary curiosities, in the days of my innocence and of his precocity of knowledge. However, it does appear that Bishop More did actually lay violent hands in a snug corner on some irresistible little charmer; which we gather from a precaution adopted by a friend of the bishop, who one day was found busy in *hiding his rarest books*, and locking up as many as he could. On being asked the reason of this odd occupation, the biblioplist ingeniously replied, "The Bishop of Ely dines with me to-day." This fact is quite clear, and here is another as indisputable. Sir Robert Saville writing to Sir Robert Cotton, appointing an interview with the founder of the Bodleian Library, cautions Sir Robert, that "if he held any book so dear as that he would be loath to lose it, he should not let Sir Thomas out of his sight, but set 'the boke' aside beforehand." A surprise and detection of this nature has been revealed in a piece of secret history by Amelot de la Houssaie, which terminated in very important political consequences. He assures us that the personal dislike which Pope Innocent X. bore to the French had originated in his youth, when cardinal, from having been detected in the library of an eminent French collector, of having purloined a most rare volume. The delirium of a collector's rage overcame even French politesse; the Frenchman not only openly accused his illustrious culprit, but was resolved that he should not quit the library without replacing the precious volume—from accu-

\* Lansdowne mss. 888, in the former printed catalogue, art. 79.

sation and denial both resolved to try their strength; but in this literary wrestling-match the book dropped out of the cardinal's robes!—and from that day he hated the French—at least their more curious collectors!

Even an author on his dying bed, at those awful moments, should a collector be by his side, may not be considered secure from his too curious hands. Sir William Dugdale possessed the minutes of King James's life, written by Camden, till within a fortnight of his death; as also Camden's own life, which he had from Hacket, the author of the folio life of Bishop Williams: who, adds Aubrey, "did filch it from Mr. Camden, as he lay a dying!" He afterwards corrects his information, by the name of Dr. Thorndyke, which, however, equally answers our purpose, to prove that even dying authors may dread such collectors!

The medallists have, I suspect, been more predatory than these subtractors of our literary treasures; not only from the facility of their conveyance, but from a peculiar contrivance which of all those things which admit of being secretly purloined, can only be practised in this department—for they can steal and no human hand can search them with any possibility of detection—they can pick a cabinet and swallow the curious things, and transport them with perfect safety, to be digested at their leisure. An adventure of this kind happened to Baron Stosch, the famous antiquary.—It was in looking over the gems of the royal cabinet of medals, that the keeper perceived the loss of one; his place, his pension, and his reputation were at stake; and he insisted that Baron Stosch should be most minutely examined: in this dilemma, forced to confession, this erudite collector assured the keeper of the royal cabinet, that the strictest search would not avail: "Alas, sir! I have it here within," he said, pointing to his breast. An emetic was suggested by the learned practitioner himself, probably from some former experiment. This was not the first time that such a natural cabinet had been invented; Père Vaillant, when attacked at sea by an Algerine, zealously swallowed a whole series of Syrian kings; when he landed at Lyons, groaning with his concealed treasure, he hastened to his friend, his physician, and his brother antiquary Dufour,—who at first was only anxious to inquire of his patient, whether the medals were of the higher empire? Vaillant showed two or three, of which nature had kindly relieved him. A collection of medals was left to the city of Exeter, and the donor accompanied the bequest by a clause in his will, that should a certain antiquary, his old friend and rival, be desirous of examining the coins, he should be watched by two persons, one on each side. La Croze informs us in his life, that the learned Charles Patin, who has written a work on medals, was one of the present race of collectors: Patin offered the curators of the public library at Basle to draw up a catalogue of the cabinet of Amerback there preserved, containing a good number of medals; but they would have been more numerous, had the catalogue-writer not diminished both them and his labour, by sequestering some of the most rare, which was not discovered till this plunderer of antiquity was far out of their reach.

When Gough touched on this odd subject in the first edition of his "British Topography," "An

Academic" in the Gentleman's Magazine for August, 1772, insinuated that this charge of literary pillaging was only a jocular one; on which Gough, in his second edition, observed that this was not the case, and that "one might point out enough *light-fingered antiquaries* in the present age, to render such a charge extremely probable against earlier ones." The most extraordinary part of this slight history is, that our public denouncer some time after proved himself to be one of these "light-fingered antiquaries;" the deed itself, however, was more singular than disgraceful. At the disinterment of the remains of Edward the First, around which, thirty years ago, assembled our most erudite antiquaries, Gough was observed, as Stevens used to relate, in a wrapping great-coat of unusual dimensions; that witty and malicious "Puck," so capable himself of inventing mischief, easily suspected others, and divided his glance as much on the living piece of antiquity, as on the elder. In the act of closing up the relics of royalty, there was found wanting an entire forefinger of Edward the First; and as the body was perfect when opened, a murmur of dissatisfaction was spreading, when "Puck" directed their attention to the great antiquary in the watchman's great-coat, from whence, too surely, was extracted Edward the First's great forefinger!—so that "the light-fingered antiquary" was recognised ten years after he had denounced the race, when he came to "try his hand."

#### OF LORD BACON AT HOME.

THE history of LORD BACON would be that of the intellectual faculties; and a theme so worthy of the philosophical biographer remains yet to be written. The personal narrative of this master-genius or inventor must for ever be separated from the *scala intellectus* he was perpetually ascending; and the domestic history of this creative mind must be consigned to the most humiliating chapter in the volume of human life; a chapter already sufficiently enlarged, and which has irrefutably proved how the greatest minds are not freed from the infirmities of the most vulgar.

The parent of our philosophy is now to be considered in a new light, one which others do not appear to have observed. My researches into contemporary notices of BACON have often convinced me that his philosophical works, in his own days and among his own countrymen, were not only not comprehended, but often ridiculed, and sometimes reprobated; that they were the occasion of many slights and mortifications which this depreciated man endured; but that from a very early period in his life, to that last record of his feelings which appears in his will, this "servant of posterity," as he prophetically called himself, sustained his mighty spirit with the confidence of his own posthumous greatness. BACON cast his views through the maturity of ages, and perhaps amidst the sceptics and the rejectors of his plans, may have felt at times all that idolatry of fame, which has now consecrated his philosophical works.

At college, BACON discovered how "that scrap of Grecian knowledge, the peripatetic philosophy," and the scholastic babble, could not serve the ends

and purposes of knowledge; that syllogisms were not things, and that a new logic might teach us to invent and judge by induction. He found that theories were to be built upon experiments. When a young man, abroad, he began to make those observations on nature, which afterwards led on to the foundations of the new philosophy. At sixteen, he philosophised; at twenty-six, he had framed his system into some form; and after forty years of continued labours, unfinished to his last hour, he left behind him sufficient to found the great philosophical reformation.

On his entrance into active life, study was not, however, his prime object. With his fortune to make, his court connexions and his father's example opened a path for ambition. He chose the practice of common law as his means, while his inclinations were looking upwards to political affairs as his end. A passion for study, however, had strongly marked him; he had read much more than was required in his professional character, and this circumstance excited the mean jealousies of the minister Cecil, and Coke the attorney-general. Both were mere practical men of business, whose narrow conceptions and whose stubborn habits assume, that whenever a man acquires much knowledge foreign to his profession, he will know less of professional knowledge than he ought. These men of strong minds, yet limited capacities, hold in contempt all studies alien to their habits.

BACON early aspired to the situation of solicitor-general: the court of Elizabeth was divided into factions; Bacon adopted the interests of the generous Essex, whose were inimical to the party of Cecil. The queen, from his boyhood, was delighted by conversing with her "young lord-keeper," as she early distinguished the precocious gravity and the ingenious turn of mind of the future philosopher. It was unquestionably to attract her favour, that BACON presented to the queen his "Maxims and Elements of the Common Law," not published till after his death. Elizabeth suffered her minister to form her opinions on the legal character of BACON. It was alleged that BACON was addicted to more general pursuits than law, and the miscellaneous books which he was known to have read confirmed the accusation. This was urged as a reason why the post of solicitor-general should not be conferred on a man of speculation, more likely to distract than to direct her affairs. Elizabeth, in the height of that political prudence which marked her character, was swayed by the vulgar notion of Cecil, and believed that BACON, who afterwards filled the situation both of solicitor-general and lord chancellor, was "A man rather of show than of depth." We have been recently told by a great lawyer, that "Bacon was a master."

On the accession of James the First, when BACON still found the same party obstructing his political advancement, he appears, in some momentary fit of disgust, to have meditated on a retreat into a foreign country; a circumstance which has happened to several of our men of genius, during a fever of solitary indignation. He was for some time thrown out of the sunshine of life, but he found its shade more fitted for contemplation; and, unquestionably, philosophy was benighted by

his solitude of Gray's Inn. His hand was always on his work, and better thoughts will find an easy entrance into the mind of those who feed on their thoughts, and live amidst their reveries. In a letter on this occasion, he writes, "My ambition now I shall only put upon MY PEN, whereby I shall be able to maintain memory and merit, of THE TIMES SUCCEEDING." And many years after, when he had finally quitted public life, he told the king, "I would live to study, and not study to live: yet I am prepared for *date obolum Bellario*; and I that have borne a bag, can bear a wallet."

Ever were THE TIMES SUCCEEDING in his mind. In that delightful Latin letter to Father Fulgentio, where, with the simplicity of true grandeur, he takes a view of all his works, and in which he describes himself as "one who served posterity," in communicating his past and his future designs, he adds, that "they require some ages for the ripening of them." There, while he despairs of finishing what was intended for the sixth part of his *Instauratio*, how nobly he despairs! "Of the perfecting this I have cast away all hopes; but in future ages, perhaps, the design may bud again." And he concludes by avowing, that the zeal and constancy of his mind in the great design, after so many years, had never become cold and indifferent. He remembers how, forty years ago, he had composed a juvenile work about those things, which with confidence, but with too pompous a title, he had called *Temporis Partus Maximus*, the great birth of time! Besides the public dedication of his *Novum Organum* to James the First, he accompanied it with a private letter. He wishes the king's favour to the work, which he accounts as much as a hundred years' time; for, he adds, "I am persuaded the work will gain upon men's minds in ages."

In his last will appears his remarkable legacy of fame. "My name and memory I leave to foreign nations, and to mine own countrymen, AFTER SOME TIME BE PASSED OVER." Time seemed always personated in the imagination of our philosopher, and with Time he had to wrestle with a consciousness of triumph.

I shall now bring forward sufficient evidence to prove how little Bacon was understood, and how much he was even despised, in his philosophical character.

In those prescient views by which the genius of Verulam has often anticipated the institutions and the discoveries of succeeding times, there was one important object which even his foresight does not appear to have contemplated. Lord BACON did not foresee that the English language would one day be capable of embalming all that philosophy can discover, or poetry can invent; that his country should at length possess a national literature of its own, and that it should exist in classical compositions which might be appreciated with the finest models of antiquity. His taste was far unequal to his invention. So little he esteemed the language of his country, that his favourite works are composed in Latin; and he was anxious to have what he had written in English preserved in that "universal language which may last as long as books last." It would have surprised BACON to have been told, that the most learned men in Europe have studied English authors to learn to



think and to write. Our philosopher was surely somewhat mortified, when in his dedication of the *Essays* he observed, that "of all my other works my *Essays* have been most current; for that, *as it seems*, they come home to men's business and bosoms." It is too much to hope to find in a vast and profound inventor a writer also who bestows immortality on his language. The English language is the only object in his great survey of art and of nature, which owes nothing of its excellence to the genius of BACON.

He had reason indeed to be mortified at the reception of his philosophical works; and Dr. Rawley, even some years after the death of his illustrious master, had occasion to observe, that "His fame is greater and sounds louder in foreign parts abroad than at home in his own nation; thereby verifying that divine sentence, a prophet is not without honour, save in his own country and in his own house." Even the men of genius, who ought to have comprehended this new source of knowledge thus opened to them, reluctantly entered; so repugnant are we suddenly to give up ancient errors which time and habit have made a part of ourselves. Harvey, who himself experienced the sluggish obstinacy of the learned, which repelled a great but a novel discovery, could however in his turn deride the amazing novelty of BACON'S *Novum Organum*. Harvey said to Aubrey, that "Bacon was no great philosopher; he writes philosophy like a lord chancellor."

BACON found but small encouragement for his new learning among the most eminent scholars, to whom he submitted his early discoveries. A very copious letter by Sir Thomas Bodley on BACON'S desiring him to return the manuscript of the *Cogitata et Visa*, some portion of the *Novum Organum*, has come down to us, it is replete with objections to the new philosophy. "I am one of that crew," says Sir Thomas, "that say we possess a far greater holdfast of certainty in the sciences than you will seem to acknowledge." He gives a hint too that Solomon complained "of the infinite making of books in his time," that all Bacon delivers is only "by averment without other force of argument, to disclaim all our axioms, maxims, &c. left by tradition from our elders unto us, which have passed all probations of the sharpest wits that ever were;" and he concludes, that the end of all Bacon's philosophy, by "a fresh creating new principles of sciences, would be to be dispossessed of the learning we have;" and he fears that it would require as many ages as have marched before us that knowledge should be perfectly achieved. Bodley truly compares himself to "the carrier's horse which cannot blanch the beaten way in which I was trained."\*

BACON did not lose heart by the timidity of "the carrier's horse;" a smart & vicious note in return shows his quick apprehension.

"As I am going to my house in the country, I shall want my papers, which I beg you therefore to return. You are slothful, and you help me nothing, so that I am half in conceit you affect not the argument; for myself I know well

you love and affect. I can say no more but *non canimus suis, respondent omnia syllæ*. If you be not of the lodgings chalked up, whereof I speak in my preface, I am but to pass by your door. But if I had you a fortnight at Gornhambury, I would make you tell another tale; or else I would add a cogitation *against libraries*, and be revenged on you that way."

A keen but playful retort of a great author too conscious of his own views to be angry with his critic! The *lodgings chalked up* is some sarcasm which we must supply from our own conception; but the threatened cogitation *against libraries* must have tingled Bodley's cheek.

Let us now turn from the scholastic to the men of the world, and we shall see what sort of notion these critics entertained of the philosophy of BACON. Chamberlain writes, "This week the lord chancellor hath set forth his new work, called *Instauratio magna*, or a kind of *novum organum* of all philosophy. In sending it to the king, he wrote that he wished his majesty might be so long in reading it as he hath been in composing and polishing it, which is well near thirty years. I have read no more than the bare title, and am not greatly encouraged by Mr. Cuffe's judgment,\* who having long since perused it, gave this censure, that a fool could not have written such a work, and a wise man would not." A month or two afterwards we find that "the king cannot forbear sometimes in reading the lord chancellor's last book to say, that it is like the *peace of God*, that surpasseth all understanding."

Two years afterwards the same letter-writer proceeds with another literary paragraph about BACON. "This lord busies himself altogether about books, and hath set out two lately, *Historiæ Ventorum*, and *de Vita et Morie*, with promise of more. I have yet seen neither of them, because I have not leisure; but if the life of Henry the Eighth (the Seventh), which they say he is about, might come out after his own manner (meaning his *Moral Essays*), I should find time and means enough to read it." When this history made its appearance, the same writer observes, "My Lord Verulam's history of Henry the Seventh is come forth; I have not read much of it, but they say it is a very pretty book."†

BACON, in his vast survey of human knowledge, included even its humbler provinces, and condescended to form a collection of apophthegms: his lordship regretted the loss of a collection made by Julius Cæsar, while Plutarch indiscriminately drew much of the dregs. The wits, who could not always comprehend his plans, ridiculed the sage. I shall now quote a contemporary poet, whose works, for by their size they may assume that distinction, were never published. A Dr. Andrews wasted a sportive pen on fugitive events; but though not always deficient in humour and wit, such is the freedom of his writings, that they will not often admit of quotation. The following

\* Henry Cuffe, secretary to Robert, Earl of Essex, and executed, being concerned in his treason. A man noted for his classical acquirements and his genius, who perished early in life.

† Chamberlain adds the price of this moderate-sized folio, which was six shillings.

\* This letter may be found in *Reliquiæ Bodleianæ*, p. 369.

is indeed but a strange pun on Bacon's title, derived from the town of St. Albans and his collection of apophthegms

#### ON LORD BACON PUBLISHING APOPTHEGMS

When learned BACON wrote essays,  
He did deserve and hath the praise,  
But now he writes his *apophthegms*  
Surely he dozes or he dreams,  
One said, *St. Albans* now is grown unable,  
And is in the high road-way—to Dunstable  
[i. e. Dunce-table]

To the close of his days were Lord BACON's philosophical pursuits still disregarded and depreciated by ignorance and envy, in the forms of friendship or rivalry. I shall now give a remarkable example. Sir Edward Coke was a more great lawyer, and, like all such, had a mind so walled in by law-knowledge, that in its bounded views it shut out the horizon of the intellectual faculties, and the whole of his philosophy lay in the statutes. In the library at Holkham there must be found a presentation copy of Lord Bacon's *Novum Organum, the Instauratione Magna*, 1620. It was given to Coke, for it bears the following note on the title page in the writing of Coke

Edw. Coke. *Ex dono authoris,  
Auctori conulum  
Instaurare parvas veterum documenta sophorum  
Instaura leges, justitiamque prius.*

The verses not only reprove BACON for going out of his profession, but must have alluded to his character as a prerogative lawyer, and his corrupt administration of the Chancery. The book was published in October, 1620, a few months before the impeachment. And so far one may easily excuse the causticity of Coke, but how he really valued the philosophy of BACON appears by this in this first edition there is a device of a ship passing between Hercules's pillars, the *plus ultra*, the proud exultation of our philosopher. Over this device Coke has written a miserable distich in English, which marks his utter contempt of the philosophical pursuits of his illustrious rival. This ship passing between the columns of Hercules he sarcastically conceits as "The Ship of Fools," the famous satire of the German Sebastian Brandt, translated by Alexander Barclay.

*It deserveth not to be read in schools,  
But to be freighted in the Ship of Fools.*

Such then was the fate of Lord BACON; a history not written by his biographers, but which may serve as a comment on that obscure passage dropped from the pen of his chaplain, and already quoted, that he was more valued abroad than at home.

#### SECRET HISTORY OF THE DEATH OF QUEEN ELIZABETH.

It is an extraordinary circumstance in our history, that the succession to the English dominion, in two remarkable cases, was never settled by the possessors of the throne themselves during their lifetime; and that there is

every reason to believe this mighty transfer of three kingdoms became the sole act of their ministers, who considered the succession merely as a state expedient. Two of our most able sovereigns found themselves in this predicament; Queen ELIZABETH and the Protector CROMWELL. CROMWELL probably had his reasons not to name his successor, his positive election would have dissatisfied the opposite parties of his government, whom he only ruled while he was able to cajole them. He must have been aware that latterly he had need of conciliating all parties to his usurpation, and was probably as doubtful on his death-bed whom to appoint his successor, as at any other period of his reign. Ludlow suspects that Cromwell was "so discomposed in body or mind, that he could not attend to that matter, and whether he named any one is to me uncertain." All that we know is the report of the Secretary Thurlow and his chaplains, who, when the protector lay in his last agonies, suggested to him the propriety of choosing his eldest son, and they tell us that he agreed to this choice. Had CROMWELL been in his senses, he would have probably fixed on Henry, the lord lieutenant of Ireland, rather than on Richard, or possibly had not chosen either of his sons.

ELIZABETH, from womanish infirmity, or from state-reasons, could not endure the thoughts of her successor; and long threw into jeopardy the politics of all the cabinets of Europe, each of whom had their favourite candidate to support. The legitimate heir to the throne of England was to be the creature of her breath, yet Elizabeth would not speak him into existence! This had, however, often raised the discontents of the nation, and we shall see how it harassed the queen in her dying hours. It is even suspected that the queen still retained so much of the woman, that she could never overcome her perverse dislike to name a successor, so that according to this opinion, she died and left the crown to the mercy of a party! This would have been acting unworthy of the magnanimity of her great character—and as it is ascertained that the queen was very sensible that she lay in a dying state several days before the natural catastrophe occurred, it is difficult to believe that she totally disregarded so important a circumstance. It is, therefore, reasoning *à priori*, most natural to conclude, that the choice of a successor must have occupied her thoughts, as well as the anxieties of her ministers; and that she would not have left the throne in the same unsettled state at her death as she had persevered in during her whole life. How did she express herself when bequeathing the crown to James the First, or did she bequeath it at all?

In the popular pages of her female historian, Miss Aikin has observed, that "the closing scene of the long and eventful life of Queen Elizabeth was marked by that peculiarity of character and destiny which attended her from the cradle, and pursued her to the grave." The last days of Elizabeth were, indeed, most melancholy—she died a victim of the higher passions, and perhaps as much of grief as of age, refusing all remedies and even nourishment. But in all the published accounts, I can nowhere discover how she con-

ducted herself respecting the circumstance of our present inquiry. The most detailed narrative, or as Gray the poet calls it, "the Earl of Monmouth's odd account of Queen Elizabeth's death," is the one most deserving notice; and there we find the circumstance of this inquiry introduced. The queen, at that moment, was reduced to so sad a state, that it is doubtful whether her majesty was at all sensible of the inquiries put to her by her ministers respecting the succession. The Earl of Monmouth says, "On Wednesday, the 23rd of March, she grew speechless. That afternoon, by signs, she called for her council, and by putting her hand to her head when the king of Scots was named to succeed her, they all knew he was the man she desired should reign after her." Such a sign as that of a dying woman putting her hand to her head was, to say the least, a very ambiguous title of the right of the Scottish monarch to the English throne. The "odd" but very naive account of Robert Cary, afterwards Earl of Monmouth, is not furnished with dates, nor with the exactness of a diary. Something might have occurred on a preceding day which had not reached him. Camden describes the death-bed scene of ELIZABETH; by this authentic writer it appears that she had confided her state-secret of the succession to the lord admiral (the Earl of Nottingham); and when the earl found the queen almost at her extremity, he communicated her majesty's secret to the council, who commissioned the lord admiral, the lord keeper, and the secretary, to wait on her majesty, and acquaint her that they came in the name of the rest to learn her pleasure in reference to the succession. The queen was then very weak, and answered them with a faint voice, that she had already declared, that as she held a regal sceptre, so she desired no other than a royal successor. When the secretary requested her to explain herself, the queen said, "I would have a king succeed me, and who should that be but my nearest kinsman, the king of Scots?" Here this state-conversation was put an end to by the interference of the archbishop advising her majesty to turn her thoughts to God. "Never," she replied, "has my mind wandered from him."

An historian of Camden's high integrity would hardly have forged a fiction to please the new monarch; yet Camden has not been referred to on this occasion by the exact Birch, who draws his information from the letters of the French ambassador, Villeroy; information which it appears the English ministers had confided to this ambassador, nor do we get any distinct ideas from Elizabeth's more recent popular historian, who could only transcribe the account of Cary. He had told us a fact which he could not be mistaken in, that the queen fell speechless on Wednesday, 23rd of March, on which day, however, she called her council, and made that sign with her hand, which, as the lords chose to understand, for ever united the two kingdoms. But the noble editor of Cary's Memoirs (the Earl of Cork and Orrery), has observed, that "the speeches made for ELIZABETH on her death-bed are all forged." Echard, Rapin, and a long string of historians, make her say faintly (so faintly, indeed that it could not possibly be heard), "I will that a king succeed me, and who should that

be but my nearest kinsman the king of Scots?" A different account of this matter will be found in the following memoirs. "She was speechless, and almost expiring, when the chief counsellors of state were called into her bedchamber. As soon as they were perfectly convinced that she could not utter an articulate word, and scarce could hear or understand one, they named the king of Scots to her, a liberty they dared not to have taken if she had been able to speak: she put her hand to her head, which was probably at that time in agonising pain. The lords, who interpreted her signs just as they pleased, were immediately convinced that the motion of her hand to her head was a declaration of James the Sixth as her successor. What was this but the unanimous interpretations of persons who were adoring the rising sun?"

This is lively and plausible, but the noble editor did not recollect that "the speeches made by Elizabeth on her death-bed," which he deems "forgeries," in consequence of the circumstance he had found in Cary's Memoirs, originate with Camden, and were only repeated by Rapin and Echard, &c. I am now to confirm the narrative of the elder historian, as well as the circumstance related by Cary, describing the sign of the queen a little differently, which happened on Wednesday, 23rd. A hitherto unnoticed document pretends to give a fuller and more circumstantial account of this affair, which commenced on the preceding day, when the queen retained the power of speech; and it will be confessed that the language here used has all that loftiness and concision which was the natural style of this queen. I have discovered a curious document in a manuscript volume formerly in the possession of Petty, and seemingly his own handwriting. I do not doubt its authenticity, and it could only have come from some of the illustrious personages who were the actors in that solemn scene, probably Cecil. This memorandum is entitled,

"Account of the last Words of Queen Elizabeth about her Successor."

"On the Tuesday before her death, being the twenty-third of March, the admiral being on the right side of her bed, the lord keeper on the left, and Mr. Secretary Cecil (afterwards Earl of Salisbury) at the bed's feet, all standing, the lord admiral put her in mind of her speech concerning the succession had at Whitehall, and that they, in the name of all the rest of her council, came unto her to know her pleasure who should succeed, whereunto she thus replied

"I told you my seat had been the seat of kings, and I will have no rascal to succeed me. And who should succeed me but a king?"

"The lords not understanding this dark speech, and looking one on the other; at length Mr. Secretary boldly asked her what she meant by those words, that no rascal should succeed her. Whereto she replied, that her meaning was, that a king should succeed and who, quoth she, should that be but our cousin of Scotland?"

"They asked her whether that were her absolute resolution? whereto she answered, I pray you trouble me no more; for I will have none but him. With which answer they departed."

"Notwithstanding, after again, about four o'clock in the afternoon the next day, being

Wednesday, after the Archbishop of Canterbury, and other divines, had been with her, and left her in a manner speechless, the three lords aforesaid repaired unto her again, asking her if she remained in her former resolution, and who should succeed her? but not being able to speak, was asked by Mr. Secretary in this sort, 'We beseech your majesty, if you remain in your former resolution, and that you would have the king of Scots to succeed you in your kingdom, show some sign unto us:' whereat, *suddenly heaving herself upwards in her bed, and putting her arms out of bed, she held her hands jointly over her head in manner of a crown*; whence, as they guessed, she signified that she did not only wish him the kingdom, but desire continuance of his estate: after which they departed, and the next morning she died. Immediately after her death, all the lords, as well of the council as other noblemen that were at the court, came from Richmond to Whitehall by six o'clock in the morning, where other noblemen that were in London met them. Touching the succession, after some speeches of divers competitors and matters of state, at length the admiral rehearsed all the aforesaid premises which the late queen had spoken to him, and to the lord keeper, and Mr. Secretary (Cecil), with the manner thereof; which they being asked, did affirm to be true, upon their honour."

Such is this singular document of secret history. I cannot but value it as authentic, because the one part is evidently alluded to by Camden, and the other is fully confirmed by Cary; and besides this, the remarkable expression of "rascal" is found in the letter of the French ambassador. There were two interviews with the queen, and Cary appears only to have noticed the last on Wednesday, when the queen lay speechless. Elizabeth all her life had persevered in an obstinate mysteriousness respecting the succession, and it harassed her latest moments. The second interview of her ministers may seem to us quite superfluous; but Cary's "putting her hand to her head," too meanly describes the "joining her hands in manner of a crown."

#### JAMES THE FIRST, AS A FATHER AND A HUSBAND.

CALUMNIES and sarcasms have reduced the character of James the First to contempt among general readers; while historians, who have to relate facts in spite of themselves, are in perpetual contradiction with their own opinions. Perhaps no sovereign has suffered more by that art, which is described by an old Irish proverb, of "killing a man by lies." The surmises and the insinuations of one party, dissatisfied with the established government in church and state, and the misconceptions of more modern writers, who have not possessed the requisite knowledge, aided by anonymous libels, sent forth at a particular period to vilify the Stuarts, the philosopher cannot treasure up as the authorities of history. It is at least more honourable to resist popular prejudice than to yield to it a passive obedience; and what we can ascertain, it would be a dereliction of truth to conceal. Much can be substantiated in favour of

the domestic affections and habits of this pacific monarch; and those who are more intimately acquainted with the secret history of the times will perceive how erroneously the personal character of this sovereign is exhibited in our popular historians, and often even among the few, who, with better information, have re-echoed these preconceived opinions.

Confining myself here to his domestic character, I shall not touch on the many admirable public projects of this monarch, which have extorted the praise, and even the admiration, of some who have not spared their pens in his disparagement. James the First has been taxed with pusillanimity and foolishness; this monarch cannot, however, be reproached with having engendered them! All his children, in whose education their father was so deeply concerned, sustained through life a dignified character, and a high spirit. The short life of Henry was passed in a school of prowess, and amidst an academy of literature. Of the king's paternal solicitude, even to the hand and the letter-writing of Prince Henry when young, I have preserved a proof in the article of "The History of Writing-masters." Charles the First, in his youth more particularly designed for a studious life, with a serious character, was, however, never deficient in active bravery, and magnanimous fortitude. Of Elizabeth, the Queen of Bohemia, tried as she was by such vicissitudes of fortune, it is much to be regretted that her interesting story remains untold; her buoyant spirits rose always above the perpetual changes, of a princely to a private state—a queen to an exile! The father of such children derives some distinction for capacity, in having reared such a noble offspring; and the king's marked attention to the formation of the minds of his children was such as to have been pointed out by Ben Jonson, who, in his "Gipsies Metamorphosed," rightly said of James, using his native term,—

"You are an honest, good man, and have care of  
YOUR BEARNS" (bairns).

Among the flouts and gibes so freely bespattering the personal character of James the First, is one of his coldness and neglect of his queen. It would, however, be difficult to prove by any known fact, that James was not as indulgent a husband, as he was a father. Yet even a writer so well informed as Daines Barrington, who, as a lawyer, could not refrain from lauding the royal sage during his visit to Denmark, on his marriage, for having borrowed three statutes from the Danish code, found the king's name so provocative of sarcasm, that he could not forbear observing, that James "spent more time in those courts of judicature than in attending upon his destined consort."—"Men of all sorts have taken a pride to gird at me," might this monarch have exclaimed. But everything has two handles, saith the ancient adage. Had an austere Puritan chosen to observe that James the First, when abroad, had lived jovially; and had this historian then dropped silently the interesting circumstance of the king's "spending his time in the Danish courts of judicature," the fact would have borne him out in his reproof; and Francis Osborne, indeed, has censured James for giving marks of his uxoriousness! There

was no deficient gallantry in the conduct of James the First to his queen; the very circumstance, that when the Princess of Denmark was driven by a storm back to Norway, the king resolved to hasten to the princess, and consummate his marriage in Denmark, was itself as romantic an expedition as afterwards was that of his son's into Spain, and betrays no mark of that tame pusillanimity with which he stands overcharged.

The character of the queen of James the First is somewhat obscure in our public history, for she makes no prominent figure there; while in secret history she is more apparent. Anne of Denmark was a spirited and enterprising woman; and it appears from a passage in Sully, whose authority should weigh with us, although we ought to recollect that it is the French minister who writes, that she seems to have raised a court faction against James, and inclined to favour the Spanish and Catholic interests; yet it may be alleged as a strong proof of James's political wisdom, that the queen was never suffered to head a formidable party, though she latterly might have engaged Prince Henry in that court-opposition. The *bonhomie* of the king, on this subject, expressed with a simplicity of style, which, though it may not be royal, is something better, appears in a letter to the queen, which has been preserved in the appendix to Sir David Dalrymple's collections. It is without date, but written when in Scotland to quiet the queen's suspicions, that the Earl of Mar, who had the care of Prince Henry, and whom she wished to take out of his hands, had insinuated to the king that her majesty was strongly disposed to any "Popish or Spanish course." This letter confirms the representation of Sully; but the extract is remarkable for the manly simplicity of style which the king used.

"I say over again, leave these froward womanly apprehensions, for I thank God, I carry that love and respect unto you, which, by the law of God and nature, I ought to do to my wife, and mother of my children; but not for that ye are a king's daughter; for whether ye were a king's daughter, or a cook's daughter, ye must be all alike to me, since my wife. For the respect of your honourable birth and descent I married you; but the love and respect I now bear you is because that ye are my married wife, and so partaker of my honour, as of my other fortunes. I beseech you excuse my plainness in this, for casting up of your birth is a needless impertinent argument to me (that is not pertinent). God is my witness, I ever preferred you to (for) my barns, much more than to a subject."

In an ingenious historical dissertation, but one perfectly theoretical, respecting that mysterious transaction the Gowrie conspiracy, Mr. Pinkerton has attempted to show that Anne of Denmark was a lady somewhat inclined to intrigue, and that "the king had cause to be jealous." He confesses that "he cannot discover any positive charge of adultery against Anne of Denmark, but merely of coquetry."\* To what these accusations amount

it would be difficult to say. The progeny of James the First sufficiently bespeak their family resemblance. If it be true, that "the king had ever reason to be jealous," and yet that no single criminal act of the queen's has been recorded, it must be confessed that one or both of the parties were singularly discreet and decent, for the king never complained, and the queen was never accused, if we except this burden of an old Scottish ballad,

O the bonny Earl of Murray,  
He was the queen's love.

Whatever may have happened in Scotland, the queen in England appears to have lived occupied chiefly by the amusements of the court, and not to have interfered with the *arcana* of state. She appears to have indulged a passion for the elegancies and splendours of the age, as they were shown in those gorgeous court masques with which the taste of James harmonised, either from his gallantry for the queen or his own poetic sympathy. But this taste for court masques could not escape the slur and scandal of the puritanic, and these "high-flying fancies" are thus recorded by honest Arthur Wilson, whom we summon into court as an indubitable witness of the mutual cordiality of this royal couple. In the spirit of his party, and like Milton, he censures the taste, but like it. He says, "The court being a continued *maslarado*, where she (the queen) and her ladies, like so many sea-nymphs or Nereides, appeared often in various dresses to the ravishment of the beholders; the king himself not being a little delighted with such fluent elegancies as made the night more glorious than the day." This is a direct proof that James was by no means cold or negligent in his attentions to his queen; and the letter which has been given is the picture of his mind. That James the First was fondly indulgent to his queen, and could perform an act of chivalric gallantry with all the generosity of passion, and the ingenuity of an elegant mind, a pleasing anecdote which I have discovered in an unpublished letter of the day will show. I give it in the words of the writer.

"August, 1613.

"At their last, being at Theobalds, about a fortnight ago, the queen, shooting at a deer, mistook her mark, and killed *Jewel*, the king's most principal and special hound; at which he stormed exceedingly awhile; but after he knew who did it, he was soon pacified, and with much kindness wished her not to be troubled with it, for he should love her never the worse. and the next day sent her a diamond worth two thousand pounds, as a *legacy from his dead dog*. Love and kindness increase daily between them."

Such is the history of a contemporary living at court, very opposite to that representation of coldness and neglect with which the king's temper has been so freely aspersed; and such too is the true portrait of JAMES the First in domestic life. His first sensations were thoughtless and impetuous; and he would ungracefully thunder out an oath, which a Puritan would set down in his "tables," while he omitted to note that this king's forgiveness and forgetfulness of personal injuries was sure to follow the heat of their impression!

\* This historical dissertation is appended to the first volume of Mr. Malcolm Laing's "History of Scotland," who thinks that "it has placed that obscure transaction in its genuine light."

## THE MAN OF ONE BOOK.

MR MAURICE, in his animated memoirs, has recently acquainted us with a fact which may be deemed important in the life of a literary man. He tells us, "We have been just informed that Sir William Jones invariably read through every year the works of Cicero, whose life indeed was the great exemplar of his own." The same passion for the works of Cicero has been participated by others. When the best means of forming a good style were inquired of the learned Annauld, he advised the daily study of Cicero, but it was observed that the object was not to form a Latin but a French style. "In that case," replied Annauld, "you must still read Cicero."

A predilection for some great author, among the vast number which must transiently occupy our attention, seems to be the happiest preservative for our taste accustomed to that excellent author whom we have chosen for our favourite, we may possibly resemble him in this intimacy. It is to be feared, that if we do not form such a permanent attachment, we may be acquiring knowledge, while our enervated taste becomes less and less lively. Taste embalms the knowledge which otherwise cannot preserve itself. He who has long been intimate with one great author, will always be found to be a formidable antagonist, he has saturated his mind with the excellencies of genius, he has shaped his faculties insensibly to himself by his model, and he is like a man who even sleeps in armour, ready at a moment. The old Latin proverb reminds us of this fact, *Cave ab homine unius libri*. Be cautious of the man of one book.

Pliny and Seneca give very safe advice on reading, that we should read much, but not many books—but they had no "monthly lists of new publications!" Since their days others have favoured us with "Methods of Study," and "Catalogues of Books to be read." Vain attempts to circumscribe that invisible circle of human knowledge which is perpetually enlarging itself! The multiplicity of books is an evil for the many; for we now find an *helluo librorum*, not only among the learned, but, with their pardon, among the unlearned, for those who, even to the prejudice of their health, persist only in reading the incessant book-novelties of our own time, will after many years acquire a sort of learned ignorance. We are now in want of an art to teach how books are to be read, rather than not to read them—such an art is practicable. But amidst this vast multitude still let us be "the man of one book," and preserve an uninterrupted intercourse with that great author with whose mode of thinking we sympathise, and whose charms of composition we can habitually retain.

It is remarkable that every great writer appears to have a predilection for some favourite author, and, with Alexander, had they possessed a golden casket, would have enshrined the works they so constantly turned over. Demosthenes felt such delight in the history of Thucydides, that to obtain a familiar and perfect mastery of his style, he recopied his history eight times, while Brutus not only was in a constant perusal of Polybius even

amidst the most busy periods of his life, but was abridging a copy of that author on the last awful night of his existence, when on the following day he was to try his fate against Antony and Octavius. Selim the Second had the Commentaries of Cæsar translated for his use, and it is recorded that his military ardour was heightened by the perusal. We are told that Scipio Africanus was made a hero by the writings of Xenophon. When Clarendon was employed in writing his history, he was in a constant study of Livy and Tacitus, to acquire the full and flowing style of the one, and the portrait-painting of the other. He records this circumstance in a letter. Voltaire had usually on his table the *Athalie* of Racine, and the *Petit Carême* of Massillon, the tragedies of the one were the finest model of French verse, the sermons of the other of French prose. "Were I obliged to sell my library," exclaimed Diderot, "I would keep back Moses, Homer, and Richardson," and by the *éloge* which this enthusiastic writer composed on our English novelist, it is doubtful, had the Frenchman been obliged to have lost two of them, whether Richardson had not been the elected favourite. Monsieur Thomas, a French writer, who at times displays high eloquence and profound thinking, Herault de Sechelles tells us, studied chiefly one author, but that author was Cicero, and never went into the country unaccompanied by some of his works. Fenelon was constantly employed on his Homer, he left a translation of the greater part of the *Odyssey*, without any design of publication, but merely as an exercise for style. Montesquieu was a constant student of Tacitus, of whom he must be considered a forcible imitator. He has, in the manner of Tacitus, characterised Tacitus. "That historian," he says, "who abridged everything, because he saw everything." The famous Bourdaloue reperused every year Saint Paul, Saint Chrysostom, and Cicero. "These," says a French critic, "were the sources of his masculine and solid eloquence." Grotius had such a taste for Lucan, that he always carried a pocket edition about him, and has been seen to kiss his hand-book with the rapture of a true votary. If this anecdote be true, the elevated sentiments of the stern Roman were probably the attraction with the Batavian republican. The diversified reading of Leibnitz is well known, but he still attached himself to one or two favourites. Virgil was always in his hand when at leisure, and Leibnitz had read Virgil so often, that even in his old age he could repeat whole books by heart; and Barclay's Argens was his model for prose. When he was found dead in his chair, the Argens had fallen from his hands. Quevedo was so passionately fond of the Don Quixote of Cervantes, that often in reading that unrivalled work he felt an impulse to burn his own inferior compositions: to be a sincere admirer and a hopeless rival is a case of authorship the hardest imaginable. Few writers can venture to anticipate the award of posterity, yet perhaps Quevedo had not even been what he was without the perpetual excitement he received from his great master. Horace was the friend of his heart to Malherbe; he had the Roman poet on his pillow, took him in the fields, and called his Horace his breviary. Plutarch, Montaigne, and Locke were the three authors constantly in the

hands of Rousseau, and he has drawn from them the groundwork of his ideas in his *Emilie*. The favourite author of the great Earl of Chatham was Barrow; on his style he had formed his eloquence, and had read his great master so constantly, as to be able to repeat his elaborate sermons from memory. The great Lord Burleigh always carried Tully's Offices in his pocket; and Davila was the perpetual study of Hampden: he seemed to have discovered in that historian of civil wars those which he anticipated in the land of his fathers.

These facts sufficiently illustrate the recorded circumstance of Sir William Jones's invariable habit of reading his Cicero through every year, and exemplify the happy result for him, who, amidst the multiplicity of his authors, still continues in this way to be "the man of one book."

### A BIBLIOGNOSTE.

A STARTLING literary prophecy, recently sent forth from our oracular literature, threatens the annihilation of PUBLIC LIBRARIES, which are one day to moulder away!

Listen to the vaticinator! "As conservatories of mental treasures, their value in times of darkness and barbarity was incalculable; and even in these happier days, when men are incited to explore new regions of thought, they command respect, as depots of methodical and well-ordered references for the researches of the curious. But what in one state of society is invaluable, may at another be worthless; and the progress which the world has made within a very few centuries has considerably reduced the estimation which is due to such establishments. We will say more—"\* more than enough to terrify the bibliographical reader with the idea of striking into dust "the god of his idolatry," the Dagon of his devotion, and viewing this blind Samson pulling down the pillars of his temple!

This future universal inundation of books, this superfluity of knowledge, in billions and trillions, overwhelms the imagination! It is now about four hundred years since the art of multiplying books has been discovered; and an arithmetician has attempted to calculate the incalculable of these four ages of typography, which he discovers have actually produced 3,641,960 works! Taking each work at three volumes, and reckoning only each impression to consist of three hundred copies, which is too little, the actual amount from the presses of Europe will give to 1816—32,776,400 volumes! each of which being an inch thick, if placed on a line, would cover 6669 leagues! We are, however, indebted to the patriotic endeavours of our grocers and trunkmakers, alchemists of literature! they annihilate the gross bodies without injuring the finer spirits. We are still more indebted to that neglected race, the BIBLIOGRAPHERS!

The science of books, for so BIBLIOGRAPHY is sometimes called, may deserve the gratitude of a public, who are yet insensible of the useful zeal of those book-practitioners, the nature of whose labours is yet so imperfectly comprehended. One

would, however, like to know who is this vaticinator of the uselessness of public libraries. Is he a *bibliognocte*, or a *bibliographe*, or a *bibliomane*, or a *bibliophile*, or a *bibliophage*? A *bibliothecaire*, or a *bibliopole*, the prophet cannot be; for the *bibliothecaire* is too delightfully busied among his shelves, and the *bibliopole* is too profitably concerned in furnishing perpetual additions, to admit of this hyperbolic terror of annihilation!

We have unawares dropped into that professional jargon which was chiefly forged by one who, though seated in "the scorners' chair," was the *Thaumaturgus* of books and manuscripts. The Abbé DE LA RIVE had acquired a singular taste and curiosity, not without a fermenting dash of singular *charlatanerie*, in bibliography: the little volumes he occasionally put forth are things which but few hands have touched. He knew well, that for some books to be noised about, they should not be read: this was one of those recondite mysteries of his, which we may have occasion farther to reveal. This bibliographical hero was librarian to the most magnificent of book-collectors, the Duke de la Vallière. DE LA RIVE was a strong but ungovernable brute, rabid, surly, but *très mordant*. His master, whom I have discovered to have been the partner of the cur's tricks, would often pat him; and when the *bibliognoctes* and the *bibliomanes* were in the heat of contest, let his "bull-dog" loose among them, as the duke affectionately called his librarian. The "bull-dog" of bibliography appears, too, to have had the taste and appetite of the tiger of politics, but he hardly lived to join the festival of the guillotine. I judge of this by an expression he used to one complaining of his parish priest, whom he advised to give "une messe dans sa ventre!" He had tried to exhaust his genius in *La Chasse aux Bibliographes et aux Antiquaires mal avisés*, and acted Cain with his brothers! All Europe was to receive from him new ideas concerning books and manuscripts. Yet all his mighty promises fumed away in projects; and though he appeared for ever correcting the blunders of others, this French Ritson left enough of his own to afford him a choice of revenge.

De la Rive was one of those men of letters, of whom there are not a few, who pass all their lives in preparations. Mr. Dibdin, since the above was written, has witnessed the confusion of the mind, and the gigantic industry, of our *bibliognocte*, which consisted of many trunks full of memoranda. The description will show the reader to what hard hunting these book-hunters voluntarily doom themselves, with little hope of obtaining fame! "In one trunk were about *six thousand* notices of MSS. of all ages. In another were wedged about *twelve thousand* descriptions of books in all languages, except those of French and Italian; sometimes with critical notes. In a third trunk was a bundle of papers relating to the *History of the Troubadours*. In a fourth was a collection of memoranda and literary sketches connected with the invention of arts and sciences, with pieces exclusively bibliographical. A fifth trunk contained between *two and three thousand* cards, written upon each side, respecting a collection of prints. In a sixth trunk were contained his papers respecting earthquakes, volcanoes, and geographical subjects." This *Ajan flagellifer* of the bibliogra-

\* Edinburgh Review, vol. xxxiv. 384.

phical tribe, who was, as Mr. Dibdin observes, "the terror of his acquaintance, and the pride of his patron," is said to have been in private a very different man from his public character: all which may be true, without altering a shade of that public character. The French revolution showed how men, mild and even kind in domestic life, were sanguinary and ferocious in their public.

The rabid DE LA RIVE gloried in terrifying, without enlightening his rivals; he exulted that he was devoting to "the rods of criticism and the laughter of Europe the *bibliopoles*," or dealers in books, who would not get by heart his "Catechism" of a thousand and one questions and answers: it broke the slumbers of honest De Bure, who had found that life was already too short for his own "Bibliographie instructive."

DE LA RIVE had contrived to catch the shades of the appellatives necessary to discriminate book-amateurs; and of the first term he is acknowledged to be the inventor.

A *bibliognocte*, from the Greek, is one knowing in title-pages and colophons, and in editions; the place and year when printed; the presses whence issued; and all the *minutiae* of a book.

A *bibliographe* is a describer of books and other literary arrangements.

A *bibliomane* is an indiscriminate accumulator, who blunders faster than he buys, cock-brained, and purse-heavy!

A *bibliophile*, the lover of books, is the only one in the class who appears to read them for his own pleasure.

A *bibliotaph* buries his books, by keeping them under lock, or framing them in glass cases.

I shall catch our *bibliognocte* in the hour of bibliographical writers, and show to the second-sighted Edinburgher what human contrivances have been raised by the art of more painful writers than himself—either to postpone the day of universal annihilation, or to preserve for our posterity three centuries hence, the knowledge which now so busily occupies us, and to transmit to them something more than what Bacon calls "Inventories" of our literary treasures.

"Histories, and literary *bibliothèques* (or *bibliothèques*), will always present to us," says DE LA RIVE, "an immense harvest of errors, till the authors of such catalogues shall be fully impressed by the importance of their art; and, as it were, reading in the most distant ages of the future the literary good and evil which they may produce, force a triumph from the pure devotion to truth, in spite of all the disgusts which their professional tasks involve; still patiently enduring the heavy chains which bind down those who give themselves up to this pursuit, with a passion which resembles heroism."

"The catalogues of *bibliothèques fixes* (or critical, historical, and classified accounts of writers) have engendered that enormous swarm of bibliographical errors, which have spread their roots, in greater or less quantities, in all our bibliographers." He has here furnished a long list, which I shall preserve in the note.\*

\* GESNER—SIMLER—BELLARMIN—L'ABBE—MABILLON—MONTFAUCON—MORERI—BAYLE—BAIL-

The list, though curious, is by no means complete. Such are the men of whom DE LA RIVE speaks with more respect than his accustomed courtesy. "If such," says he, "cannot escape from errors, who shall? I have only marked them out to prove the importance of bibliographical history. A writer of this sort must occupy himself with more regard for his reputation than his own profit, and yield himself up entirely to the study of books."

The mere knowledge of books, which has been called an erudition of title-pages, may be sufficient to occupy the life of some; and while the wits and "the million" are ridiculing these hunters of editions, who force their passage through secluded spots, as well as course in the open fields, it will be found that this art of book-knowledge may turn out to be a very philosophical pursuit, and that men of great name have devoted themselves to labours, more frequently condemned than comprehended. APOSTOLO ZENO, a poet, a critic, and a true man of letters, considered it as no small portion of his glory, to have annotated FONTANINI, who, himself an eminent prelate, had passed his life in forming his *Bibliotheca Italiana*. ZENO did not consider that to correct errors and to enrich by information this catalogue of Italian writers was a mean task. The enthusiasm of the Abbé Rive considered bibliography as a sublime pursuit, exclaiming on Zeno's Commentary on Fontanini—"He chained together the knowledge of whole generations for posterity, and he read in future ages."

There are few things by which we can so well trace the history of the human mind as by a classed catalogue, with dates of the first publication of books; even the relative prices of books at different periods, their decline and then their rise, and again their fall, form a chapter in this history of the human mind; we become critics even by this literary chronology, and this appraisal of auctioneers. The favourite book of every age is a certain picture of the people. The gradual depreciation of a great author marks a change in knowledge or in taste.

But it is imagined that we are not interested in the history of indifferent writers, and scarcely in that of the secondary ones. If none but great originals should claim our attention, in the course of two thousand years we should not count twenty authors! Every book, whatever be its character, may be considered as a new experiment made by the human understanding; and as a book is a sort of individual representation, not a solitary volume exists but may be personified, and de-

LET—NICERON—DUPIN—CAVE—WARTON—CASIMIR OUDIN—LE LONG—GOUJET—WOLFF—JOHN ALBERT FABRICIUS—ARGELATI—TIRABOSCHI—NICHOLAS ANTONIO—WALCHIUS—STRUVIUS—BRUCKER—SCHEUCHZER—LINNÆUS—SEQUIER—HALLER—ADAMSON—MANGET—KESTNER—ELOY—DOUGLAS—WEIDLER—HAILBRONNER—MONTUCIA—LALANDE—BAILLY—QUADRIO—MOROFF—STOLLUS—FUNCIUS—SCHAELHORN—ENGELS—BEYER—GERDESUS—VOTGS FREYTAG—DAVID CLEMENT—CHERVILLIER—MAITTAIRE—ORLANDI—PROSPER MARCHAND—SCHOEPFLIN—DE BOZE—ABBÉ SALLIER—AND DE SAINT LEGER.



scribed as a human being. Hints start discoveries : they are usually found in very different authors who could go no further ; and the historian of obscure books is often preserving for men of genius indications of knowledge, which, without his intervention, we should not possess ! Many secrets we discover in bibliography. Great writers, unskilled in this science of books, have frequently used defective editions, as Hume did the castrated Whitelocke ; or like Robertson, they are ignorant of even the sources of the knowledge they would give the public ; or they compose on a subject which too late they discover had been anticipated. Bibliography will show what has been done, and suggest to our invention what is wanted. Many have often protracted their journey in a road which had already been worn out by the wheels which had traversed it : bibliography unrolls the whole map of the country we purpose travelling over—the post-roads, and the by-paths.

Every half-century, indeed, the obstructions multiply ; and the Edinburgh prediction, should it approximate to the event it has foreseen, may more reasonably terrify a far-distant posterity. MAZZUCHELLI declared after his laborious researches in Italian literature, that one of his more recent predecessors, who had commenced a similar work, had collected notices of forty thousand writers—and yet, he adds, my work must increase that number to ten thousand more ! MAZZUCHELLI said this in 1753 ; and the amount of a century must now be added, for the presses of Italy have not been inactive. But the literature of Germany, of France, and of England, has exceeded the multiplicity of the productions of Italy, and an appalling population of authors swarm before the imagination. Hail then the peaceful spirit of the literary historian, which trims the sepulchral lamps of the human mind ! Hail to the literary Reaumur, who makes even the minute interesting, and, provided his glasses be true, will open to us the world of insects ! These are guardian spirits, who at the close of every century standing on its ascent, trace out the old roads we had pursued, and with a lighter line indicate the new ones which are opening, from the imperfect attempts, and even the errors of our predecessors !

#### SECRET HISTORY OF AN ELECTIVE MONARCHY.

##### A POLITICAL SKETCH.

POLAND, once a potent and magnificent kingdom, when it sunk into an elective monarchy, became "venal thrice an age." That country must have exhibited many a diplomatic scene of intricate intrigue, which although they could not appear in its public, have no doubt been often consigned to its secret history. With us the corruption of a rotten borough has sometimes exposed the guarded proffer of one party, and the dexterous chaffering of the other : but a masterpiece of diplomatic finesse and political invention, electioneering viewed on the most magnificent scale, with a kingdom to canvass for votes, and a crown to be won and lost, or lost and won in the course of a single day, exhibits a political drama, which, for

the honour and happiness of mankind, is of rare and strange occurrence. There was one scene in this drama, which might appear somewhat too large for an ordinary theatre ; the actors apparently were not less than fifty to a hundred thousand ; twelve vast tents were raised on an extensive plain, a hundred thousand horses were in the environs—and palatines and castellans, the ecclesiastical orders, with the ambassadors of the royal competitors, all agitated by the ceaseless motion of different factions during the six weeks of the election, and of many preceding months of preconcerted measures and vacillating opinions, now were all solemnly assembled at the diet.—Once the poet, amidst his gigantic conception of a scene, resolved to leave it out ;

"So vast a throng the stage can ne'er contain—  
Then build a new, or act it in a plain !"

exclaimed "La Mancha's knight," kindling at a scene so novel and so vast !

Such an electioneering negotiation, the only one I am acquainted with, is opened in the "Discours" of Choiseul, the secretary of Montluc, bishop of Valence, the confidential agent of Catharine de Medicis, and who was sent to intrigue at the Polish diet, to obtain the crown of Poland for her son the Duke of Anjou, afterwards Henry II. This bold enterprise at the first seemed hopeless, and in its progress encountered growing obstructions ; but Montluc was one of the most finished diplomatists the genius of the Gallic cabinet ever sent forth. He was nicknamed in all the courts of Europe, from the circumstance of his limping, "le Boiteux ;" our political bishop was in cabinet intrigues the Talleyrand of his age, and sixteen embassies in Italy, Germany, England, Scotland, and Constantinople, had made this "Connoisseur en hommes" an extraordinary politician !

Catharine de Medicis was infatuated with the dreams of judicial astrology : her pensioned oracles had declared that she should live to see each of her sons crowned, by which prediction probably they had only purposed to flatter her pride and her love of dominion. They, however, ended in terrifying the credulous queen ; and she, dreading to witness a disputed throne in France, among fratricides, anxiously sought for a separate crown for her three sons. She had been trifled with in her earnest negotiations with our Elizabeth ; twice had she seen herself baffled in her views in the Dukes of Alençon and of Anjou. Catharine then projected a new empire for Anjou, by incorporating into one kingdom Algiers, Corsica, and Sardinia ; but the other despot, he of Constantinople, Selim II., dissipated this brilliant speculation of our female Machiavel. Charles IX. was sickly, jealous, and desirous of removing from the court the Duke of Anjou, whom two victories had made popular, though he afterwards sunk into a Sardanapalus. Montluc penetrated into the secret wishes of Catharine and Charles, and suggested to them the possibility that the diadem of Poland might encircle the brows of Anjou, the Polish monarch being in a state of visible decline. The project was approved ; and like a profound politician, the bishop prepared for an event which might be remote, and always problematical, by

sending into Poland a natural son of his, Balagny, as a disguised agent; his youth, his humble rank, and his love of pleasure, would not create any alarm among the neighbouring powers, who were alike on the watch to snatch the expected spoil; but as it was necessary to have a more dexterous politician behind the curtain, he recommended his secretary Choissin as a travelling tutor to a youth who appeared to want one.

Balagny proceeded to Poland, where, under the veil of dissipation, and in the midst of splendid festivities, with his trusty adjutant, this hare-brained boy of revelry began to weave those intrigues which were afterwards to be knotted, or untied, by Montluc himself. He had contrived to be so little suspected, that the agent of the emperor had often disclosed important secrets to his young and amiable friend. On the death of Sigismund Augustus, Balagny, leaving Choissin behind to trumpet forth the virtues of Anjou, hastened to Paris to give an account of all which he had seen or heard. But poor Choissin found himself in a dilemma among those who had so long listened to his panegyrics on the humanity and meekness of character of the Duke of Anjou; for the news of St. Bartholomew's massacre had travelled faster than the post; and Choissin complains that he was now treated as an impudent liar, and the French prince as a monster. In vain he assured them that the whole was an exaggerated account, a mere insurrection of the people, or the effects of a few private enmities, praying the indignant Poles to suspend their decision till the bishop came: "Attendez le Boiteux!" cried he in agony.

Meanwhile, at Paris, the choice of a proper person for this embassy had been difficult to settle. It was a business of intrigue, more than of form, and required an orator to make speeches and addresses in a sort of popular assembly; for though the people, indeed, had no concern in the Diet, yet the greater and the lesser nobles and gentlemen, all electors, were reckoned at one hundred thousand. It was supposed, that a lawyer who could negotiate in good Latin, and one, as the French proverb runs, who could *aller et parler*, would more effectually puzzle their heads, and satisfy their consciences to vote for his client. Catharine at last fixed on Montluc himself, from the superstitious prejudice, which, however, in this case accorded with philosophical experience, that "Montluc had ever been lucky in his negotiations." Montluc hastened his departure from Paris; and it appears that our political bishop had, by his skillful penetration into the French cabinet, foreseen the horrible catastrophe which occurred very shortly after he had left it; for he had warned the Count of Rochefoucault to absent himself; but this lord, like so many others, had no suspicions of the perfidious projects of Catharine and her cabinet. Montluc, however, had not long been on his journey, ere the news reached him, and it occasioned innumerable obstacles in his progress, which even his sagacity had not calculated on. At Strasburgh he had appointed to meet with some able coadjutors, among whom was the famous Joseph Scaliger; but they were so terrified by *les Matinées Parisiennes*, that Scaliger flew to Geneva, and would not budge out of that

safe corner: and the others ran home, not imagining that Montluc would venture to pass through Germany, where the Protestant indignation had made the roads too hot for a Catholic bishop. But Montluc had set his cast on the die. He had already passed through several hairbreadth escapes from the stratagems of the Guise faction, who more than once attempted to hang or drown the bishop, whom they cried out was a Calvinist; the fears and jealousies of the Guises had been roused by this political mission. Among all these troubles and delays, Montluc was most affected by the rumour that the election was on the point of being made, and that the plague was universal throughout Poland; so that he must have felt that he might be too late for the one, and too early for the other.

At last Montluc arrived, and found that the whole weight of this negotiation was to fall on his single shoulders; and further, that he was to sleep every night on a pillow of thorns. Our bishop had not only to allay the ferment of the popular spirit of the Evangelists, as the Protestants were then called, but even of the more rational Catholics of Poland. He had also to face those haughty and feudal lords, of whom each considered himself the equal of the sovereign whom he created, and whose avowed principle was, and many were incorrupt, that their choice of a sovereign should be regulated solely by the public interest; and it was hardly to be expected that the emperor, the czar, and the King of Sweden, would prove unsuccessful rivals to the cruel, and voluptuous, and bigoted Duke of Anjou, whose political interests were too remote and novel to have raised any faction among these independent Poles.

The crafty politician had the art of dressing himself up in all the winning charms of candour and loyalty; a sweet flow of honied words melted on his lips, while his heart, cold and immovable as a rock, stood unchanged amidst the most unforeseen difficulties.

The emperor had set to work the Abbé Cyre in a sort of ambiguous character, an envoy for the nonce, to be acknowledged or disavowed as was convenient, and by his activity he obtained considerable influence among the Lithuanians, the Wallachians, and nearly all Prussia, in favour of the Archduke Ernest. Two Bohemians, who had the advantage of speaking the Polish language, had arrived with a state and magnificence as if they had come as kings rather than as ambassadors. The Muscovite had written letters full of golden promises to the nobility, and was supported by a palatine of high character; a perpetual peace between two such great neighbours was too inviting a project not to find advocates; and this party, Choissin observes, appeared at first the most to be feared. The King of Sweden was a close neighbour who had married the sister of their late sovereign, and his son urged his family claims as superior to those of foreigners. Among these parties was a patriotic one, who were desirous of a Pole for their monarch; a king of their fatherland, speaking their mother-tongue, one who would not strike at the independence of his country, but preserve its integrity from the stranger. This popular party was even agreeable to several of the foreign powers themselves, who

did not like to see a rival power strengthening itself by so strict a union with Poland; but in the choice of a sovereign from among themselves, there were at least thirty lords who equally thought that they were the proper wood of which kings might be carved out. The Poles therefore could not agree on the Pole who deserved to be a *Piaste*; an endearing title for a native monarch, which originated in the name of the family of the *Piastis*, who had reigned happily over the Polish people for the space of five centuries! The remembrance of their virtues existed in the minds of the honest Poles in this affectionate title, and their party were called the *Piastis*.

Montluc had been deprived of the assistance he had depended on from many able persons, whom the massacre of St. Bartholomew had frightened away from every French political connexion. He found that he had himself only to depend on. We are told that he was not provided with the usual means which are considered most efficient in elections, nor possessed the interest nor the splendour of his powerful competitors: he was to derive all his resources from diplomatic finesse. The various ambassadors had fixed and distant residences, that they might not hold too close an intercourse with the Polish nobles. Of all things, he was desirous to obtain an easy access to these chiefs, that he might observe, and that they might listen. He who would seduce by his own ingenuity must come in contact with the object he would corrupt. Yet Montluc persisted in not approaching them without being sought after, which answered his purpose at the end. One favourite argument which our Talleyrand had set afloat, was to show that all the benefits which the different competitors had promised to the Poles were accompanied by other circumstances which could not fail to be ruinous to the country; while the offer of his master, whose interests were remote, could not be adverse to those of the Polish nation: so that much good might be expected from him, without any fear of accompanying evil. Montluc procured a clever Frenchman to be the bearer of his first despatch, in Latin, to the diet; which had hardly assembled ere suspicions and jealousies were already breaking out. The emperor's ambassadors had offended the pride of the Polish nobles by travelling about the country without leave, and resorting to the infanta; and besides, in some intercepted letters the Polish nation was designated as *gens barbara et gens inepta*. "I do not think that the said letter was really written by the said ambassadors, who were statesmen too politic to employ such unguarded language," very ingeniously writes the secretary of Montluc. However, it was a blow levelled at the imperial ambassadors; while the letter of the French bishop, composed "in a humble and modest style," began to melt their proud spirits, and two thousand copies of the French bishop's letter were eagerly spread.

"But this good fortune did not last more than four-and-twenty hours," mournfully writes our honest secretary; "for suddenly the news of the fatal day of St. Bartholomew arrived, and every Frenchman was detested."

Montluc, in this distress, published an apology for *les Matinées Parisiennes*, which he reduced to some excesses of the people, the result of a con-

spiracy plotted by the Protestants; and he adroitly introduced as a personage his master Anjou, declaring that "he scorned to oppress a party whom he had so often conquered with sword in hand." This pamphlet, which still exists, must have cost the good bishop some invention; but in elections the lie of the moment serves a purpose; and although Montluc was in due time bitterly recriminated on, still the apology served to divide public opinion.

Montluc was a whole cabinet to himself: he dispersed another tract in the character of a Polish gentleman, in which the French interests were urged by such arguments, that the leading chiefs never met without disputing; and Montluc now found that he had succeeded in creating a French party. The Austrian then employed a real Polish gentleman to write for his party; but this was too genuine a production, for the writer wrote too much in earnest; and in politics we must not be in a passion.

The mutual jealousies of each party assisted the views of our negotiator; they would side with him against each other. The archduke and the czar opposed the Turk; the Muscovite could not endure that Sweden should be aggrandised by this new crown; and Denmark was still more uneasy. Montluc had discovered how every party had its vulnerable point, by which it could be managed. The cards had now got fairly shuffled, and he depended on his usual good play.

Our bishop got hold of a palatine to write for the French cause in the vernacular tongue; and appears to have held a more mysterious intercourse with another palatine, Albert Lasky. Mutual accusations were made in the open diet; the Poles accused some Lithuanian lords of having contracted certain engagements with the Czar; these in return accused the Poles, and particularly this Lasky, with being corrupted by the gold of France. Another circumstance afterwards arose; the Spanish ambassador had forty thousand *thalers* sent to him, but which never passed the frontiers, as this fresh supply arrived too late for the election. "I believe," writes our secretary with great simplicity, "that this money was only designed to distribute among the trumpeters and the tabourines." The usual expedient in contested elections was now evidently introduced; our secretary acknowledging that Montluc daily acquired new supporters, because he did not attempt to gain them over *merely by promises*—resting his whole cause on this argument, that the interest of the nation was concerned in the French election.

Still would ill fortune cross our crafty politician when everything was proceeding smoothly. The massacre was refreshed with more damning particulars; some letters were forged, and others were but too true: all parties, with rival intrepidity, were carrying on a complete scene of deception. A rumour spread that the French king disavowed his accredited agent, and apologised to the emperor for having yielded to the importunities of a political speculator, whom he was now resolved to recall. This somewhat paralysed the exertions of those palatines who had involved themselves in the intrigues of Montluc, who was now forced patiently to wait for the

arrival of a courier with renewed testimonials of his diplomatic character from the French court. A great odium was cast on the French in the course of this negotiation by a distribution of prints, which exposed the most inventive cruelties practised by the Catholics on the reformed; such as women cleaved in half, in the act of attempting to snatch their children from their butchers; while Charles the Ninth, and the Duke of Anjou, were hideously represented in their persons, and as spectators of such horrid tragedies, with words written in labels, complaining that the executioners were not zealous enough in this holy work. These prints, accompanied by libels and by horrid narratives, inflamed the popular indignation, and more particularly the women, who were affected to tears, as if these horrid scenes were passing before their eyes.

Montluc replied to the libels as fast as they appeared, while he skillfully introduced the most elaborate panegyrics on the Duke of Anjou; and in return for the caricatures, he distributed two portraits of the king and the duke, to show the ladies, if not the diet, that neither of these princes had such ferocious and inhuman faces. Such are the small means by which the politician condescends to work his great designs; and the very means by which his enemies thought they should ruin his cause, Montluc adroitly turned to his own advantage. Anything of instant occurrence serves electioneering purposes, and Montluc eagerly seized this favourable occasion to exhaust his imagination on an ideal sovereign, and to hazard, with address, anecdotes, whose authenticity he could never have proved, till he perplexed even unwilling minds to be uncertain whether that intolerant and inhuman duke was not the most heroic and most merciful of princes. It is probable that the Frenchman abused even the licence of the French *éloge*, for a noble Pole told Montluc that he was always amplifying his duke with such ideal greatness, and attributing to him such immaculate purity of sentiment, that it was inferred there was no man in Poland who could possibly equal him; and that his declaration, that the duke was not desirous of reigning over Poland to possess the wealth and the grandeur of the kingdom, and that he was solely ambitious of the honour to be the head of such a great and virtuous nobility, had offended many lords, who did not believe that the duke sought the Polish crown merely to be the sovereign of a virtuous people.

These Polish statesmen appear, indeed, to have been more enlightened than the subtle politician perhaps calculated on; for when Montluc was over anxious to exculpate the Duke of Anjou from having been an actor in the Parisian massacre, a noble Pole observed, "That he need not lose his time at framing any apologies; for if he could prove that it was the interest of the country that the duke ought to be elected their king, it was all that was required. His cruelty, were it true, would be no reason to prevent his election, for we have nothing to dread from it: once in our kingdom, he will have more reason to fear us than we him, should he ever attempt our lives, our property, or our liberty."

Another Polish lord, whose scruples were as

pious as his patriotism was suspicious, however observed that, in his conferences with the French bishop, the bishop had never once mentioned God, whom all parties ought to implore to touch the hearts of the electors in their choice of God's "anointed." Montluc might have felt himself unexpectedly embarrassed at the religious scruples of this lord, but the politician was never at a fault. "Speaking to a man of letters, as his lordship was," replied the French bishop, "it was not for him to remind his lordship what he so well knew; but since he had touched on the subject, he would, however, say, that were a sick man desirous of having a physician, the friend who undertook to procure one would not do his duty should he say it was necessary to call in one whom God had chosen to restore his health; but another who should say that the most learned and skilful is him whom God has chosen, would be doing the best for the patient, and evince most judgment. By a parity of reason we must believe that God will not send an angel to point out the man whom he would have his anointed; sufficient for us that God has given us a knowledge of the requisites of a good king; and if the Polish gentlemen choose such a sovereign, it will be him whom God has chosen." This shrewd argument delighted the Polish lord, who repeated the story in different companies, to the honour of the bishop. "And in this manner," adds the secretary with great *naïveté*, "did the *sieur*, strengthened by good arguments, divulge his opinions, which were received by many, and run from hand to hand."

Montluc had his inferior manœuvres. He had to equipoise the opposite interests of the Catholics and the Evangelists, or the reformed: it was mingling fire and water without suffering them to hiss, or to extinguish one another. When the imperial ambassadors gave *fêtes* to the higher nobility only, they consequently offended the lesser. The Frenchman gave no banquets, but his house was open to all at all times, who were equally welcome. "You will see that the *fêtes* of the imperialists will do them more harm than good," observed Montluc to his secretary.

Having gained over by every possible contrivance a number of the Polish nobles, and showered his courtesies on those of the inferior orders, at length the critical moment approached, and the finishing hand was to be put to the work. Poland, with the appearance of a popular government, was a singular aristocracy of a hundred thousand electors, consisting of the higher and the lower nobility, and the gentry; the people had no concern with the government. Yet still it was to be treated by the politician as a popular government, where those who possessed the greatest influence over such large assemblies were orators, and he who delivered himself with the utmost fluency, and the most pertinent arguments, would infallibly bend every heart to the point he wished. The French bishop depended greatly on the effect which his oration was to produce when the ambassadors were respectively to be heard before the assembled diet; the great and concluding act of so many tedious and difficult negotiations—"which had cost my master," writes the ingenuous secretary, "six months' daily

and nightly labours; he had never been assisted or comforted by any but his poor servants; and in the course of these six months had written ten reams of paper, a thing which for forty years he had not used himself to."

Every ambassador was now to deliver an oration before the assembled electors, and thirty-two copies were to be printed to present one to each palatine, who, in his turn, was to communicate it to his lords. But a fresh difficulty occurred to the French negotiator, as he trusted greatly to his address influencing the multitude, and creating a popular opinion in his favour, he regretted to find that the imperial ambassador would deliver his speech in the Bohemian language, so that he would be understood by the greater part of the assembly; a considerable advantage over Montluc, who could only address them in Latin. The inventive genius of the French bishop resolved on two things, which had never before been practised; first, to have his Latin translated into the vernacular idiom; and secondly, to print an edition of fifteen hundred copies in both languages, and thus to obtain a vast advantage over the other ambassadors with their thirty-two manuscript copies, of which each copy was used to be read to 1200 persons. The great difficulty was to get it secretly translated and printed. This fell to the management of Chosinn, the secretary. He set off to the castle of the palatine, Solikotski, who was deep in the French interest; Solikotski despatched the version in six days. Hastening with the precious MS. to Cracow, Chosinn flew to a trusty printer, with whom he was connected; the sheets were deposited every night at Chosinn's lodgings, and at the end of the fortnight, the diligent secretary conducted the 1500 copies in secret triumph to Warsaw.

Yet this glorious labour was not ended, Montluc was in no haste to deliver his wonder-working oration, on which the fate of a crown seemed to depend. When his turn came to be heard, he suddenly fell sick; for the fact was, that he wished to speak last, which would give him the advantage of replying to any objection raised by his rivals, and admit also of an attack on their weak points. He contrived to obtain copies of their harangues, and discovered five points which struck at the French interest. Our poor bishop had now to sit up through the night to re-write five leaves of his printed oration, and cancel five which had been printed; and worse! he had to get them by heart, and to have them translated and inserted, by employing twenty scribes day and night. "It is scarcely credible what my master went through about this time," saith the historian of his "gestes."

The council or diet was held in a vast plain. Twelve pavilions were raised to receive the Polish nobility and the ambassadors. One of a circular form was supported by a single mast, and was large enough to contain 6000 persons, without any one approaching the mast nearer than by twenty steps, leaving this space void to preserve silence; the different orders were placed around, the archbishop and the bishops, the palatines, the castellans, each according to their rank. During the six weeks of the sittings of the diet, 100,000

horses were in the environs, yet forage and every sort of provisions abounded. There were no disturbances, not a single quarrel occurred, although there wanted not in that meeting for enemies of long standing. It was strange, and even awful, to view such a mighty assembly preserving the greatest order, and every one seriously intent on this solemn occasion.

At length the elaborate oration was delivered; it lasted three hours, and Chosinn assures us not a single auditor felt weary. "A cry of joy broke out from the tent, and was re-echoed through the plain, when Montluc ceased: it was a public acclamation; and had the election been fixed for that moment, when all hearts were warm, surely the duke had been chosen without a dissenting voice." Thus writes, in rapture, the ingenious secretary; and in the spirit of the times communicates a delightful augury attending this speech, by which evidently was foreseen its happy termination. "Those who disdain all things will take this to be a mere invention of mine," says honest Chosinn; "but true it is, that while the said *sieur* delivered his harangue, a lark was seen all the while upon the mast of the pavilion, singing and warbling, which was remarked by a great number of lords, because the lark is accustomed only to rest itself on the earth: the most impartial confessed this to be a good augury.\* Also it was observed, that when the other ambassadors were speaking, a hare, and at another time a hog, ran through the tent; and when the Swedish ambassador spoke, the great tent fell half way down. This lark singing all the while, did no little good to our cause; for many of the nobles and gentry noted this curious particularity, because when a thing which does not commonly happen occurs in a public affair, such appearances give rise to hopes either of good or of evil."

The singing of this lark in favour of the Duke of Anjou is not so evident, as the cunning trick of the other French agent, the political bishop of Valence, who now reaped the full advantage of his 1500 copies over the thirty-two of his rivals. Every one had the French one in hand, or read it to his friends; while the others, in manuscript, were confined to a very narrow circle.

The period from the 10th of April to the 6th of May, when they proceeded to the election, proved to be an interval of infinite perplexities, troubles, and activity: it is probable that the secret history of this period of the negotiations was never written. The other ambassadors were for protracting the election, perceiving the French interest prevalent: but delay would not serve the purpose of Montluc, he not being so well provided with friends and means on the spot as the others were. The public opinion which he had succeeded in creating, by some unforeseen circumstance might change.

During this interval, the bishop had to put several agents of the other parties *hors de combat*. He got rid of a formidable adversary in the Car-

\* Our honest secretary reminds me of a passage in Geoffrey of Monmouth, who says, "at this place an eagle spoke while the wall of the town was building; and, indeed, I should not have failed transmitting the speech to posterity, had I thought it true as the rest of the history."

dinal Commendon, an agent of the pope's, whom he proved ought not to be present at the election, and the cardinal was ordered to take his departure. A bullying colonel was set upon the French negotiator, and went about from tent to tent with a list of the debts of the Duke of Anjou, to show that the nation could expect nothing profitable from the ruined spendthrift. The page of a Polish count flew to Montluc for protection, entreating permission to accompany the bishop on his return to Paris. The servants of the count pursued the page; but this young gentleman had so insinuated himself into the favour of the bishop, that he was suffered to remain. The next day the page desired Montluc would grant him the full liberty of his religion, being an Evangelist, that he might communicate this to his friends, and thus fix them to the French party. Montluc was too penetrating for this young political agent, whom he discovered to be a spy, and the pursuit of his fellows to have been a farce: he sent the page back to his master, the evangelical count, observing, that such tricks were too gross to be played on one who had managed affairs in all the courts of Europe before he came into Poland.

Another alarm was raised by a letter from the grand vizier of Selim II., addressed to the diet, in which he requested that they would either choose a king from among themselves, or elect the brother of the king of France. Some zealous Frenchman at the Sublime Porte had officiously procured this recommendation from the enemy of Christianity; but an alliance with Mahometanism did no service to Montluc, either with the Catholics or the Evangelists. The bishop was in despair, and thought that his handiwork of six months' toil and trouble was to be shook into pieces in an hour. Montluc being shown the letter, instantly insisted that it was a forgery, designed to injure his master the duke. The letter was attended by some suspicious circumstances; and the French bishop, quick at expedients, snatched at an advantage which the politician knows how to lay hold of in the chapter of accidents. "The letter was not sealed with the golden seal, nor enclosed in a silken purse or cloth of gold; and farther, if they examined the translation," he said, "they would find that it was not written on Turkish paper." This was a piece of the *seigneur's* good fortune, for the letter was not forged; but owing to the circumstance that the boyar of Wallachia had taken out the letter, to send a translation with it which the vizier had omitted, it arrived without its usual accompaniments; and the courier, when inquired after, was kept out of the way: so that, in a few days, nothing more was heard of the great vizier's letter. "Such was our fortunate escape," says the secretary, "from the friendly but fatal interference of the sultan, than which the *seigneur* dreaded nothing so much."

Many secret agents of the different powers were spinning their dark intrigues; and often, when discovered or disconcerted, the creatures were again at their "dirty work." These agents were conveniently disavowed or acknowledged by their employers. The Abbé Cyre was an active agent of the emperor's, and though not publicly accredited, was still hovering about. In Lithuania he had contrived matters so well as to have gained

over that important province for the archduke; and was passing through Prussia to hasten to communicate with the emperor, but "some honest men," *quelques bons personages*, says the French secretary, and, no doubt, some good friends of his master, "took him by surprise, and laid him up safely in the castle of Mariemburgh, where truly he was a little uncivilly used by the soldiers, who rifled his portmanteau and sent us his papers, when we discovered all his foul practices." The emperor, it seems, was angry at the arrest of his secret agent; but as no one had the power of releasing the Abbé Cyre at that moment, what with receiving remonstrances and furnishing replies, the time passed away, and a very troublesome adversary was in safe custody during the election. The dissensions between the Catholics and the Evangelists were always on the point of breaking out; but Montluc succeeded in quieting these inveterate parties by terrifying their imaginations with sanguinary civil wars, and invasions of the Turks and the Tartars. He satisfied the Catholics with the hope that time would put an end to heresy, and the Evangelists were glad to obtain a truce from persecution. The day before the election Montluc found himself so confident, that he despatched a courier to the French court, and expressed himself in the true style of a speculative politician, that *des douze tables du Danier nous en avions les Neufs assurés*.

There were preludes to the election; and the first was probably in acquiescence with a saturnal humour prevalent in some countries, where the lower orders are only allowed to indulge their taste for the mockery of the great at stated times and on fixed occasions. A droll scene of a mock election, as well as combat, took place between the numerous Polish pages, who, saith the grave secretary, are still more mischievous than our own: these elected among themselves four competitors, made a senate to burlesque the diet, and went to loggerheads. Those who represented the archduke were well beaten, the Swede was hunted down, and for the *Piastis*, they seized on a cart belonging to a gentleman, laden with provisions, broke it to pieces, and burnt the axletree, which in that country is called a *piasti*, and cried out, *The piasti is burnt!* nor could the senators at the diet that day command any order or silence. The French party wore white handkerchiefs in their hats, and they were so numerous, as to defeat the others.

The next day however opened a different scene; "the nobles prepared to deliberate, and each palatine in his quarters was with his companions on their knees, and many with tears in their eyes chanting a hymn to the Holy Ghost: it must be confessed, that this looked like a work of God," says our secretary, who probably understood the manœuvring of the mock combat, or the mock prayers, much better than we may. Everything tells at an election, burlesque or solemnity.

The election took place, and the Duke of Anjou was proclaimed king of Poland—but the troubles of Montluc did not terminate. When they presented certain articles for his signature, the bishop discovered that these had undergone material alterations from the proposals submitted to him before the proclamation; these alterations referred to a disavowal of the Parisian massacre; the punish-

ment of its authors, and toleration in religion Montluc refused to sign, and cross examined his Polish friends about the original proposals, one party agreed that some things had been changed, but that they were too trivial to lose a crown for, others declared that the alterations were necessary to allay the fears, or secure the safety of the people. Our Gallic diplomatist was outwitted, and after all his intrigues and cunning he found that the crown of Poland was only to be delivered on conditional terms.

In this dilemma, with a crown depending on a stroke of his pen,—remonstrating, entreating, arguing, and still delaying, like Pistol swallowing his neck, he witnessed with alarm some preparations for a new election, and his rivals on the watch with their protests. Montluc, in despair, signed the conditions—"assured, however," says the secretary, who groans over this *finale*, "that when the elected monarch should arrive, the states would easily be induced to correct them, and place things in *statu quo*, as before the proclamation. I was not a witness, being then despatched to Paris with the joyful news, but I heard that the *seur eveque* it was thought would have died in this agony, of being reduced to the hard necessity either to sign, or to lose the fruits of his labours. The conditions were afterwards for a long while disputed in France." De Thou informs us in his *livre* of his history, that Montluc after signing these conditions wrote to his master, that he was not bound by them, because they did not concern Poland in general, and that they had compelled him to sign, what at the same time he had informed them his instructions did not authorize. Such was the true Jesuitic conduct of a grey haired politician, who at length found, that honest plain sense could embarrass and finally entrap the creature of the cabinet, the artificial genius of diplomatic finesse.

The secretary, however, views nothing but his master's glory in the issue of this most difficult negotiation, and the triumph of Anjou over the youthful archduke, whom the Poles might have moulded to their will, and over the King of Sweden, who claimed the crown by his queen's side, and had offered to unite his part of Livonia with that which the Poles possessed. He labours hard to prove that the palatines and the castellans were not *pratiques*, i. e. their votes bought up by Montluc, as was reported, from their number and their opposite interests, he confesses that the *seur eveque* slept little, while in Poland, and that he only gazed over the hearts of men by that natural gift of God, which acquired him the title of *the happy ambassador*. He rather seems to regret that France was not prodigal of her purchase money, than to affirm that all palatines were alike scrupulous of their honour.

One more fact may close this political sketch, a lesson of the nature of court gratitude! The French court affected to receive Choissin with favour, but their suppressed discontent was reserved for "the happy ambassador!" Affairs had changed, Charles IX. was dying, and Catharine de Medicis in despair for a son, to whom she had sacrificed all; while Anjou, already immersed in the wantonness of youth and pleasure, considered his elevation to the throne of Poland as an exile

which separated him from his depraved enjoyments. Montluc was rewarded only by incurring disgrace, Catharine de Medicis and the Duke of Anjou now looked coldly on him, and expressed their dislike of his successful mission. "The mother of kings," as Choissin designates Catharine de Medicis, to whom he addresses his Memoirs, with the hope of awakening her recollections of the zeal, the genius, and the success of his old master, had no longer any use for her favourite and Montluc found, as the commentator of Choissin expresses in few words, an important truth in political morality, that "at court the interest of the moment is the measure of its affections and its hatreds."

#### BUILDINGS IN THE METROPOLIS AND RESIDENCE IN THE COUNTRY

RECENTLY more than one of our learned judges from the bench perhaps astonished their auditors by impressing them with an old fashioned notion of residing more on their estates than the fashionable modes of life, and the *esprit de société*, now overpowering all other spirit, will ever admit. These opinions excited my attention to this curious circumstance in the history of our manners—the great anxiety of our government, from the days of Elizabeth till much later than those of Charles II., to preserve the kingdom from the evils of an overgrown metropolis. The people themselves indeed participated in the same alarm at the growth of the city, while, however, they themselves were perpetuating the grievance which they complained of.

It is amusing to observe, that although the government was frequently employing even their most forcible acts to restrict the limits of the metropolis, the suburbs were gradually incorporating with the city, and Westminster at length united itself to London. Since that happy marriage, their fertile progenies have so blended together, that little Londons are no longer distinguishable from the ancient parent, we have succeeded in spreading the capital into a country, and have verified the prediction of James the First, that "England will shortly be London, and London England."

"I think it a great object," said Justice Best, in delivering his sentiments in favour of the Game Laws, "that gentlemen should have a temptation to reside in the country, amongst their neighbours and tenantry, whose interests must be materially advanced by such a circumstance. The links of society are thereby better preserved, and the mutual advantages and dependence of the higher and lower classes on one another are better maintained. The baneful effects of our present system we have lately seen in a neighbouring county, and an ingenious French writer has lately shown the ill consequences of it on the Continent."†

\* I have drawn up this article, for the curiosity of its subject and its details, from the "Discours au vray de tout ce qui s'est fait et passé pour l'entière Negociation de l'Election du Roi de Pologne, divisés en trois livres par Jehan Choissin de Chatelleraud, naguères Secrétaire de M. l'Evesque de Valence, 1574."

† Morning Chronicle, January 23, 1820.

These sentiments of a living luminary of the Law afford some reason of policy for the dread which our government long entertained on account of the perpetual growth of the metropolis; the nation, like an hypochondriac, was ludicrously terrified that their head was too monstrous for their body, and that it drew all the moisture of life from the middle and the extremities. Proclamations warned and exhorted; but the very interference of a royal prohibition seemed to render the crowded city more charming. In vain the statute against new buildings was passed by Elizabeth; in vain during the reigns of James the First, and both the Charleses, we find proclamations continually issuing to forbid new erections.

James was apt to throw out his opinions in these frequent addresses to the people, who never attended to them: his majesty notices "those swarms of gentry, who through the instigation of their wives, or to new-model and fashion their daughters (who if they were unmarried, marred their reputations, and if married, lost them), did neglect their country hospitality, and cumber the city, a general nuisance to the kingdom."—He addressed the Star-chamber to regulate "the exorbitancy of the new buildings about the city, which were but a shelter for those who, when they had spent their estates in coaches, lacqueys, and fine clothes like Frenchmen, lived miserably in their houses like Italians; but the honour of the English nobility and gentry is to be hospitable among their tenants." Once conversing on this subject, the monarch threw out that happy illustration, which has been more than once noticed, that "Gentlemen resident on their estates were like ships in port; their value and magnitude were felt and acknowledged; but when at a distance, as their size seemed insignificant, so their worth and importance were not duly estimated."

A manuscript writer of the times complains of the breaking up of old family establishments, all crowding to "upstart London."—"Every one strives to be a Diogenes in his house, and an emperor in the streets; not caring if they sleep in a tub, so they may be hurried in a coach: giving that allowance to horses and mares, that formerly maintained houses full of men; pinching many a belly to paint a few backs, and burying all the treasures of the kingdom into a few citizens' coffers; their woods into wardrobes, their leases into laces, and their goods and chattels into guarded coats and gaudy toys." Such is the representation of an eloquent contemporary; and however contracted to his own age might be his knowledge of the principles of political economy, and of that prosperity which a wealthy nation is said to derive from its consumption of articles of luxury, the moral effects have not altered, nor has the scene in reality greatly changed.

The government not only frequently forbade new buildings within ten miles of London, but sometimes ordered them to be pulled down—after they had been erected for several years. Every six or seven years proclamations were issued. In Charles the First's reign, offenders were sharply prosecuted by a combined operation, not only against *houses*, but against *persons*.\* Many

of the nobility and gentry, in 1632, were informed against for having resided in the city, contrary to the late proclamation. And the attorney-general was then fully occupied in filing bills of indictment against them, as well as ladies, for staying in town. The following curious "information" in the Star-chamber will serve our purpose.

The attorney-general informs his majesty, that both Elizabeth and James, by several proclamations, had commanded that "persons of livelihood and means should reside in their counties, and not abide or sojourn in the city of London, so that counties remained unserved." These proclamations were renewed by Charles the First, who had observed "a greater number of nobility and gentry, and abler sort of people, with their families, had resorted to the cities of London and Westminster, residing there, contrary to the ancient usage of the English nation"—"by their abiding in their several counties where their means arise, they would not only have served his majesty according to their ranks, but by their *house-keeping in those parts the meaner sort of people formerly were guided, directed, and relieved.*" He accuses them of wasting their estates in the metropolis, which would employ and relieve the common people in their several counties. The loose and disorderly people that follow them, living in and about the cities, are so numerous, that they are not easily governed by the ordinary magistrates: mendicants increase in great number—the prices of all commodities are highly raised, &c. The king had formerly proclaimed that all ranks who were not connected with public offices, at the close of forty days' notice, should resort to their several counties, and with their families continue their residence there. And his majesty further warned them "Not to put themselves to unnecessary charge in providing themselves to return in winter to the said cities, as it was the king's firm resolution to withstand such great and growing evil." The information concludes with a most copious list of offenders, among whom are a great number of nobility, and ladies and gentlemen, who were accused of having lived in London for several months after the given warning of forty days. It appears that most of them, to elude the grasp of the law, had contrived to make a show of quitting the metropolis, and, after a short absence, had again returned; "and thus the service of *your majesty and your people* in the several counties have been neglected and undone."

Such is the substance of this curious information, which enables us, at least, to collect the ostensible motives of this singular prohibition. Proclamations had hitherto been considered little more than the news of the morning, and three days afterwards were as much read as the last week's newspapers. They were now, however, resolved to stretch forth the strong arm of law, and to terrify by an example. The constables were commanded to bring in a list of the names of strangers, and the time they proposed to fix their residence in their parishes. A remarkable victim on this occasion was a Mr. Palmer, a Sussex gentleman, who was brought, *ore tenus*, into the Star-chamber for disobeying the proclamation for living in the country. Palmer was

\* Rushworth, vol. ii. p. 288.



a squire of 1000*l.* per annum, then a considerable income. He appears to have been some rich bachelor; for in his defence he alleged that he had never been married, never was a house-keeper, and had no house fitting for a man of his birth to reside in, as his mansion in the country had been burnt down within two years. These reasons appeared to his judges to aggravate rather than extenuate his offence; and after a long reprimand for having deserted his tenants and neighbours, they heavily fined him in one thousand pounds.\*

The condemnation of this Sussex gentleman struck a terror through a wide circle of sojourners in the metropolis. I find accounts, pathetic enough, of their "packing away on all sides for fear of the worst;" and gentlemen "grumbling that they should be confined to their houses;" and this was sometimes backed too by a second proclamation, respecting "their wives and families, and also widows," which was "*durus sermo* to the women. It is nothing pleasing to all," says the letter-writer, "but least of all to the women." "To encourage gentlemen to live more willingly in the country," says another letter-writer, "all game-fowl, as pheasants, partridges, ducks, as also hares, are this day by proclamation forbidden to be dressed or eaten in any inn." Here we discover the argument realised in favour of the game-laws of Mr. Justice Best.

It is evident this severe restriction must have produced great inconvenience to certain persons who found a residence in London necessary for their pursuits. This appears from the manuscript diary of an honest antiquary, Sir Symonds D'Ewes: he has preserved an opinion which, no doubt, was spreading fast, that such prosecutions of the attorney-general were a violation of the liberty of the subject. "Most men wondered at Mr. Noy, the attorney-general, being accounted a great lawyer, that so strictly took away men's liberties at one blow, confining them to reside at their own houses, and not permitting them freedom to live where they pleased within the king's dominions. I was myself a little startled upon the first coming out of the proclamation; but having first spoken with the Lord Coventry, lord keeper of the great seal, at Islington, when I visited him; and afterwards with Sir William Jones, one of the king's justices of the bench, about my condition and residence at the said town of Islington, and they both agreeing that I was not within the letter of the proclamation, nor the intention of it neither, I rested satisfied, and thought myself secure, laying in all my provisions for housekeeping for the year ensuing, and never imagined myself to be in danger, till this unexpected censure of Mr. Palmer passed in the Star-chamber; so, having advised with my friends, I resolved for a remove, being much troubled not only with my separation from Records, but with my wife, being great with child, fearing a winter journey might be dangerous for her."† He left Islington and the records in the Tower to return to his country-seat, to the great disturbance of his studies.

\* From a manuscript letter from Sir George Gresley to Sir Thomas Puckering, Nov. 1632.

† Harl. MSS. 6. fo. 152.

It is, perhaps, difficult to assign the cause of this marked anxiety of the government for the severe restriction of the limits of the metropolis, and the prosecution of the nobility and gentry to compel a residence on their estates. Whatever were the motives, they were not peculiar to the existing sovereign, but remained transmitted from cabinet to cabinet, and were even renewed under Charles the Second. At a time when the plague often broke out, a close and growing metropolis might have been considered to be a great evil; a terror expressed by the manuscript writer before quoted, complaining of "this deluge of building, that we shall be all poisoned with breathing in one another's faces." The police of the metropolis was long imbecile, notwithstanding their "strong watches and guards" set at times; and bodies of the idle and the refractory often assumed some mysterious title, and were with difficulty governed. We may conceive the state of the police, when "the London apprentices," growing in number and insolence, frequently made attempts on Bridewell, or pulled down houses. One day the citizens, in proving some ordinance, terrified the whole court of James the First with a panic, that there was "a rising in the city." It is possible that the government might have been induced to pursue this singular conduct, for I do not know that it can be paralleled, of pulling down new-built houses by some principle of political economy which remains to be explained, or ridiculed, by our modern adepts.

It would hardly be supposed that the present subject may be enlivened by a poem, the elegance and freedom of which may even now be admired. It is a great literary curiosity, and its length may be excused for several remarkable points.

#### AN ODE,

BY SIR RICHARD FANSHAW,

*Upon Occasion of his Majesty's Proclamation in the Year 1630, commanding the Gentry to reside upon their Estates in the Country.*

Now war is all the world about,  
And everywhere Erynnis reigns;  
Or of the torch so late put out

The stench remains.

Holland for many years hath been  
Of Christian tragedies the stage,  
Yet seldom hath she play'd a scene

Of bloodier rage:

And France that was not long compos'd,  
With civil drums again resounds,  
And ere the old are fully clos'd,

Receives new wounds.

The great Gustavus in the west  
Plucks the imperial eagle's wing,  
Than whom the earth did ne'er invest

A fiercer king.

Only the island which we sow,  
A world without the world, so far  
From present wounds, it cannot show

An ancient scar.

White peace, the beautifullest of things,  
Seems here her everlasting rest  
To fix, and spread her downy wings  
Over the nest.

As when great Jove, usurping reign,  
From the plagued world did her exile,  
And tied her with a golden chain

To one blest isle,

Which in a sea of plenty swam,  
And turtles sang on every bough,  
A safe retreat to all that came,

As ours is now;

Yet we, as if some foe were here,  
Leave the despised fields to clowns,  
And come to save ourselves, as 'twere,  
In walled towns.

Hither we bring wives, babes, rich clothes,  
And gems—till now my sovereign  
The growing evil doth oppose:

Counting, in vain,

His care preserves us from annoy  
Of enemies his realms to invade,  
Unless he force us to enjoy

The peace he made,

To roll themselves in envied leisure;  
He therefore sends the landed heirs,  
Whilst he proclaims not his own pleasure

So much as theirs.

The sap and blood of the land, which fled  
Into the root, and chok'd the heart,  
Are bid their quick'ning power to spread

Through every part.

O 'twas an act, not for my muse  
To celebrate, nor the dull age,  
Until the country air infuse

A purer rage.

And if the fields as thankful prove  
For benefits receiv'd, as seed,  
They will to 'quite so great a love

A Virgil breed.

Nor let the gentry grudge to go  
Into those places whence they grew,  
But think them blest they may do so.

Who would pursue

The smoky glory of the town,  
That may go till his native earth,  
And by the shining fire sit down

Of his own hearth,

Free from the griping scriveners' bands,  
And the more biting mercers' books;  
Free from the bait of oiled hands,

And painted looks?

The country too even chaps for rain;  
You that exhale it by your power,  
Let the fat drops fall down again

In a full shower.

And you bright beauties of the time,  
That waste yourselves here in a blaze,  
Fix to your orb and proper climate

Your wandering rays.

Let no dark corner of the land  
Be unembellish'd with one gem,  
And those which here too thick do stand

Sprinkle on them.

Believe me, ladies, you will find  
In that sweet life more solid joys,  
More true contentment to the mind

Than all town-toys.

Nor Cupid there less blood doth spill,  
But heads his shafts with chaster love,  
Not feather'd with a sparrow's quill,

But of a dove.

There you shall hear the nightingale,  
The harmless syren of the wood,  
How prettily she tells a tale

Of rape and blood.

The lyric lark with all beside  
Of Nature's feather'd quire, and all  
The commonwealth of flowers in 'ts pride,

Behold you shall.

The lily queen, the royal rose,  
The gillyflower, prince of the blood!  
The courtier tulip, gay in clothes,

The regal bud;

The violet, purple senator,  
How they do mock the pomp of state,  
And all that at the surly door

Of great ones wait.

Plant trees you may, and see them shoot  
Up with your children, to be serv'd  
To your clean boards, and the fairest fruit

To be preserv'd;

And learn to use their several gums;  
'Tis innocence in the sweet blood  
Of cherry, apricocks, and plums,

To be imbrued.

#### ROYAL PROCLAMATIONS.

THE satires and the comedies of the age have been consulted by the historian of our manners, and the features of the times have been traced from those amusing records of folly. Daines Barrington enlarged this field of domestic history, in his very entertaining "Observations on the Statutes." Another source, which to me seems not to have been explored, is the PROCLAMATIONS which have frequently issued from our sovereigns, and were produced by the exigencies of the times.

These proclamations, or royal edicts, in our country were never armed with the force of laws—only as they enforce the execution of laws already established; and the proclamation of a British monarch may become even an illegal act, if it be in opposition to the laws of the land. Once, indeed, it was enacted, under the arbitrary government of Henry the Eighth, by the sanction of a pusillanimous parliament, to give to the king's proclamations the force of acts of parliament; and at a much later period, the chancellor Lord Ellesmere was willing to have advanced the king's proclamations into laws, on the sophistical maxim, that "all precedents had a time when they began;" but this chancellor argued ill, as he was told with spirit by Lord Coke, in the presence of James the First,\* who probably did not think so ill of the chancellor's logic. Blackstone, who on this occasion I could not fail to turn to, observes, on the statute under Henry the Eighth, that it would have introduced the most despotic tyranny, and must have proved fatal to the liberties of this kingdom had it not been luckily repealed in the minority of his successor, whom he elsewhere calls an amiable prince—all our young princes, we discover, were amiable! Black-

\* The whole story is in 12 Co. 746. I owe this curious fact to the author of *Eunomus*, ii. 116.

stone has not recorded the subsequent attempt of the Lord Chancellor under James the First, which tended to raise proclamations to the nature of an ukase of the autocrat of both the Russias. It seems that our national freedom, notwithstanding our ancient constitution, has had several narrow escapes.

Royal proclamations, however, in their own nature are innocent enough; for if the manner, time, and circumstances of putting laws in execution must frequently be left to the discretion of the executive magistrate, a proclamation that is not adverse to existing laws need not create any alarm: the only danger they incur is that they seem never to have been attended to, and rather testified the wishes of the government than the compliance of the subjects. They were not laws, and were therefore considered as sermons or pamphlets, or anything forgotten in a week's time!

These proclamations are frequently alluded to by the letter-writers of the times, among the news of the day, but usually their royal virtue hardly kept them alive beyond the week. Some on important subjects are indeed noticed in our history. Many indications of the situation of affairs, the feelings of the people, and the domestic history of our nation, may be drawn from these singular records. I have never found them to exist in any collected form, and they have been probably only accidentally preserved.

The proclamations of every sovereign would characterise his reign, and open to us some of the interior operations of the cabinet. The despotic will, yet vacillating conduct of HENRY the Eighth, towards the close of his reign, may be traced in a proclamation to abolish the translations of the Scriptures, and even the reading of Bibles by the people; commanding all printers of English books and pamphlets to affix their names to them, and to forbid selling any English books printed abroad. When the people were not suffered to publish their opinions at home, all the opposition flew to foreign presses, and their writings were then smuggled into the country where they ought to have been printed. Hence many volumes printed in a foreign type at this period are found in our collections. The king shrunk in dismay from that spirit of reformation which had only been a party-business with him, and making himself a pope, decided that nothing should be learnt but what he himself deigned to teach!

The antipathies and jealousies, which our populace too long indulged by their incivilities to all foreigners, are characterised by a proclamation issued by MARY, commanding her subjects to behave themselves peaceably towards the strangers coming with King Philip; that noblemen and gentlemen should warn their servants to refrain from "strife and contention, either by outward deeds, taunting words, unseemly countenance by mimicking them, &c." The punishment not only "her grace's displeasure, but to be committed to prison without bail or main-prise."

The proclamations of EDWARD the Sixth curiously exhibit the unsettled state of the reformation, where the rites and ceremonies of Catholicism were still practised by the new religionists, while an opposite party, resolutely bent on an eternal

separation from Rome, were avowing doctrines which afterwards consolidated themselves into Puritanism, and others were hatching up that demoralizing fanaticism, which subsequently shocked the nation with those monstrous sects, the indelible disgrace of our country! In one proclamation the king denounces to the people "those who despise the sacrament by calling it *idol*, or such other vile name." Another is against such "as innovate any ceremony," and are described as "certain private preachers and other laiemmen who rashly attempt of *their own and singular wit and mind*, not only to persuade the people from the old and accustomed rites and ceremonies, but also themselves bring in *new and strange orders according to their phantasies*. The which, as it is an evident token of pride and arrogance, so it tendeth both to confusion and disorder." Another proclamation, to press "a godly conformity throughout his realm," where we learn the following curious fact, of "divers unlearned and indiscreet priests of a devilish mind and intent, teaching that a man may forsake his wife and marry another, his first wife yet living; likewise that the wife may do the same to the husband. Others that a man may have *two wives or more* at once, for that these things are not prohibited by God's law, but by the Bishop of Rome's law; so that by such evil and phantastical opinions some have not been afraid indeed to marry and keep *two wives*." Here, as in the bud, we may unfold those subsequent scenes of our story, spread out in the following century; the Nonconformists branching out into their various sects; and the indecent haste of our reformed priesthood, who, in their zeal to cast off the yoke of Rome, desperately submitted to the liberty of having "two wives or more!" There is a proclamation to abstain from flesh on Fridays and Saturdays; exhorted on the principle, not only that "men should abstain on those days, and forbear their pleasures and the meats wherein they have more delight, to the intent to subdue their bodies to the soul and spirit, but also for *worldly policy*. To use *fish* for the benefit of the commonwealth, and profit of many who be *fishers* and men using that trade, unto the which this realm, in every part environed with the seas, and so plentiful of fresh waters, be increased the nourishment of the land by saving flesh." It did not seem to occur to the king in council that the butchers might have had cause to petition against this monopoly of two days in the week granted to the fishmongers, and much less that it was better to let the people eat flesh or fish as suited their convenience. In respect to the religious rite itself, it was evidently not considered as an essential point of faith, since the king enforces it on the principle "for the profit and commodity of his realm." Burnet has made a just observation on religious fashions.\*

A proclamation against excess of apparel, in the reign of ELIZABETH, and renewed many years after, shows the luxury of dress, which was indeed excessive: I shall shortly notice it in another article. A curious one against the *iconoclasts, or image-breakers and picture-destroyers*, for which the antiquary will hold her in high reverence. Her

\* History of the Reformation, vol. ii. p. 96, folio.

majesty informs us, that "several persons, ignorant, malicious, or covetous, of late years, have spoiled and broken ancient monuments, erected only to show a memory to posterity, and not to nourish any kind of superstition." The queen laments, that what is broken and spoiled would be now hard to recover, but advises her good people to repair them; and commands them in future to desist from committing such injuries. A more extraordinary circumstance than the proclamation itself was the manifestation of her majesty's zeal, in subscribing her name with her own hand to every proclamation dispersed throughout England! First appeared these image-breakers in Elizabeth's reign; it was afterwards that they flourished in all the perfection of their handicraft, and have contrived that these monuments of art shall carry down to posterity the memory of their shame and of their age. These image-breakers, so famous in our history, had already appeared under Henry the Eighth, and continued their practical zeal, against all proclamations and remonstrances, till they accomplished their work. In 1641, an order was published by the commons, that they should "take away all scandalous pictures out of churches;" but more was intended than was expressed; and we are told, that the people did not at first carry their barbarous practice against all art, to the lengths they afterwards did, till they were instructed by private information! Dowling's Journal has been published, and shows what the order meant. He was their giant destroyer! Such are the Machiavelian secrets of revolutionary governments; they give a public order in moderate words, but the secret one, for the deeds, is that of extermination! It was this sort of men who discharged their prisoners, by giving a secret sign to lead them to their execution!

The proclamations of JAMES the First, by their number, are said to have sunk their value with the people. He was fond of giving them gentle advice; and it is said by Wilson that there was an intention to have this king's printed proclamations bound up in a volume, that better notice might be taken of the matters contained in them. There is more than one to warn the people against "speaking too freely of matters above their reach," prohibiting all "undutiful speeches." I suspect that many of these proclamations are the composition of the king's own hand; he was often his own secretary. There is an admirable one against private duels and challenges. That curious one respecting Cowell's "Interpreter" is a sort of royal review of some of the arcana of state: I referred to the quotation in Calamities of Authors, ii. 46.

I will preserve a passage of a proclamation "against excess of lavish and licentious speech." James was a king of words!

"Although the commixture of nations, confluence of ambassadors, and the relation which the affairs of our kingdoms have had towards the business and interests of foreign states, have caused, during our regiment (government), a greater openness and liberty of discourse, even concerning MATTERS OF STATE (which are no themes or subjects fit for vulgar persons or common meetings) than hath been in former times used or permitted; and although in our own nature and judgment we do well allow of convenient freedom of speech, esteem-

ing any over-curious or restrained hands carried in that kind rather as a weakness, or else over-much severity of government than otherwise; yet for as much as it is come to our ears, by common report, that there is at this time a more licentious passage of lavish discourse and bold censure in matters of state than is fit to be suffered: We give this warning, &c., to take heed how they intermeddle by pen or speech with causes of state and secrets of empire, either at home or abroad, but contain themselves within that modest and reverent regard of matters above their reach and calling; nor to give any manner of applause to such discourse, without acquainting one of our privy council within the space of twenty-four hours."

It seems that "the bold speakers," as certain persons were then denominated, practised an old artifice of lauding his majesty, while they severely arraigned the counsels of the cabinet; on this JAMES observes, "Neither let any man mistake us so much as to think that by giving fair and specious attributes to our person, they cover the scandals which they otherwise lay upon our government, but conceive that we make no other construction of them but as fine and artificial glosses, the better to give passage to the rest of their imputations and scandals."

This was a proclamation in the eighteenth year of his reign; he repeated it in the nineteenth, and he might have proceeded to "the crack of doom" with the same effect!

Rushworth, in his second volume of Historical Collections, has preserved a considerable number of the proclamations of CHARLES the First, of which many are remarkable; but latterly they mark the feverish state of his reign. One regulates access for cure of the king's evil—in which his majesty, it appears, "hath had good success therein;" but though ready and willing as any king or queen of this realm ever was to relieve the distresses of his good subjects, "his majesty commands to change the seasons for his 'sacred touch' from Easter and Whitsuntide to Easter and Michaelmas, as times more convenient for the temperature of the season," &c. Another against "departure out of the realm without license." One to erect an office "for the suppression of cursing and swearing," to receive the forfeitures; against "libellous and seditious pamphlets and discourses from Scotland," framed by factious spirits, and republished in London—this was in 1640; and Charles, at the crisis of that great insurrection in which he was to be at once the actor and the spectator, fondly imagined that the possessors of these "scandalous" pamphlets would bring them, as he proclaimed, "to one of his majesty's justices of peace, to be by him sent to one of his principal secretaries of state!"

On the Restoration, CHARLES the Second had to court his people by his domestic regulations. He early issued a remarkable proclamation, which one would think reflected on his favourite companions, and strongly marks the moral disorders of those depraved and wretched times. It is against "vicious, debauched, and profane persons!" who are thus described.

"A sort of men of whom we have heard much, and are sufficiently ashamed; who spend their

time in taverns, tippling-houses and debauches, giving no other evidence of their affection to us but in drinking our health, and inveighing against all others who are not of their own dissolute temper, and who, in truth, have more discredited our cause, by the license of their manners and lives, than they could ever advance it by their affection or courage. We hope all persons of honour, or in place and authority, will so far assist us in discountenancing such men, that their discretion and shame will persuade them to reform what their conscience would not, and that the displeasure of good men towards them may supply what the laws have not, and it may be, cannot well provide against, there being by the licence and corruption of the times, and the depraved nature of man, many enormities, scandals, and impieties in practice and manners, which *latus cannot well describe, and consequently not enough provide against*, which may, by the example and severity of virtuous men, be easily discountenanced, and by degrees suppressed."

Surely the gravity and moral severity of Clarendon dictated this proclamation, which must have afforded some mirth to the gay, debauched circle, the loose cronies of royalty!

It is curious that in 1660 CHARLES the Second issued a long proclamation for the strict observance of Lent, and alleges for it the same reason as we found in Edward the Sixth's proclamation, "for the good it produces in the employment of *fishermen*." No ordinaries, taverns, &c., to make any supper on Friday nights, either in Lent or out of Lent.

CHARLES the Second issued proclamations "to repress the excess of gilding of coaches and chariots," to restrain the waste of gold, which, as they supposed, by the excessive use of gilding, had grown scarce. Against "the exportation and the buying and selling of gold and silver at higher rates than in our mint," alluding to a statute made in the ninth year of Edward the Third, called the Statute of Money. Against building in and about London and Westminster in 1661. "The inconveniences daily growing by increase of new buildings are, that the people increasing in such great numbers, are not well to be governed by the wonted officers, the prices of victuals are enhanced, the health of the subject inhabiting the cities much endangered, and many good towns and boroughs unpeopled, and in their trades much decayed—frequent fires occasioned by timber buildings. It orders to build with brick and stone, which would beautify, and make an uniformity in the buildings, and which are not only more durable and safe against fire, but by experience are found to be of little more if not less charge than the building with timber." We must infer that by the general use of timber, it had considerably raised the cost, while brick and stone not then being generally used, became as cheap as wood!

The most remarkable proclamations of CHARLES the Second are those which concern the regulations of coffee-houses, and another for putting them down; to restrain the spreading of false news, and licentious talkings of state and government, the speakers and the hearers were made alike punishable. This was highly resented as an illegal act by

the friends of civil freedom, who, however, succeeded in obtaining the freedom of the coffee-houses, under the promise of not sanctioning treasonable speeches. It was urged by the court lawyers, as the high Tory, Roger North, tells us, that the retailing coffee might be an innocent trade, when not used in the nature of a common assembly to discourse of matters of state news and great persons, as a means "to discontent the people," on the other side Kennet asserted that the discontents existed before they met at the coffee houses, and that the proclamation was only intended to suppress an evil which was not to be prevented. At this day we know which of those two historians exercised the truest judgment. It was not the coffee houses which produced political feeling, but the reverse. Whenever government ascribes effects to a cause quite inadequate to produce them, they are only seeking means to hide the evil which they are too weak to suppress.

#### TRUE SOURCES OF SECRET HISTORY.

THIS is a subject which has been hitherto but imperfectly comprehended even by some historians themselves, and has too often incurred the satire, and even the contempt, of those volatile spirits who play about the supercheries of truth, and want the industry to view it on more than one side, and those superficial readers who imagine that every tale is told when it is written!

SECRET HISTORY is the supplement of History itself, and its great corrector, and the combination of secret with public history has in itself a perfection, which each taken separately has not. The popular historian composes a plausible rather than an accurate tale, researches too fully detailed would injure the just proportions, or crowd the bold design of the elegant narrative; and facts, presented as they occurred, would not adapt themselves to those theoretical writers of history who arrange events not in a natural, but in a systematic order. But in secret history we are more busied in seeing what passes than in being told of it. We are transformed into the contemporaries of the writers, while we are standing on "the vantage ground" of their posterity, and thus what to them appeared ambiguous, to us has become unquestionable, what was secret to them has been confided to us! They mark the beginnings, and we the ends! From the fulness of their accounts we recover much which had been lost to us in the general views of history, and it is by this more intimate acquaintance with persons and circumstances that we are enabled to correct the less distinct, and sometimes the fallacious appearances in the page of the popular historian. He who only views things in masses will have no distinct notion of any one particular; he may be a fanciful or a passionate historian, but he is not the historian who will enlighten while he charms.

But as secret history appears to deal in minute things, its connexion with great results is not usually suspected. The circumstantiality of its story, the changeable shadows of its characters, the redundancy of its conversations, and many careless superfluities which egotism or vanity may throw

out, seem usually confounded with that small-talk familiarly termed *gossiping*. But the *gossiping* of a profound politician, or a vivacious observer, in one of their letters, or in their memoirs, often, by a spontaneous stroke, reveals the individual, or by a simple incident unriddles a mysterious event. We may discover the value of these pictures of human nature, with which secret history abounds, by an observation which occurred between two statesmen in office. Lord Raby, our ambassador, apologised to Lord Bolingbroke, then secretary of state, for troubling him with the minuter circumstances which occurred in his conferences; in reply, the minister requests the ambassador to continue the same manner of writing, and alleges an excellent reason. "Those *minute circumstances* give very great light to the general scope and design of the *persons* negotiated with. And I own that nothing pleases me more in that valuable collection of the Cardinal D'Ossat's letters, than the *naïve* descriptions which he gives of the looks, gestures, and even tones of voice, of the persons he conferred with." I regret to have to record the opinions of another noble author, who recently has thrown out some degrading notions of secret history, and particularly of the historians. I would have silently passed by a vulgar writer, superficial, prejudiced, and uninformed; but as so many are yet deficient in correct notions of *secret history*, it is but justice that their representative should be heard before they are condemned.

His lordship says, that "Of late the appetite for *Remains* of all kinds has surprisingly increased. A story repeated by the Duchess of Portsmouth's waiting-woman to Lord Rochester's valet forms a subject of investigation for a philosophical historian; and you may hear of an assembly of scholars and authors discussing the validity of a piece of scandal invented by a maid of honour more than two centuries ago, and repeated to an obscure writer by Queen Elizabeth's housekeeper. It is a matter of the greatest interest to see the *letters* of every busy trifler. Yet who does not laugh at such men?" This is the attack! but as if some half-sense and some half-truths, like light through the cranny in a dark room just darted in a stream of atoms, this same scoff of secret history reflects and concludes—"It must be confessed, however, that knowledge of this kind is very entertaining; and here and there among the rubbish we find hints that may give the philosopher a clue to important facts, and afford to the moralist a better analysis of the human mind than a whole library of metaphysics!" The philosopher may well abhor all intercourse with wits! because the faculty of judgment is usually quiescent with them; in their orgasm they furiously decry what in their sober senses they as eagerly laud! Let me inform his lordship, that "the waiting-woman and the valet" of eminent persons are sometimes no unimportant personages in history. By the *Mémoires de Mons. De La Porte, premier valet de chambre de Louis XIV.*, we learn what before "the valet" wrote had not been known—the shameful arts which Mazarin allowed to be practised, to give a bad education to the prince, and to manage him by depraving his tastes. Madame De Motteville in her *Memoirs*, "the waiting" lady of our Henrietta, has preserved for our own English his-

tory some facts which have been found so essential to the narrative, that they are referred to by our historians. Gui Joly, the humble dependent of Cardinal De Retz, we find an unconscious, but an useful commentator on the *Memoirs* of his master; and the most affecting personal anecdotes of Charles the First have been preserved by Herbert, his gentleman in waiting; as Cléry, the valet of Louis XIV., with pathetic faithfulness has shown us the man, in the monarch whom he served!

Of SECRET HISTORY there are obviously two species; it is positive, or it is relative. It is positive, when the facts are first given to the world; a sort of knowledge which can only be drawn from our own personal experience, or from those contemporary documents preserved in their manuscript state in public or in private collections; or it is relative, in proportion to the knowledge of those to whom it is communicated, and will be more or less valued, according to the acquisitions of the reader; and this inferior species of secret history is drawn from rare and obscure books and other published authorities, often as scarce as manuscripts.

Some experience I have had in those literary researches, where curiosity, ever wakeful and vigilant, discovers among contemporary manuscripts new facts; illustrations of old ones; and sometimes detects, but not only by conjecture, the concealed causes of many events; often opens a scene in which some well-known personage is exhibited in a new character; and thus penetrating beyond those generalising representations which satisfy the superficial, and often cover the page of history with delusion and fiction.

It is only since the later institution of national libraries, that these immense collections of MANUSCRIPTS have been formed; with us they are an undescrivable variety, usually classed under the vague title of "state papers." The instructions of ambassadors, but more particularly their own despatches; charters and chronicles brown with antiquity, which preserved a world which had been else lost for us, like the one before the deluge; series upon series of private correspondence, among which we discover the most confidential communications, designed by the writers to have been destroyed by the hand which received them; memoirs of individuals by themselves or by their friends, such as are now published by the pomp of vanity, or the faithlessness of their possessors; and the miscellaneous collections formed by all kinds of persons, characteristic of all countries and of all eras, materials for the history of man!—records of the force or of the feebleness of the human understanding, and still the monuments of their passions!

The original collectors of these dispersed manuscripts were a race of ingenious men; silent benefactors of mankind, to whom justice has not yet been fully awarded; but in their fervour of accumulation, everything in a manuscript state bore its spell; acquisition was the sole point aimed at by our early collectors, and to this these searching spirits sacrificed their fortunes, their ease, and their days; but life would have been too short to have decided on the intrinsic value of the manuscripts flowing in a stream to the collectors; and suppression, even of the disjointed reveries of mad-

men, or the sensible madness of projectors, might have been indulging a capricious taste, or what has proved more injurious to historical pursuits, that party feeling which has frequently annihilated the memorials of their adversaries!

These manuscript collections now assume a formidable appearance; a toilsome march over these "Alps rising over Alps;" a voyage in "a sea without a shore!" has turned away most historians from their severer duties; those who have grasped at early celebrity have been satisfied to have given a new form to, rather than contributed to the new matter of history. The very sight of these masses of history has terrified some modern historians. When Père Daniel undertook a history of France, the learned Boivin, the king's librarian, opened for his inspection an immense treasure of charters, and another of royal autograph letters, and another of private correspondence; treasures, reposing in fourteen hundred folios! The modern historian passed two hours impatiently looking over them, but frightened at another plunge into the gulf, this Curtius of history would not immolate himself for his country! He wrote a civil letter to the librarian for his "supernumerary kindness," but insinuated that he could write a very readable history without any further aid of such *paperasses* or "paper rubbish." Père Daniel, therefore, "quietly sat down to his history," copying others—a compliment which was never returned by any one: but there was this striking novelty in his "readable history," that according to the accurate computation of Count Boulainvilliers, Père Daniel's history of France contains ten thousand blunders! The same circumstance has been told me by a living historian of the late Gilbert Stuart; who, on some manuscript volumes of letters being pointed out to him when composing his history of Scotland, confessed that "what was already printed was more than he was able to read!" and thus much for his theoretical history, written to run counter to another theoretical history, being Stuart versus Robertson! They equally depend on the simplicity of their readers, charmed by their style! Another historian, Anquetil, the author of *L'Esprit de la Ligue*, has described his embarrassment at an inspection of the contemporary manuscripts of that period. After thirteen years of researches to glean whatever secret history printed books afforded, the author, residing in the country, resolved to visit the Royal Library at Paris. Monsieur Melot receiving him with that kindness, which is one of the official duties of the public librarian towards the studious, opened the cabinets in which were deposited the treasures of French history.—"This is what you require! come here at all times, and you shall be attended!" said the librarian to the young historian, who stood by with a sort of shudder, while he opened cabinet after cabinet. The intrepid investigator repeated his visits, looking over the mass as chance directed, attacking one side, and then flying to another. The historian, who had felt no weariness during thirteen years among printed books, discovered that he was now engaged in a task, apparently always beginning, and never ending! The "*Esprit de la Ligue*" was however enriched by labours, which at the moment appeared so barren.

The study of these *paperasses* is not perhaps so

disgusting as the impatient Père Daniel imagined; there is a literary fascination in looking over the same papers which the great characters of history once held and wrote on; catching from themselves their secret sentiments; and often detecting so many of their unrecorded actions! By habit the toil becomes light; and with a keen inquisitive spirit, even delightful! For what is more delightful to the curious, than to make fresh discoveries every day? Addition has a true and pleasing observation on such pursuits. "Our employments are converted into amusements, so that even in those objects which were indifferent, or even displeasing to us, the mind not only gradually loses its aversion, but conceives a certain fondness and affection for them." Addison illustrates this case by one of the greatest geniuses of the age, who by habit took incredible pleasure in searching into rolls and records, till he preferred them to Virgil and Cicero! The faculty of curiosity is as fervid, and even as refined in its search after Truth, as that of Taste in the objects of Imagination, and the more it is indulged, the more exquisitely it is enjoyed!

The popular historians of England and of France have, in truth, made little use of manuscript researches. Life is very short for long histories; and those who rage with an avidity of fame or profit will gladly taste the fruit which they cannot mature. Researches too remotely sought after, or too slowly acquired, or too fully detailed, would be so many obstructions in the smooth texture of a narrative. Our theoretical historians write from some particular and preconceived result; unlike Livy, and De Thou, and Machiavel, who describe events in their natural order, these cluster them together by the fanciful threads of some political or moral theory, by which facts are distorted, displaced, and sometimes altogether omitted! One single original document has sometimes shaken into dust their palladian edifice of history. At the moment Hume was sending some sheets of his History to press, Murdin's State Papers appeared. And we are highly amused and instructed by a letter of our historian to his rival, Robertson, who probably found himself often in the same forlorn situation. Our historian discovered in that collection what compelled him to retract his preconceived system—he hurries to stop the press, and paints his confusion and his anxiety with all the ingenuous simplicity of his nature. "We are all in the wrong!" he exclaims. Of Hume I have heard, that certain manuscripts at the State Paper Office had been prepared for his inspection during a fortnight, but he never could muster courage to pay his promised visit. Satisfied with the common accounts, and the most obvious sources of history, when librarian at the Advocates' Library, where yet may be examined the books he used, marked by his hand; he spread the volumes about the sofa, from which he rarely rose to pursue obscure inquiries, or delay by fresh difficulties the page which every day was growing under his charming pen. A striking proof of his careless happiness I discovered in his never referring to the perfect edition of Whitlocke's Memorials of 1733, but to the old truncated and faithless one of 1682.

Dr. Birch was a writer with no genius for composition, but to whom British history stands more

indebted than to any superior author; his incredible love of labour, in transcribing with his own hand a large library of manuscripts from originals dispersed in public and in private repositories, has enriched the British Museum by thousands of the most authentic documents of genuine secret history. He once projected a collection of original historical letters, for which he had prepared a preface, where I find the following passage. "It is a more important service to the public to contribute *something not before known* to the general fund of history, than to give new form and colour to what we are already possessed of, by superadding refinement and ornament, which too often tend to *disguise the real state of the facts*; a fault not to be atoned for by the pomp of style, or even the fine eloquence of the historian." This was an oblique stroke aimed at Robertson, to whom Birch had generously opened the stores of history, for the Scotch historian had needed all his charity; but Robertson's attractive inventions, and highly-finished composition, seduced the public taste; and we may forgive the latent spark of envy in the honest feelings of the man, who was profoundly skilled in delving in the native beds of ore, but not in fashioning it; and whose own neglected historical works, constructed on the true principle of secret history, we may often turn over to correct the erroneous, the prejudiced, and the artful accounts of those who have covered their faults by "the pomp of style, and the eloquence of the historian."

The large manuscript collections of original documents, from whence may be drawn what I have called *positive secret history*, are, as I have observed, comparatively of modern existence. Formerly they were widely dispersed in private hands; and the nature of such sources of historic discovery but rarely occurred to our writers. Even had they sought them, their access must have been partial and accidental. Lord Hardwicke has observed, that there are still many untouched manuscript collections within these kingdoms, which, through the ignorance or inattention of their owners, are condemned to dust and obscurity; but how valuable and essential they may be to the interests of authentic history and of sacred truth, cannot be more strikingly demonstrated than in the recent publications of the Marlborough and the Shrewsbury papers by Archdeacon Cox. The editor was fully authorised to observe, "It is singular that those transactions should either have been passed over in silence, or imperfectly represented by most of our national historians." Our modern history would have been a mere political romance, without the astonishing picture of William and his ministers, exhibited in those unquestionable documents. Burnet was among the first of our modern historians who showed the world the preciousness of such materials, in his History of the Reformation, which he largely drew from the Cottonian Collection. Our earlier historians only repeated a tale ten times told. Milton, who wanted not for literary industry, had no fresh stores to open for his History of England; while Hume despatches, comparatively in a few pages, a subject which has afforded to the fervent diligence of my learned friend Sharon Turner volumes precious to the antiquary, the lawyer, and the philosopher.

To illustrate my idea of the usefulness, and of the absolute necessity of SECRET HISTORY, I fix first on a *public event*, and secondly on a *public character*; both remarkable in our own modern history, and both serving to expose the fallacious appearances of popular history by authorities indisputably genuine. The event is the Restoration of Charles the Second: and the character is that of Mary, the queen of William the Third.

In history the Restoration of Charles appears in all its splendour—the king is joyfully received at Dover, and the shore is covered by men on their knees—crowds of the Great hurry to Canterbury—the army is drawn up, in number and with a splendour that had never been equalled—his enthusiastic reception is on his birthday, for that was the lucky day fixed on for his entrance into the metropolis—in a word, all that is told in history describes a monarch the most powerful and the most happy. One of the tracts of the day, entitled "England's Triumph," in the mean quaintness of the style of the times, tells us, that "The soldiery, who had hitherto made clubs trump, resolve now to enthrone the king of hearts." Turn to the faithful memorialist, who so well knew the secrets of the king's heart, and who was himself an actor behind the curtain; turn to Clarendon, in his own life; and we shall find that the power of the king was then as dubious as when he was in exile; and his feelings were strained so much on the rack, that he had nearly resolved on a last flight.

Clarendon, in noticing the temper and spirit of that time, observes, "Whoever reflects upon all this composition of contradictory wishes and expectations, must confess that the king was not yet the master of the kingdom, nor his authority and security such as the general noise and acclamation, the bells and the bonfires, proclaimed it to be."—"The first mortification the king met with was as soon as he arrived at Canterbury, within three hours after he landed at Dover." Clarendon then relates how many the king found there, who while they waited with joy to kiss his hand, also came with importunate solicitations for themselves; forced him to give them present audience, in which they reckoned up the insupportable losses undergone by themselves or their fathers; demanding some grant, or promise of such or such offices; some even for more! "pressing for two or three with such confidence and importunity, and with such tedious discourses, that the king was extremely nauseated with their suits, though his modesty knew not how to break from them; that he no sooner got into his chamber, which for some hours he was not able to do, than he lamented the condition to which he found he must be subject; and did, in truth, from that minute, contract such a prejudice against some of those persons." But a greater mortification was to follow, and which had nearly put the king in despair.

General Monk had from the beginning to this instant acted very mysteriously, never corresponding with nor answering a letter of the king's, so that his majesty was frequently doubtful whether the general designed to act for himself or for the king; an ambiguous conduct which I attribute to the power his wife had over him, who was in the opposite interest. The general, in his rough way, presented him a large paper, with about seventy



names for his privy council, of which not more than two were acceptable. "The king," says Clarendon, "was in *more than ordinary confusion*, for he knew not well what to think of the general, in whose absolute power he was—so that at this moment his majesty was almost alarmed at the demand and appearance of things." The general afterwards undid this unfavourable appearance, by acknowledging that the list was drawn up by his wife, who had made him promise to present it; but he permitted his majesty to act as he thought proper. At that moment General Monk was more king, than Charles.

We have not yet concluded. When Charles met the army at Blackheath, 50,000 strong, "he knew well the ill constitution of the army, the distemper and murmuring that was in it, and how many diseases and convulsions their infant loyalty was subject to; that *how united soever their inclinations and acclamations seemed to be at Blackheath*, their affections were not the same—and the *very countenances* there of many officers, as well as soldiers, did sufficiently manifest that they were drawn thither to a service they were not delighted in. The old soldiers had little regard for their new officers; and it quickly appeared, by the select and affected mixtures of sullen and melancholic parties of officers and soldiers."—And then the chancellor of human nature adds, "And in this melancholic and perplexed condition the king and all his hopes stood, *when he appeared most gay and exalted, and wore a pleasantness in his face* that became him, and looked like as full an assurance of his security as was possible to put on." It is imagined that Louis the Eighteenth would be the ablest commentator on this piece of secret history, and add another *twain* to Pierre de Saint Julien's "Gemelles ou Parçies," an old French treatise of histories which resemble one another; a volume so scarce, that I have never met with it.

Burnet informs us, that when Queen Mary held the administration of government during the absence of William, it was imagined by some, that as "every woman of sense loved to be meddling, they concluded that she had but a small portion of it, because she lived so abstracted from all affairs." He praises her exemplary behaviour; "regular in her devotions, much in her closet, read a great deal, was often busy at work, and seemed to employ her time and thoughts in anything rather than matters of state. Her conversation was lively and obliging; everything in her was easy and natural. The king told the Earl of Shrewsbury, that though he could not hit on the right way of pleasing England, he was confident she would, and that we should all be very happy under her." Such is the miniature of the queen which Burnet offers; we see nothing but her tranquillity, her simplicity, and her carelessness amidst the important transactions passing under her eye: but I lift the curtain from a larger picture. The distracted state amidst which the queen lived, the vexations, the secret sorrows, the agonies and the despair of Mary in the absence of William, nowhere appears in history! and, as we see, escaped the ken of the Scotch bishop! They were reserved for the curiosity and the instruction of posterity; and were found by Dalrymple, in the letters of Mary to her husband, in King William's

cabinet. It will be well to place under the eye of the reader the suppressed cries of this afflicted queen, at the time when "everything in her was so easy and natural, employing her time and thoughts in anything rather than matters of state—often busy at work!"

I shall not dwell on the pangs of the queen for the fate of William—or her deadly suspicions that many were unfaithful about her: a battle lost might have been fatal; a conspiracy might have undone what even a victory had obtained; the continual terrors she endured were such, that we might be at a loss to determine who suffered most, those who had been expelled from, or those who had ascended, the throne.

So far was the queen from not "employing her thoughts" on "matters of state," that every letter, usually written towards evening, chronicles the conflicts of the day; she records not only events, but even dialogues and personal characteristics; hints her suspicions, and multiplies her fears: her attention was incessant.—"I never write but what I think others do not;" and her terrors were as ceaseless.—"I pray God, send you back quickly, for I see all breaking out into flames." The queen's difficulties were not eased by a single confidential intercourse. On one occasion she observes, "As I do not know what I ought to speak, and when not, I am as silent as can be."—"I ever fear not doing well, and trust to what nobody says but you.—It seems to me that every one is afraid of themselves.—I am very uneasy in one thing, which is want of somebody to speak my mind freely to, for it's a great constraint to think and be silent; and there is so much matter, that I am one of Solomon's fools, who am ready to burst. I must tell you again how Lord Monmouth endeavours to frighten me, and indeed things have but a melancholy prospect." She had indeed reason to fear Lord Monmouth, who, it appears, divulged all the secrets of the royal councils to Major Wildman, who was one of our old republicans; and, to spread alarm in the privy council, conveyed in lemon-juice all their secrets to France, often on the very day they had passed in council! They discovered the fact, and every one suspected the other as the traitor! Lord Lincoln even once assured her, that "the Lord President and all in general, who are in trust, were rogues." Her council was composed of factions, and the queen's suspicions were rather general than particular; for she observes on them, "Till now I thought you had given me wrong characters of men; but now I see they answer my expectation of being as little of a mind as of a body."—For a final extract, take this full picture of royal misery.—"I must see company on my set days; I must play twice a week; nay, I must laugh and talk, though never so much against my will: I believe I dissemble very ill to those who know me; at least, it is a great constraint to myself, yet I must endure it. All my motions are so watched, and all I do so observed, that if I eat less, or speak less, or look more grave, all is lost in the opinion of the world; so that I have this misery added to that of your absence, that I must grin when my heart is ready to break, and talk when my heart is so oppressed that I can scarce breathe. I go to Kensington as often as I can for air; but then I

never can be quite alone, neither can I complain—that would be some ease; but I have nobody whose humour and circumstances agree with mine enough to speak my mind freely to. Besides, I must hear of business, which being a thing I am so new in, and so unfit for, does but break my brains the more, and not ease my heart."

Thus different from the representation of BURNET was the actual state of Queen Mary; and I suspect that our warm and vehement bishop had but little personal knowledge of her majesty, notwithstanding the elaborate character of the queen he has given in her funeral eulogium.—He must have known that she did not always sympathise with his party-feelings; for the queen writes, "The bishop of Salisbury has made a long thundering sermon this morning, which he has been with me to desire to print; which I could not refuse, though I should not have ordered it, for reasons which I told him." BURNET (whom I am very far from calling what an inveterate Tory, Edward Earl of Oxford, does in one of his manuscript notes, "that lying Scot,") unquestionably has told many truths in his garrulous page; but the cause in which he stood so deeply engaged, with his warm sanguine temper, may have sometimes dimmed his sagacity, so as to have mistaken, as in the present case, a mask for a face, particularly at a time when almost every individual appears to have worn one!

Both these cases of Charles the Second and Queen Mary show the absolute necessity of researches into SECRET HISTORY, to correct the appearances and the fallacies which so often deceive us in PUBLIC HISTORY.

"The appetite for Remains," as the noble author whom I have already alluded to calls it, may then be a very wholesome one, if it provides the only materials by which our popular histories can be corrected, and often infuse a freshness into a story which, after having been copied from book to book, inspires another to tell it for the tenth time! Thus are the sources of SECRET HISTORY unsuspected by the idler and the superficial, among those masses of untouched manuscripts—that subterraneous history!—which indeed may terrify the indolent, bewilder the inexperienced, and confound the injudicious, if they have not acquired the knowledge which not only decides on facts and opinions, but on the authorities which have furnished them. Popular historians have written to their readers; each with different views, but all alike form the open documents of history; like feed advocates, they declaim, or like special pleaders, they keep only on one side of their case: they are seldom zealous to push on their cross-examinations; for they come to gain their cause, and not to hazard it!

Time will make the present age as obsolete as the last, for our sons will cast a new light over the ambiguous scenes which distract their fathers; they will know how some things happened, for which we cannot account; they will witness how many characters we have mistaken; they will be told many of those secrets which our contemporaries hide from us; they will pause at the ends of our beginnings; they will read the perfect story of man, which can never be told while it is proceeding. All this is the possession of posterity,

because they will judge without our passions; and all this we ourselves have been enabled to possess, by the SECRET HISTORY of the last two ages!\*

#### LITERARY RESIDENCES.

MEN of genius have usually been condemned to compose their finest works, which are usually their earliest, under the roof of a garret; and few literary characters have lived, like Pliny and Voltaire, in a villa or *château* of their own. It has not therefore often happened, that a man of genius could raise local emotions by his own intellectual suggestions. Ariosto, who built a palace in his verse, lodged himself in a small house, and found that stanzas and stones were not put together at the same rate: old Montaigne has left a description of his library; "over the entrance of my house, where I view my court-yards, and garden, and at once survey all the operations of my family!"

There is, however, a feeling among literary men of building up their own elegant fancies, and giving a permanency to their own tastes: we dwell on their favourite scenes as a sort of portraits, and we eagerly collect those few prints, which are their only vestiges. A collection might be formed of such literary residences chosen for their amenity and their retirement, and adorned by the objects of their studies. From the younger PLINY, who called his villa of literary leisure by the endearing term of *villula*, to CASTIGLIONE, the prime minister of Theodorico, who has left so magnificent a description of his literary retreat, where all the elegancies of life were at hand; where the gardeners and the agriculturists laboured on scientific principles; and where, amidst gardens and parks, stood his extensive library, with scribes to multiply his manuscripts;—to TYCHO BRAHE, who built a magnificent astronomical house on an island, which he named after the sole objects of his musings, Uraniburg, or the castle of the Heavens;—to EVELYN, who first began to adorn Wotton, by building "a little study," till many years after he dedicated the ancient house to contemplation, among the "de-

\* Since this article has been sent to press, I risked from reading one in the Edinburgh Review of Lord Orford's and Lord Waldegrave's Memoirs. This is one of the very rare articles which could only come from the hand of a master, long exercised in the studies he criticises. The critic, or rather the historian, observes, that of a period remarkable for the establishment of our present system of government, no authentic materials had yet appeared. Events of public notoriety are to be found, though often inaccurately told, in our common histories; but the secret springs of action, the private views and motives of individuals, &c., are as little known to us, as if the events to which they relate had taken place in China or Japan. The clear, connected, dispassionate, and circumstantial narrative, with which he has enriched the stores of English history, is drawn from the sources of SECRET HISTORY; from published memoirs and contemporary correspondence.

lucious streams and venerable woods, the gardens, the fountains, and the groves most tempting for a great person and a wanton purse; and indeed gave one of the first examples to that elegancy since so much in vogue;"—to POPE, whose little garden seemed to multiply its scenes by a glorious union of nobility and literary men conversing in groups;—down to lonely SHENSTONE, whose "rural elegance," as he entitles one of his odes, compelled him to mourn over his hard fate, when

—EXPENSE

Had lavish'd thousand ornaments, and taught  
CONVENIENCE to perplex him, ART to pall,  
POMP to deject, and BEAUTY to displease.

We all have by heart the true and delightful reflection of Johnson on local associations, when the scene we tread suggests to us the men or the deeds, which have left their celebrity to the spot. We are in the presence of their fame, and feel its influence!

A literary friend, whom a hint of mine had induced to visit the old tower in the garden of BUFFON, where that sage retired every morning to compose, passed so long a time in that lonely apartment, as to have raised some solicitude among the honest folks of Montbar, who having seen "the Englishman" enter, but not return, during a heavy thunderstorm which had occurred in the interval, informed the good mayor, who came in due form, to notify the ambiguous state of the stranger. My friend is, as is well known, a genius of that cast, who could pass two hours in the Tower of BUFFON, without being aware that he had been all that time occupied by suggestions of ideas and reveries, which such a locality may excite in some minds. He was also busied by his hand; for he has favoured me with two drawings of the interior and the exterior of this *old tower in the garden*: the nakedness within can only be compared to the solitude without. Such was the studying-room of BUFFON, where his eye, resting on no object, never interrupted the unity of his meditations on Nature.

In return for my friend's kindness, it has cost me, I think, two hours, in attempting to translate the beautiful picture of this literary retreat, which Vicq D'Azyr has finished with all the warmth the subject inspired. "At Montbar, in the midst of an ornamented garden, is seen an antique tower: it was there that BUFFON wrote the history of Nature, and from that spot his fame spread through the universe. There he came at sunrise, and no one, however importunate, was suffered to trouble him. The calm of the morning hour, the first warbling of the birds, the varied aspect of the country, all at that moment which touched the senses, recalled him to his model. Free, independent, he wandered in the walks; there was he seen with quickened or with slow steps, or standing rapt in thought, sometimes with his eyes fixed on the heavens in the moment of inspiration, as if satisfied with the thought that so profoundly occupied his soul; sometimes, collected within himself, he sought what would not always be found; or at the moments of producing, he wrote, he effaced, and re-wrote to efface once more; thus he harmonised, in silence, all the parts of his composition, which he frequently repeated to himself,

tilt, satisfied with his corrections, he seemed to repay himself for the pains of his beautiful prose, by the pleasure he found in declaiming it aloud. Thus he engraved it in his memory, and would recite it to his friends, or induce some to read it to him. At those moments he was himself a severe judge, and would again recompose it, desirous of attaining to that perfection which is denied to the impatient writer."

A curious circumstance, connected with local associations, occurred to that extraordinary oriental student FOURMONT. Originally he belonged to a religious community, and never failed in performing his offices; but he was expelled by the superior for an irregularity of conduct, not likely to have become contagious through the brotherhood—he frequently prolonged his studies far into the night, and it was possible that the house might be burnt by such superfluity of learning. Fourmont retreated to the college of Montaign, where he occupied the very chambers which had formerly been those of Erasmus; a circumstance which contributed to excite his emulation, and to hasten his studies. He who smiles at the force of such emotions, only proves that he has not experienced what are real and substantial as the scene itself—for those who are concerned in them. POPE, who had far more enthusiasm in his poetical disposition than is generally understood, was extremely susceptible of those literary associations with localities: one of the volumes of his *Homer* was begun and finished in an old tower over the chapel at Stanton Harcourt; and he has perpetuated the event, if not consecrated the place, by scratching with a diamond on a pane of stained glass this inscription:

In the year 1718,  
Alexander Pope  
Finished HERE  
The fifth volume of *Homer*.

It was the same feeling which induced him one day, when taking his usual walk with Harte in the Haymarket, to desire Harte to enter a little shop, where going up three pair of stairs into a small room, Pope said, "In this garret Addison wrote his Campaign!" Nothing less than a strong feeling impelled the poet to ascend this garret—it was a consecrated spot to his eye; and certainly a curious instance of the power of genius contrasted with its miserable locality! Addison, whose mind had fought through "a campaign" in a garret, could he have called about him "the pleasures of imagination," had probably planned a house of literary repose, where all parts would have been in harmony with his mind.

Such residences of men of genius have been enjoyed by some; and the vivid descriptions which they have left us convey something of the delightfulness which charmed their studious repose.

The Italian PAUL JOVIUS has composed more than three hundred concise eulogies of statesmen, warriors, and literary men of the fourteenth, fifteenth, and sixteenth centuries; but the occasion which induced him to compose them is perhaps more interesting than the compositions.

JOVIUS had a country-house, situated on a peninsula, bordered by the lake of Como. It was

built on the ruins of the villa of Pliny, and in his time the foundations were still visible. When the surrounding lake was calm, the sculptured marbles, the trunks of columns, and the fragments of those pyramids which had once adorned the residence of the friend of Trajan, were still viewed in its lucid bosom. Jovius was the enthusiast of literature, and the leisure it loves. He was an historian, with the imagination of a poet, and a Christian prelate, almost a worshipper of the sweet fictions of pagan mythology; and when his pen was kept pure from satire or adulation, to which it was too much accustomed, it becomes a pencil. He paints with rapture his gardens bathed by the waters of the lake; the shade and freshness of his woods; his green slopes, his sparkling fountains, the deep silence and calm of his solitude! A statue was raised in his gardens to Nature! In his hall stood a fine statue of Apollo, and the Muses around, with their attributes. His library was guarded by a Mercury, and there was an apartment adorned with Doric columns, and with pictures of the most pleasing subjects, dedicated to the Graces! Such was the interior! Without, the transparent lake here spread its broad mirror, and there voluminously winding by banks covered with olives and laurels; in the distance, towns, promontories, hills rising in an amphitheatre, blushing with vines, and the first elevation of the Alps, covered with woods and pasture, and sprinkled with herds and flocks.

It was in a central spot of this enchanting habitation that a cabinet or gallery was erected, where JOVIUS had collected, with prodigal cost, the PORTRAITS of celebrated men; and it was to explain and to describe the characteristics of these illustrious names that he had composed his eulogies. This collection became so remarkable, that the great men, his contemporaries, presented our literary collector with their own portraits, among whom the renowned Fernandez Cortes sent Jovius his before he died, and probably others who were less entitled to enlarge the collection; but it is equally probable that our caustic Jovius would throw them aside. Our historian had often to describe men more famous than virtuous; sovereigns, politicians, poets, and philosophers, men of all ranks, countries, and ages, formed a crowded scene of men of genius or of celebrity: sometimes a few lines compress their character, and sometimes a few pages excite his fondness. If he sometimes adulates the living, we may pardon the illusions of a contemporary; but he has the honour of satirising some by the honest freedom of a pen which occasionally broke out into premature truths.

Such was the inspiration of literature and leisure which had embellished the abode of Jovius, and had raised in the midst of the lake of Como a CABINET OF PORTRAITS; a noble tribute to those who are "the salt of the earth."

We possess prints of RUBENS's house at Antwerp. That princely artist perhaps first contrived for his studio the circular apartment with a dome, like the rotunda of the Pantheon, where the light descending from an aperture or window at the top, sent down a single equal light,—that perfection of light which distributes its magical effects on the objects beneath. Bellori describes it, una

*stanza rotonda con un solo occhio in cima; the solo occhio is what the French term œil de bœuf; we ourselves want this single eye in our technical language of art. This was his precious museum, where he had collected a vast number of books, which were intermixed with his marbles, statues, cameos, intaglios, and all that variety of the riches of art which he had drawn from Rome: but the walls did not yield in value; for they were covered by pictures of his own composition, or copies by his own hand, made at Venice and Madrid, of Titian and Paul Veronese. No foreigners, men of letters, or lovers of the arts, and even princes, would pass through Antwerp without visiting the house of RUBENS, to witness the animated residence of genius, and the great man who had conceived the idea. Yet, great as was the mind, and splendid as were the habits of life of RUBENS, he could not resist the entreaties, or the hundred thousand florins of our Duke of Buckingham, to dispose of this studio. The great artist could not, however, abandon for ever the delightful contemplations he was depriving himself of; and as substitutes for the miracles of art he had lost, he solicited and obtained leave to replace them by casts, which were scrupulously deposited in the places where the originals had stood.*

Of this feeling of the local residences of genius, the Italians appear to have been, not perhaps more susceptible than other people, but more energetic in their enthusiasm. Florence exhibits many monuments of this sort. In the neighbourhood of Santa Maria Novella, Zimmerman has noticed a house of the celebrated VIVIANI, which is a singular monument of gratitude to his illustrious master GALILEO. The front is adorned with the bust of this father of science, and between the windows are engraven accounts of the discoveries of GALILEO; it is the most beautiful biography of genius! Yet another still more eloquently excites our emotions—the house of MICHAEL ANGELO: his pupils, in perpetual testimony of their admiration and gratitude, have ornamented it with all the leading features of his life: the very soul of this vast genius put in action: this is more than biography!—it is living as with a contemporary!

#### WHETHER ALLOWABLE TO RUIN ONESELF?

THE political economist replies that it is! One of our old dramatic writers, who witnessed the singular extravagance of dress among the modellers of fashion, our nobility, condemns their "superfluous bravery," echoing the popular cry,

"There are a sort of men, whose coining heads  
Are mints of all new fashions, that have done  
More hurt to the kingdom, by superfluous  
bravery,

Which the foolish gentry imitate, than a war  
Or a long famine. *All the treasure by  
This foul excess is got into the merchants',  
Embroiderers', silk-men's, jewellers', taylors'  
hands,*

*And the third part of the land too; the nobility  
Engrossing titles only."*

Our poet might have been startled at the reply of our political economist. If the nobility, in follies such as these, only preserved their "titles," while their "lands" were dispersed among the industrious classes, the people were not sufferers. The silly victims ruining themselves by their excessive luxury, or their costly dress, as it appears some did, was an evil which, left to its own course, must check itself; if the rich did not spend, the poor would starve. Luxury is the cure of that unavoidable evil in society—great inequality of fortune! Political economists therefore tell us, that any regulations would be ridiculous which, as Lord Bacon expresses it, should serve for "the repressing of waste and excess by *sumptuary laws*." Adam Smith is not only indignant at "sumptuary laws," but asserts, with a democratic insolence of style, that "it is the highest impertinence and presumption in kings and ministers to pretend to watch over the economy of private people, and to restrain their expense by *sumptuary laws*. They are themselves always the greatest spendthrifts in the society: let them look well after their own expense, and they may safely trust private people with theirs. If their own extravagance does not ruin the state, that of their subjects never will." We must therefore infer, that governments, by extravagance, may ruin a state, but that individuals enjoy the remarkable privilege of ruining themselves, without injuring society! Adam Smith afterwards distinguishes two sorts of luxury; the one, exhausting itself in "durable commodities, as in buildings, furniture, books, statues, pictures," will increase "the opulence of a nation;" but of the other, wasting itself in dress and equipages, in frivolous ornaments, jewels, baubles, trinkets, &c., he acknowledges "no trace or vestige would remain; and the effects of ten or twenty years' profusion would be as completely annihilated as if they had never existed." There is, therefore, a greater and a lesser evil in this important subject of the opulent, unrestricted by any law, ruining his whole generation.

Where "the wealth of nations" is made the solitary standard of its prosperity, it becomes a fertile source of errors in the science of morals; and the happiness of the individual is then too frequently sacrificed to what is called the prosperity of the state. If an individual, in the pride of luxury and selfishness, annihilates the fortunes of his whole generation, untouched by the laws as a criminal, he leaves behind him a race of the discontented and the seditious, who, having sunk in the scale of society, have to reascend from their degradation by industry and by humiliation; but for the work of industry their habits have made them inept; and to humiliation, their very rank presents a perpetual obstacle.

Sumptuary laws, so often enacted, and so often repealed, and always eluded, were the perpetual, but ineffectual, attempts of all governments, to restrain what, perhaps, cannot be restrained—criminal folly! And to punish a man for having ruined himself would usually be to punish a most contrite penitent!

It is not surprising that before "private vices were considered as public benefits," the governors of nations instituted sumptuary laws—for the passion for pageantry, and an incredible prodigality

in dress were continually impoverishing great families—more equality of wealth has now rather subdued the form of private ruin than laid this evil domestic spirit. The incalculable expenditure, and the blaze of splendour, of our ancestors, may startle the incredulity of our *élégantes*. We find men of rank exhausting their wealth, pawning their castles, and desperately issuing from them, heroes for a crusade, or brigands for their neighbourhood!—and this frequently from the simple circumstance of having for a short time maintained some gorgeous chivalric festival on their own estates, or melting thousands of acres into cloth of gold, which have left their sons to beg their bread on the estates which they were to have inherited.

It was when the remains of chivalry still charmed the world by its seductive splendours, towards the close of the fifteenth century, that I find an instance of this kind occurring in the *Pas de Sandricourt*, which was held in the neighbourhood of the *sieur* of that name. It is a memorable affair, not only for us curious inquirers after manners and morals, but for the whole family of the Sandricourts; for though the said *sieur* is now receiving the immortality we bestow on him, and *la dame*, who presided in that magnificent piece of chivalry, was infinitely gratified, yet for ever after was the lord of Sandricourt ruined—and all for a short, romantic three months!

This story of the chivalric period may amuse. A *pas d'armes*, though consisting of military exercises and deeds of gallantry, was a sort of festival distinct from a tournament. It signified a *pas* or passage to be contested by one or more knights against all comers. It was necessary that the road should be such that it could not be passed without encountering some guardian knight. The *chevaliers* who disputed the *pas* hung their blazoned shields on trees, pales, or on posts raised for this purpose. The aspirants after chivalric honours would strike with their lance one of these shields, and when it rung instantly it summoned the owner to the challenge. A bridge or a road would sometimes serve for this military sport, for such it was intended to be, whenever the heat of the rivals proved not too earnest. The *sieur* of Sandricourt was a fine dreamer of feats of chivalry, and in the neighbourhood of his castle he fancied that he saw a very spot adapted for every game: there was one admirably fitted for the barrier of a tilting-match; another embellished by a solitary pine-tree; another which was called the meadow of the thorn; there was a *carrefour*, where, in four roads, four knights might meet; and, above all, there was a forest called *dévoiyable*, having no path, so favourable for errant knights, who might there enter for strange adventures, and, as chance directed, encounter others as bewildered as themselves. Our chivalric Sandricourt found nine young *seigneurs* of the court of Charles the Eighth of France, who answered all his wishes. To sanction this glorious feat it was necessary to obtain leave from the king, and a herald of the Duke of Orleans to distribute the *carrel* or challenge all over France, announcing, that from such a day, ten young lords would stand ready to combat, in those different places, in the neighbourhood of Sandricourt's *château*. The names of this flower

of chivalry have been faithfully registered, and they were such as instantly to throw a spark into the heart of every lover of arms! The world of fashion, that is, the chivalric world, were set in motion. Four bodies of assailants soon collected, each consisting of ten combatants. The herald of Orleans having examined the arms of these gentlemen, and satisfied himself of their ancient lineage, and their military renown, admitted their claims to the proffered honour. Sandricourt now saw with rapture, placed on the sides of his portals, the numerous shields of the assailants, corresponding with those of the challengers which hung above them. Ancient lords were elected judges of the feats of the knights, accompanied by the ladies, for whose honour only they declared they combated.

The herald of Orleans tells the history in no very intelligible verse; but the burthen of his stanza is still

*Du pas d'armes du chateau Sandricourt.*

He sings, or says,

"Onques, depuis le temps du roi Artus,  
Ne furent tant les armes exalces—  
Maint chevaliers et preux entreprenans—  
Princes plusieurs ont terre déplacées  
Pour y venir donner coups et poussées  
Qui ont été là tenus si de court  
Que par force n'ont prises et passées  
Les barrières, entrées, et passées  
Du pas des armes du chateau Sandricourt."

Doubtless, there many a Roland met with his Oliver, and could not pass the barriers. Cased as they were in steel, *de pied en cap*, we presume that they could not materially injure themselves; yet, when on foot, the ancient judges discovered such symptoms of peril, that on the following day they advised our knights to satisfy themselves by fighting on horseback. Against this prudential counsel for some time they protested, as an inferior sort of glory. However, on the next day, the horse combat was appointed in the *carrefour*, by the pine-tree. On the following day they tried their lances in the meadow of the thorn; but, though on horseback, the judges deemed their attacks were so fierce, that this assault was likewise not without peril; for some horses were killed, and some knights were thrown, and lay bruised by their own mail; but the barbed horses, wearing only *des chanfreins*, head-pieces magnificently caparisoned, found no protection in their ornaments. The last days were passed in combats of two to two, or in a single encounter, a-foot, in the *forêt dévroyable*. These jousts passed without any accident, and the prizes were awarded in a manner equally gratifying to the claimants. The last day of the festival was concluded with a most sumptuous banquet. Two noble knights had undertaken the humble office of *maîtres d'hôtel*; and while the knights were parading in the *forêt dévroyable* seeking adventures, a hundred servants were seen at all points, carrying white and red hypocras, and juleps, and *sirap de violars*, sweetmeats, and other spiceries, to comfort these wanderers, who, on returning to the *chateau*, found a grand and plenteous banquet. The tables were crowded in the court-apartment, where some held

one hundred and twelve gentlemen, not including the *dames* and the *demoiselles*. In the halls, and outside of the *chateau*, were other tables. At that festival more than two thousand persons were, free of every expense, magnificently entertained; their attendants, their armourers, their *plumassiers*, and others. *La Dame de Sandricourt*, "fut moult aise d'avoir donné dans son chateau si belle, si magnifique, et gorgiasse fête." Historians are apt to describe their personages as they appear, not as they are: if the lady of the *Sieur de Sandricourt* really was "moult aise" during these gorgeous days, one cannot but sympathise with the lady, when her loyal knight and spouse confessed to her, after the departure of the mob, of two thousand visitors, neighbours, soldiers, and courtiers,—the knights challengers, and the knights assailants, and the fine scenes at the pine-tree; the barrier in the meadow of the thorn; and the horse-combat at the *carrefour*; and the jousts in the *forêt dévroyable*; the carousals in the castle-halls; the jollity of the banquet-tables, the merriments danced till they were reminded "How the waning night grows old!"—in a word, when the costly dream had vanished,—that he was a ruined man for ever, by immortalising his name in one grand chivalric festival! The *Sieur de Sandricourt*, like a great torch, had consumed himself in his own brightness; and the very land on which the famous *Pas de Sandricourt* was held—had passed away with it! Thus one man sinks generations by that wastefulness, which a political economist would assure us was committing no injury to society!—The moral evil goes for nothing in financial statements!

Similar instances of ruinous luxury we may find in the prodigal costliness of dress through the reigns of Elizabeth, James the First, and Charles the First. Not only in their massy grandeur they outweighed us, but the accumulation and variety of their wardrobe displayed such a gaiety of fancy in their colours and their ornaments, that the drawing-room in those days must have blazed at their presence, and changed colour as the crowd moved. But if we may trust to royal proclamations, the ruin was general among some classes. Elizabeth issued more than one proclamation against "the excess of apparel!" and among other evils which the government imagined this passion for dress occasioned, it notices "the wasting and undoing of a great number of young gentlemen, otherwise servicable; and others, seeking by show of apparel to be esteemed as gentlemen, allured by the vain show of these things, they not only consume their goods and lands, but also run into such debts and shifts, as they cannot live out of danger of laws, without attempting of unlawful acts." The queen bids her own household "to look unto it for good example to the realm; and all noblemen, archbishops and bishops, all mayors, justices of peace, &c., should see them executed in their private households." The greatest difficulty which occurred to regulate the wear of apparel was ascertaining the incomes of persons, or, in the words of the proclamation, "finding that it is very hard for any man's state of living and value to be truly understood by other persons." They were to be regulated, as they appear "sessed in the subsidy books." But if persons chose to be more

magnificent in their dress, they were allowed to justify their means: in that case, if allowed, her majesty would not be the loser; for they were to be rated in the subsidy books according to such values as they themselves offered as a qualification for the splendour of their dress!

In my researches among manuscript letters of the times, I had frequent occasion to discover how persons of considerable rank appear to have carried their acres on their backs, and with their ruinous and fantastical luxuries sadly pinched their hospitality. It was this which so frequently cast them into the nets of the "goldsmiths," and other trading usurers. At the coronation of James the First, I find a simple knight whose cloak cost him five hundred pounds; but this was not uncommon. At the marriage of Elizabeth, the daughter of James the First, "Lady Wotton had a gown of which the embroidery cost fifty pounds a yard. The Lady Arabella made four gowns, one of which cost 1500*l*. The Lord Montacute (Montague) bestowed 1500*l*. in apparel for his two daughters. One lady, under the rank of baroness, was furnished with jewels exceeding one hundred thousand pounds; and the Lady Arabella goes beyond her," says the letter-writer. "All this extreme cost and riches makes us all poor," as he imagined! I have been amused in observing grave writers of state-despatches jocular on any mischance or mortification to which persons are liable, whose happiness entirely depends on their dress. Sir Dudley Carleton, our minister at Venice, communicates, as an article worth transmitting, the great disappointment incurred by Sir Thomas Glover, "who was just come hither, and had appeared one day like a comet, all in crimson velvet and beaten gold, but had all his expectations marred on a sudden, by the news of Prince Henry's death." A similar mischance, from a different cause, was the lot of Lord Hay, who made great preparations for his embassy to France, which, however, were chiefly confined to his dress. He was to remain there twenty days; and the letter-writer maliciously observes, that "He goes with twenty special suits of apparel for so many days' abode, besides his travelling robes; but news is very lately come that the French have lately altered their fashion, whereby he must needs be out of countenance, if he be not set out after the last edition!" To find himself out of fashion, with twenty suits for twenty days, was a mischance his lordship had no right to count on!

"The glass of fashion" was unquestionably held up by two very eminent characters, RAWLEIGH and BUCKINGHAM; and the authentic facts recorded of their dress will sufficiently account for the frequent "Proclamations" to control that servile herd of imitators—the smaller gentry!

There is a remarkable picture of Sir Walter, which will at least serve to convey an idea of the gaiety and splendour of his dress. It is a white satin pinked vest, close sleeved to the wrist; over the body a brown doublet, finely flowered and embroidered with pearl. In the feather of his hat a large ruby and pearl drop at the bottom of the sprig, in place of a button; his trunk or breeches, with his stockings and ribbon garters, fringed at the end, all white, and buff shoes with white ribbon. Oldys, who saw this picture, has

thus described the dress of Rawleigh. But I have some important additions; for I find that Rawleigh's shoes on great court days were so gorgeously covered with precious stones, as to have exceeded the value of six thousand six hundred pounds; and that he had a suit of armour of solid silver, with sword and belt blazing with diamonds, rubies, and pearls; whose value was not so easily calculated. Rawleigh had no patrimonial inheritance; at this moment he had on his back a good portion of a Spanish galleon, and the profits of a monopoly of trade he was carrying on with the newly-discovered Virginia. Probably he placed all his hopes in his dress! The virgin queen, when she issued proclamations against "the excess of apparel," pardoned, by her looks, that promise of a mine which blazed in Rawleigh's; and, parsimonious as she was, forgot the three thousand changes of dresses, which she herself left in the royal wardrobe.

Buckingham could afford to have his diamonds tacked so loosely on, that when he chose to shake a few off on the ground, he obtained all the fame he desired from the pickers-up, who were generally *les dames de la cour*; for our duke never condescended to accept what he himself had dropped. His cloaks were trimmed with great diamond buttons, and diamond hat-bands, cockades, and ear-rings yoked with great ropes and knots of pearls.—This was, however, but for ordinary dances. "He had twenty-seven suits of clothes made, the richest that embroidery, lace, silk velvet, silver, gold, and gems could contribute; one of which was a white uncut velvet, set all over, both suit and cloak, with diamonds valued at fourscore thousand pounds, beside a great feather, stuck all over with diamonds, as were also his sword girdle, hat, and spurs.\*" In the masques and banquets with which Buckingham entertained the court, he usually expended, for the evening, from one to five thousand pounds. To others I leave to calculate the value of money; the sums of this gorgeous wastefulness, it must be recollected, occurred before this million age of ours.

If, to provide the means for such enormous expenditure, BUCKINGHAM multiplied the grievances of monopolies, and pillaged the treasury for his eighty thousand pounds' coat; and RAWLEIGH was at length driven to his last desperate enterprise, to relieve himself of his creditors, for a pair of six thousand pounds' shoes—in both these cases, as in that of the chivalric SANDRICOULT, the political economist may perhaps acknowledge that *there is a sort of luxury highly criminal*. All the arguments he may urge, the statistical accounts he may calculate, and the healthful state of his circulating medium among "the merchants, embroiderers, silk-men, and jewellers"—will not alter such a moral evil, which leaves an eternal taint in "the wealth of nations!" It is the principle that "private vices are public benefits," and that men may be allowed to ruin their generations without committing any injury to society.

\* The Jesuit Drexelius, in one of his religious dialogues, notices the fact; but I am referring to an Harleian manuscript, which confirms the information of the Jesuit.

## DISCOVERIES OF SECLUDED MEN.

THOSE who are unaccustomed to the labours of the closet are unacquainted with those secret and silent triumphs obtained in the pursuits of studious men. That aptitude, which in poetry is sometimes called *inspiration*, in knowledge we may call *sagacity*; and it is probable, that the more vehement one does not excite more pleasure than the still tranquillity of the other: they are both, according to the strict signification of the Latin term from whence we have borrowed ours of *invention*, a finding out, the result of a combination which no other has formed but ourselves.

I will produce several remarkable instances of the felicity of this aptitude of the learned in making discoveries which could only have been effected by an uninterrupted intercourse with the objects of their studies, making things remote and dispersed familiar and present.

One of ancient date is better known to the reader than those I am preparing for him. When the magistrates of Syracuse were showing to CICERO the curiosities of the place, he desired to visit the tomb of Archimedes; but, to his surprise, they acknowledged that they knew nothing of any such tomb, and denied that it had ever existed. The learned Cicero, convinced by the authorities of ancient writers, by the verses of the inscription which he remembered, and the circumstance of a sphere with a cylinder being engraven on it, requested them to assist him in the search. They conducted the obstinate but illustrious stranger to their most ancient burying-ground: amidst the number of sepulchres, they observed a small column overhung with brambles—Cicero, looking on while they were clearing away the rubbish, suddenly exclaimed, "Here is the thing we are looking for!" His eye had caught the geometrical figures on the tomb, and the inscription soon confirmed his conjecture. Cicero long after exulted in the triumph of this discovery.—"Thus!" he says, "one of the noblest cities of Greece, and once the most learned, had known nothing of the monument of its most deserving and ingenious citizen, had it not been discovered to them by a native of Arpinum!"

The great French antiquary PEIRESC exhibited a singular combination of learning, patience, of thought, and a luminous sagacity, which could restore an "airy nothing" to "a local habitation and a name." There was found on an amethyst, and the same afterwards occurred on the front of an ancient temple, a number of *marks*, or *indents*, which had long perplexed inquirers, more particularly as similar marks or *indents* were frequently observed in ancient monuments. It was agreed on, as no one could understand them, and all would be satisfied, that they were secret hieroglyphics. It occurred to PEIRESC, that these marks were nothing more than holes for small nails, which had formerly fastened little *laminæ*, which represented so many Greek letters. This hint of his own suggested to him to draw lines from one hole to another; and he beheld the amethyst reveal the name of the sculptor, and the frieze of the temple the name of the god! This curious discovery has been since frequently

applied; but it appears to have originated with this great antiquary, who by his learning and sagacity explained a supposed hieroglyphic, which had been locked up in the silence of seventeen centuries.\*

Learned men, confined to their study, have often rectified the errors of travellers; they have done more, they have found out paths for them to explore, or opened seas for them to navigate. The situation of the vale of Tempe had been mistaken by modern travellers; and it is singular, observes the Quarterly Reviewer, yet not so singular as it appears to that elegant critic, that the only good directions for finding it had been given by a person who was never in Greece. ARTHUR BROWNE, a man of letters of Trinity College, Dublin—it is gratifying to quote an Irish philosopher and man of letters, from the extreme rarity of the character—was the first to detect the inconsistencies of Pococke and Busching, and to send future travellers to look for Tempe in its real situation, the defiles between Ossa and Olympus; a discovery subsequently realised. When Dr. Clarke discovered an inscription purporting that the pass of Tempe had been fortified by Cassius Longinus, Mr. Walpole, with equal felicity, detected, in Caesar's History of the Civil War, the name and the mission of this very person.

A living geographer, to whom the world stands deeply indebted, does not read Herodotus in the original; yet, by the exercise of his extraordinary aptitude, it is well known that he has often corrected the Greek historian, and explained obscurities in a text which he never read, by his own happy conjectures, and confirmed his own discoveries by the subsequent knowledge which modern travellers have afforded.

GRAY's perseverance in studying the geography of India and of Persia, at a time when our country had no immediate interests with those ancient empires, by a cynical observer, would have been placed among the curious idleness of a mere man of letters. These studies were indeed prosecuted, as Mr. Mathias observes, "on the disinterested principles of liberal investigation, not on those of policy, nor of the regulation of trade, nor of the extension of empire, nor of permanent establishments, but simply and solely on the grand view of what is, and of what is past. They were the researches of a solitary scholar in academical retirement." Since the time of Gray, these very pursuits have been carried on by two consummate geographers, Major RENNELL and Dr. VINCENT, who have opened to the classical and the political reader all he wished to learn, at a time when India and Persia had become objects interesting and important to us. The fruits of GRAY's learning, long after their author was no more, became valuable!

The studies of "the solitary scholar" are always

\* The curious reader may view the marks, and the manner in which the Greek characters were made out, in the preface to Hearne's "Curious Discourses." The amethyst proved more difficult than the temple, from the circumstance, that in engraving on the stone the letters must be reversed.



useful to the world, although they may not always be timed to its present wants; with him, indeed, they are not merely designed for this purpose. GRAY discovered India for himself; but the solitary pursuits of a great student, shaped to a particular end, will never fail being useful to the world; though it may happen, that a century shall elapse between the periods of the discovery and its practical utility.

HALLEY's version of an Arabic ms. on a mathematical subject offers an instance of the extraordinary sagacity I am alluding to; it may also serve as a demonstration of the peculiar and supereminent advantages possessed by mathematicians, observes Mr. Dugald Stewart, in their fixed relations, which form the objects of their science, and the correspondent precision in their language and reasonings: as matter of literary history, it is highly curious. Dr. Bernard accidentally discovered in the Bodleian Library an Arabic version of Apollonius de *Sectione Rationis*, which he determined to translate in Latin, but only finished about a tenth part. HALLEY, extremely interested by the subject, but with an entire ignorance of the Arabic language, resolved to complete the imperfect version! Assisted only by the manuscript which Bernard had left, it served him as a key for investigating the sense of the original; he first made a list of those words wherever they occurred, with the train of reasoning in which they were involved, to decipher, by these very slow degrees, the import of the context; till at last HALLEY succeeded in mastering the whole work, and in bringing the translation, without the aid of any one, to the form in which he gave it to the public; so that we have here a difficult work translated from the Arabic, by one who was in no manner conversant with the language, merely by the exertion of his sagacity!

I give the memorable account, as Boyle has delivered it, of the circumstances which led HARVEY to the discovery of the circulation of the blood.

"I remember that when I asked our famous HARVEY, in the only discourse I had with him, which was but a little while before he died, what were the things which induced him to think of a circulation of the blood? he answered me, that when he took notice that the valves in the veins of so many parts of the body were so placed that they gave free passage to the blood towards the heart, but opposed the passage of the venal blood the contrary way, he was invited to think that so provident a cause as nature had not placed so many valves without design; and no design seemed more probable than that, since the blood could not well, because of the interposing valves, be sent by the veins to the limbs, it should be sent through the arteries and return through the veins, whose valves did not oppose its course that way."

The reason here ascribed to Harvey seems now so very natural and obvious, that some have been disposed to question his claim to the high rank commonly assigned to him among the improvers of science! Dr. William Hunter has said, that after the discovery of the valves in the veins, which HARVEY learned while in Italy from his master, Fabricius ab Aquapendente, the remaining step might easily have been made by any

person of common abilities. "This discovery," he observes, "set Harvey to work upon the use of the heart and vascular system in animals; and in the course of some years, he was so happy as to discover, and to prove beyond all possibility of doubt, the circulation of the blood." He afterwards expresses his astonishment that this discovery should have been left for Harvey, though he acknowledges it occupied "a course of years;" adding, that "Providence meant to reserve it for him, and would not let men see *what was before them, nor understand what they read.*" It is remarkable that when great discoveries are effected, their simplicity always seems to detract from their originality; on these occasions we are reminded of the egg of Columbus!

It is said that a recent discovery, which ascertains that the Niger empties itself into the Atlantic Ocean, was really anticipated by the geographical acumen of a student at Glasgow, who arrived at the same conclusion by a most persevering investigation of the works of travellers and geographers, ancient and modern, and examination of African captives; and had actually constructed, for the inspection of government, a map of Africa, on which he had traced the entire course of the Niger from the interior.

FRANKLIN conjectured the identity of lightning and of electricity, before he had realised it by decisive experiment. The kite being raised, a considerable time elapsed before there was any appearance of its being electrified. One very promising cloud had passed over it without any effect. Just as he was beginning to despair of his contrivance, he observed some loose threads of the hempen string to stand erect, and to avoid one another, just as if they had been suspended on a common conductor. Struck with this promising appearance, he immediately presented his knuckle to the key! And let the reader judge of the exquisite pleasure he must have felt at that moment when the discovery was complete! We owe to Priestley this admirable narrative—the strong sensation of delight which FRANKLIN experienced as his knuckle touched the key, and when he felt that a new world was opening, might have been equalled, but it was probably not surpassed, when the same hand signed the long-disputed independence of his country!

When LEIBNITZ was occupied in his philosophical reasonings on his *Law of Continuity*, his singular sagacity enabled him to predict a discovery which afterwards was realised—he imagined the necessary existence of the polyplus!

It has been remarked of NEWTON, that several of his slight hints, some in the modest form of queries, have been ascertained to be predictions, as among others was that of the inflammability of the diamond; and many have been eagerly seized upon as indisputable axioms. A hint, at the close of his Optics, that "If natural philosophy should be continued to be improved in its various branches, the bounds of moral philosophy would be enlarged also," is, perhaps, among the most important of human discoveries—it gave rise to Hartley's *Physiological Theory of the Mind*. The queries, the hints, the conjectures of NEWTON, display the most creative sagacity; and demonstrate in what manner the discoveries of retired

men, while they bequeath their legacies to the world, afford to themselves a frequent source of secret and silent triumphs.

### SENTIMENTAL BIOGRAPHY.

A PERIODICAL critic, probably one of the juniors, has thrown out a startling observation. "There is," says this literary senator, "something melancholy in the study of biography, because it is—a history of the dead!" A truism and a falsity mixed up together, is the temptation with some modern critics to commit that durling sin of theirs—novelty and originality! But we really cannot condole with the readers of Plutarch for their deep melancholy, we who feel our spirits refreshed amidst the mediocrity of society, when we are recalled back to the men and the women who were illustrious in every glory! Biography with us is a reunion with human existence in its most excellent state, and we find nothing dead in the past, while we retain the sympathies which only require to be awakened.

It would have been more reasonable had the critic discovered that our country has not yet had her Plutarch, and that our biography remains still little more than a mass of compilation.

In this study of biography there is a species which has not yet been distinguished—biographies composed by some domestic friend, or by some enthusiast who works with love. A term is unquestionably wanted for this distinct class. The Germans seem to have invented a platonic one, drawn from the Greek, *psyche*, or the soul, for they call this the *psychological life*. Another attempt has been made, by giving it the scientific term of *idiosyncrasy*, to denote a peculiarity of disposition. I would call it *sentimental biography*!

It is distinct from a *chronological biography* for it searches for the individual's feelings amidst the ascertained facts of his life, so that facts, which occurred remotely from each other, are here brought at once together. The detail of events which completes the chronological biography contains many which are not connected with the peculiarity of the character itself. The *sentimental* is also distinct from the *autobiography*, however this may seem a part of it. Whether a man be entitled to lavish his panegyric on himself, I will not decide; but it is certain that he risks everything by appealing to a solitary and suspected witness.

We have two lives of DANTE, by BOCCACCIO and by LEONARDO ARETINO, both interesting; but Boccaccio's is the *sentimental life*!

Aretino, indeed, finds fault, but with all the tenderness possible, with Boccaccio's affectionate sketch, *Origine, Vita, Studi e Costumi del clarissimo DANTE*, &c. "Origin, Life, Studies, and Manner of the Illustrious DANTE," &c. "It seems to me," he says, "that our Boccaccio, *dolcissimo e suavissimo uomo*, sweet and delightful man! has written the life and manners of this sublime poet, as if he had been composing the *Filocolo*, the *Filistrato*, or the *Piemetta*!"—the romances of Boccaccio—"for all breathes of love and sighs, and is covered with warm tears, as if a man were born in this world only to live among the ena-

moured ladies and the gallant youths of the ten amorous days of his hundred novels."

Aretino, who wanted not all the feeling requisite for the delightful "costumi e studi" of Boccaccio's Dante, modestly requires that his own life of Dante should be considered as a supplement to, not as a substitute for Boccaccio's. Pathetic with all the sorrows, and eloquent with all the remonstrances of a fellow-citizen, who, while he wept, hung with anger over his country's shame in its apathy for the honour of its long-injured exile. Catching inspiration from the breathing pages of Boccaccio, it inclines one to wish that we possessed two biographies of an illustrious favourite character; the one strictly and fully historical, the other fraught with the very feelings of the departed, which we may have to seek in vain in the circumstantial and chronological biographer. Boccaccio, indeed, was overcome by his feelings. He either knew not, or he omits the substantial incidents of Dante's life; while his imagination throws a romantic tinge on occurrences raised on slight, perhaps on no foundation. Boccaccio narrates a dream of the mother of Dante so fancifully poetical, that probably Boccaccio forgot that none but a dreamer could have told it. Seated under a high laurel-tree, by the side of a vast fountain, the mother dreamt that she gave birth to her son; she saw him nourished by its fruit, and refreshed by those clear waters; she soon beheld him a shepherd; approaching to pluck the boughs, she saw him fall! When he rose he had ceased to be a man, and was transformed into a peacock! Disturbed by her admiration, she suddenly awoke; but when the father found that he really had a son, in allusion to the dream he called him DANTE—or *gr en' e meritamente, perocché ottimamente, siccome si vedra procedendo, segui al nome l'effetto*, "and deservedly" for greatly, as we shall see, the effect followed the name! At nine years of age, on a May-day, whose joyous festival Boccaccio beautifully describes, when the softness of the heavens re-adorning the earth with its mingled flowers, waved the green boughs, and made all things smile, Dante mixed with the boys and girls in the house of the good citizen who on that day gave the feast, beheld little Brice, as she was familiarly called, but named Beatrice. The little Dante might have seen her before, but he loved her then, and from that day never ceased to love; and thus DANTE *nella pargoletta età fatto d'amore ferventissimo servidore*, so fervent a servant to Love in an age of childhood! Boccaccio appeals to Dante's own account of his long passion and his constant sighs, in the *Vita Nuova*. No look, no word, no sign, sullied the purity of his passion; but in her twenty-fourth year died "la bellissima Beatrice." Dante is then described as more than inconsolable; his eyes were long two abundant fountains of tears; careless of life, he let his beard grow wildly, and to others appeared a savage meagre man, whose aspect was so changed, that while this weeping life lasted, he was hardly recognised by his friends; all looked on a man so entirely transformed, with deep compassion. Dante, won over by those who could console the inconsolable, was at length solicited by his relations to marry a lady of his own con-

dition in life; and that as the departed lady had occasioned him such heavy griefs, the new one might open a source of delight. The relations and friends of Dante gave him a wife that his tears for Beatrice might cease.

It is supposed that this marriage proved unhappy. Boccaccio, like a pathetic lover rather than biographer, exclaims, "*Oh menti cieche! Oh tenebroso intelletti! Oh argomenti vani di molti mortali quante sono le ruscite in assai cose contrarie a nostri avvisi!*" &c. Oh blind men! Oh dark minds! Oh vain arguments of most mortals, how often are the results contrary to our advice! Frequently it is like leading one who breathes the soft air of Italy to refresh himself in the eternal shades of the Rhodopean mountains. What physician would expel a burning fever with fire, or put in the shivering marrow of the bones snow and ice? So certainly shall it fare with him, who, with a new love, thinks to mitigate the old. Those who believe this know not the nature of love, nor how much a second passion adds to the first. In vain would we assist or advise this forceful passion, if it has struck its root near the heart of him who long has loved."

Boccaccio has beguiled my pen for half an hour with all the loves and fancies which sprung out of his own affectionate and romantic heart. What airy stuff has he woven into the "*Vita*" of Dante! this *sentimental biography*! Whether he knew but little of the personal history of the great man whom he idolised, or whether the dream of the mother—the May-day interview with the little Brice, and the rest of the children—and the effusions on Dante's marriage, were grounded on tradition, one would not harshly reject such tender incidents.\* But let it not be imagined that the heart of Boccaccio was only susceptible to amorous impressions—bursts of enthusiasm and eloquence, which only a man of genius is worthy of receiving, and only a man of genius is capable of bestowing—kindle the masculine patriotism of his bold, indignant spirit!

Half a century had elapsed since the death of DANTE, and still the Florentines showed no sign of repentance for their ancient hatred of their persecuted patriot, nor any sense of the memory of the creator of their language, whose immortality had become a portion of their own glory. Boccaccio, impassioned by all his generous nature, though he regrets he could not raise a statue to Dante, has sent down to posterity more than marble, in the "*life*." I venture to give the lofty and bold apostrophe to his fellow-citizen; but I feel that even the genius of our language is tame by the side of the harmonised eloquence of the great votary of DANTE!

\* "A Comment on the Divine Comedy of Dante," in English, printed in Italy, has just reached me. I am delighted to find that this biography of Love, however romantic, is true! In his *ninth year*, Dante was a lover and a poet! The tender sonnet, free from all obscurity, which he composed on Beatrice, is preserved in the above singular volume. There can be no longer any doubt of the story of Beatrice; but the sonnet and the passion must be "*classed among curious natural phenomena.*"

"Ungrateful country! what madness urged thee, when thy dearest citizen, thy chief benefactor, thy only poet, with unaccustomed cruelty was driven to flight. If this had happened in the general terror of that time, coming from evil counsel, thou mightest stand excused; but when the passions ceased, didst thou repent? didst thou recall him? Bear with me, nor deem it irksome from me, who am thy son, that thus I collect what just indignation prompts me to speak, as a man more desirous of witnessing your amendment, than of beholding you punished! Seems it to you glorious, proud of so many titles and of such men, that the one whose like no neighbouring city can show, you have chosen to chase from among you? With what triumphs, with what valorous citizens are you splendid? Your wealth is a removable and uncertain thing; your fragile beauty will grow old; your delicacy is shameful and feminine; but these make you noticed by the false judgments of the populace! Do you glory in your merchants and your artists? I speak imprudently; but the one are tenaciously avaricious in their servile trades; and art, which once was so noble, and became a second nature, struck by the same avarice, is now as corrupted, and nothing worth! Do you glory in the baseness and the listlessness of those idlers, who, because their ancestors are remembered, attempt to raise up among you a nobility to govern you, ever by robbery, by treachery, by falsehood! Ah! miserable mother! open thine eyes; cast them with some remorse on what thou hast done, and blush, at least, reputed wise as thou art, to have had in your errors so fatal a choice! Why not rather imitate the acts of those cities who so keenly disputed merely for the honour of the birthplace of the divine Homer? Mantua, our neighbour, counts as the greatest fame which remains for her, that Virgil was a Mantuan! and holds his very name in such reverence, that not only in public places, but in the most private, we see his sculptured image! You only, while you were made famous by illustrious men, you only have shown no care for your great poet. Your Dante Alighieri died in exile, to which you unjustly, envious of his greatness, destined him! A crime not to be remembered, that the mother should bear an envious malignity to the virtues of a son! Now cease to be unjust! He cannot do you that, now dead, which living, he never did do to you! He lies under another sky than yours, and you never can see him again, but on that day, when all your citizens shall view him, and the great Remunerator shall examine, and shall punish! If anger, hatred, and enmity are buried with a man, as it is believed, begin then to return to yourself; begin to be ashamed to have acted against your ancient humanity; begin, then, to wish to appear a mother, and not a cold, negligent step-dame. Yield your tears to your son; yield your maternal piety to him whom once you repulsed, and, living, cast away from you! At least think of possessing him dead, and restore your citizenship, your award, and your grace, to his memory. He was a son who held you in reverence, and though long an exile, he always called himself, and would be called, a Florentine! He held you ever above all others; ever he loved you! What will you

then do? Will you remain obstinate in iniquity? Will you practise less humanity than the barbarians? You wish that the world should believe that you are the sister of famous Troy, and the daughter of Rome; assuredly the children should resemble their fathers and their ancestors. Priam, in his misery, bought the corpse of Hector with gold; and Rome would possess the bones of the first Scipio, and removed them from Linternum, which, dying, so justly he had denied her. Seek then to be the true guardian of your Dante, claim him! show this humane feeling, claim him! you may securely do this: I am certain he will not be returned to you; but thus at once you may betray some mark of compassion, and, not having him again, still enjoy your ancient cruelty! Alas! what comfort am I bringing you! I almost believe, that if the dead could feel, the body of DANTE would not rise to return to you, for he is lying in Ravenna, whose hallowed soil is everywhere covered with the ashes of saints. Would DANTE quit this blessed company to mingle with the remains of those hatreds and iniquities which gave him no rest in life? The relics of DANTE, even among the bodies of emperors and of martyrs, and of their illustrious ancestors, is prized as a treasure, for there his works are looked on with admiration; those works of which you have not yet known to make yourselves worthy. His birth-place, his origin, remains for you, spite of your ingratitude! and this Ravenna envies you, while she glories in your honours which she has snatched from you through ages yet to come!"

Such was the deep emotion which opened Boccaccio's heart in this sentimental biography, and awoke even shame and confusion in the minds of the Florentines; they blushed for their old hatreds, and, with awakened sympathies, they hastened to honour the memory of their great bard. By order of the city, the *Divina Commedia* was publicly read and explained to the people. Boccaccio, then sinking under the infirmities of age, roused his departing genius: still was there marrow in the bones of the aged lion, and he engaged in the task of composing his celebrated Commentaries on the *Divina Commedia*.

In this class of *sentimental biography* I would place a species which the historian Carte noticed in his literary travels on the continent, in pursuit of his historical design. He found, preserved among several ancient families of France, their domestic annals. "With a warm, patriotic spirit, worthy of imitation, they have often carefully preserved in their families the acts of their ancestors." A custom which we have not adopted; but we may be confident that many a name has not been inscribed on the roll of national glory, only from wanting a few drops of ink! This delight and pride of the modern Gauls in the great and good deeds of their ancestors, preserved in domestic archives, will be ascribed to their folly or vanity; yet in that folly there is so much wisdom, and in that vanity there is so much greatness, that the one will amply redeem the other.

The nation has lost many a noble example of men and women acting a great part on great occasions, and then retreating to the shade of privacy. Such domestic annals may yet be viewed

in the family records at Appleby Castle! Anne, Countess of Pembroke, was a glorious woman, the descendant of two potent northern families, the Veteriponts and the Cliflords.—She lived in a state of regal magnificence and independence, inhabiting five castles; yet though her magnificent spirit poured itself out in her extended charities, and though her independence mated that of monarchs, yet she herself, in her domestic habits, lived as a hermit in her own castles; and though only acquainted with her native language, she had cultivated her mind in many parts of learning; and as Donne, in his way, observes, "she knew how to converse of everything, from predestination to sea-silk." Her favourite design was to have materials collected for the history of those two potent northern families to whom she was allied; and at a considerable expense employed learned persons to make collections for this purpose, from the records in the Tower, the Rolls, and other depositories of manuscripts; all these, we are informed by Gilpin, he had seen fairly transcribed in three large volumes. Anecdotes of a great variety of characters, who had exerted themselves on very important occasions, compose these family records—and induce one to wish that the public were in possession of such annals of the domestic life of heroes and of sages, who have only failed in obtaining an historian!

A biographical monument of this nature, which has passed through the press, will sufficiently prove the utility of this class of *sentimental biography*. It is the life of Robert Price, a Welsh lawyer, and an ancestor of the gentleman whose ingenuity, in our days, has refined the principles of the picturesque in art. This life is announced as "printed by the appointment of the family," but it must not be considered merely as a tribute of private affection; and how we are at this day interested in the actions of a Welsh lawyer in the reign of William the Third, whose name has probably never been consigned to the page of history, remains to be told.

ROBERT PRICE, after having served Charles the Second, lived latterly in the eventful times of William the Third. He was probably of Tory principles, for on the arrival of the Dutch prince, he was removed from the attorney-generalship of Glamorgan. The new monarch has been accused of favouritism, and of an eagerness in showering exorbitant grants on some of his foreigners, which soon raised a formidable opposition in the jealous spirit of Englishmen. The grand favourite, William Bentinck, after being raised to the title of Earl of Portland, had a grant bestowed on him of three lordships, in the county of Denbigh. The patriot of his native country—a title which the Welsh had already conferred on ROBERT PRICE—then rose to assert the rights of his fatherland, and his speeches are as admirable for their knowledge as their spirit. "The submitting of 1500 freeholders to the will of a Dutch lord was," as he sarcastically declared, "putting them in a worse posture than their former estate, when under William the Conqueror and his Norman lords. England must not be tributary to strangers—we must, like patriots, stand by our country—otherwise, when God shall send us a Prince of Wales, he may have such a present of a crown made him,

as a Pope did to King John, who was surnamed *Sans Terre*, and was by his father made Lord of Ireland, which grant was confirmed by the Pope, who sent him a crown of peacock's feathers, in derogation of his power, and the poverty of his country." ROBERT PRICE asserted that the king could not, by the Bill of Rights, alien or give away the inheritance of a Prince of Wales, without the consent of parliament. He concluded a copious and patriotic speech, by proposing that an address be presented to the king, to put an immediate stop to the grant now passing to the Earl of Portland for the lordships, &c.

This speech produced such an effect, that the address was carried unanimously; and the king, though he highly resented the speech of Robert Price, sent a civil message to the Commons, declaring that he should not have given Lord Portland those lands, had he imagined the House of Commons could have been concerned; "I will therefore recall the grant!" On receiving the royal message, Robert Price drew up a resolution to which the house assented, that "to procure or pass exorbitant grants by any member of the privy council, &c., was a high crime and misdemeanour." The speech of Robert Price contained truths too numerous and too bold to suffer the light during that reign; but this speech against foreigners was printed the year after King William's death, with this title, "*Gloria Cambria*, or the speech of a bold Briton in parliament, against a Dutch prince of Wales," with this motto, *Opposuit et Vicit*. Such was the great character of Robert Price, that he was made a Welsh judge by the very sovereign whose favourite plans he had so patriotically thwarted.

Another marked event in the life of this English patriot was a second noble stand he made against the royal authority, when in opposition to the public good. The secret history of a quarrel between George the First and the Prince of Wales, afterwards George the Second, on the birth of a son, appears in this life; and when the prince in disgrace left the palace, his royal highness proposed taking his children with him and the princess; but the king detained the children, claiming the care of the royal offspring as a royal prerogative. It now became a legal point to ascertain "whether the education of his majesty's grandchildren, and the care of their marriages, &c., belonged of right to his majesty as king of this realm, or not?" Ten of the judges obsequiously allowed of the prerogative to the full. Robert Price and another judge decided that the education, &c., was the right of the father, although the marriages was that of his majesty as king of this realm, yet not exclusive of the prince, their father. He assured the king, that the ten obsequious judges had no authority to support their precipitate opinion; all the books and precedents cannot form a prerogative for the king of this realm to have the care and education of his grandchildren during the life and without the consent of their father—a prerogative unknown to the laws of England! He pleads for the rights of a father, with the spirit of one who feels them, as well as with legal science, and curiosity of historical knowledge.

Such were the two great incidents in the life of

this Welsh judge! Yet had the family not found one to commemorate these memorable events in the life of their ancestor, we had lost the noble picture of a constitutional interpreter of the laws, an independent country gentleman, and an Englishman jealous of the excessive predominance of ministerial or royal influence.

Another class of this *sentimental biography* was projected by the late Elizabeth Hamilton. This was to have consisted of a series of what she called *comparative biography*, and an ancient character was to have been paralleled by a modern one. Occupied by her historical romance with the character of *Agrippina*, she sought in modern history for a partner of her own sex, and "one who, like her, had experienced vicissitudes of fortune;" and she found no one better qualified than the princess palatine, *Elizabeth, the daughter of James the First*. Her next life was to have been that of *Seneca*, with "the scenes and persons of which her life of Agrippina had familiarized her;" and the contrast or the parallel was to have been *Locke*; which, well managed, she thought, would have been sufficiently striking. It seems to me, that it would rather have afforded an evidence of her invention! Such a biographical project reminds one of Plutarch's Parallels, and might incur the danger of displaying more ingenuity than truth. The sage of Cheronea must often have racked his invention to help out his parallels, bending together the most unconnected events and the most distinct feelings, to make them similar; and, to keep his parallels in two straight lines, he probably made a free use of augmentatives and diminutives to help out his pair, who might have been equal, and yet not alike!

We were once promised, that the pathetic sweetness of Mr. Southey's prose would not fail to realise the very ideal of *SENTIMENTAL BIOGRAPHY*—our fatherland is prodigal of immortal names, or names which might be made immortal! It would be that sort of work which Gibbon once contemplated with complacency, and of which we may regret that he has only left the project. "I have long revolved in my mind a volume of biographical writing; the lives or rather the characters of the most eminent persons in arts and arms, in church and state, who have flourished in Britain, from the reign of Henry the Eighth to the present age. The subject would afford a rich display of human nature and domestic history, and powerfully address itself to the feelings of every Englishman."

#### LITERARY PARALLELS.

AN opinion on this subject in the preceding article has led me to a further investigation. It may be right to acknowledge that so attractive is this critical and moral amusement of comparing great characters with one another, that, among others, Bishop Hurd once proposed to write a *book of Parallels*, and has furnished a specimen in that of PETRARCH and ROUSSEAU, and intended for another that of ERASMUS with CICERO. It is amusing to observe how a lively and subtle mind can stake out resemblances, and make contraries accord, and at the same time show the pinching

difficulties through which a parallel is pushed, till it ends in a paradox.

Hurd says of Petrarch and Rousseau—"Both were impelled by an equal enthusiasm, though directed towards different objects: Petrarch's towards the glory of the Roman name, Rousseau's towards his idol of a state of Nature; the one religious, the other *un esprit fort*; but may not Petrarch's spite to Babylon be considered, in his time, as a species of free-thinking?"—and concludes, that "both were mad, but of a different nature." Unquestionably there were features much alike, and almost peculiar to these two literary characters; but I doubt if Hurd has comprehended them in the parallel.

I now give a specimen of those parallels which have done so much mischief in the literary world, when drawn by a hand which covertly leans on one side. An elaborate one of this sort was composed by Longolius or Longueil, between BUDÆUS and ERASMUS.\* This man, though of Dutch origin, affected to pass for a Frenchman, and, to pay his court to his chosen people, gives the preference obliquely to the French Budæus; though, to make a show of impartiality, he acknowledges that Francis the First had awarded it to Erasmus; but probably he did not infer that kings were the most able reviewers! This parallel was sent forth during the lifetime of both these great scholars, who had long been correspondents, but the publication of the parallel interrupted their friendly intercourse. Erasmus returned his compliments and thanks to Longolius, but at the same time insinuates a gentle hint, that he was not over-pleased. "What pleases me most," Erasmus writes, "is the just preference you have given Budæus over me; I confess you are even too economical in your praise of him, as you are too prodigal in mine. I thank you for informing me what it is the learned desire to find in me; my self-love suggests many little excuses, with which, you observe, I am apt to favour my defects. If I am careless, it arises partly from my ignorance, and more from my indolence; I am so constituted, that I cannot conquer my nature; I precipitate rather than compose, and it is far more irksome for me to revise than to write."

This parallel between ERASMUS and BUDÆUS, though the parallel itself was not of a malignant nature, yet disturbed the quiet, and interrupted the friendship of both. When Longolius discovered that the Parisian surpassed the Hollander in Greek literature and the knowledge of the civil law, and wrote more learnedly and laboriously, how did this detract from the finer genius and the varied erudition of the more delightful writer? The parallelist compares Erasmus to "a river swelling its waters and often overflowing its banks; Budæus rolled on like a majestic stream, ever restraining its waves within its bed. The Frenchman has more nerve and blood, and life, and the Hollander more fulness, freshness, and colour."

This taste for *biographical parallels* must have reached us from Plutarch; and there is something malicious in our nature which inclines us to form

*comparative estimates*, usually with a view to elevate one great man at the cost of another, whom we would secretly depreciate. Our political parties at home have often indulged in these fallacious parallels, and Pitt and Fox once balanced the scales, not by the standard weights and measures which ought to have been used, but by the adroitness of the hand that pressed down the scale. In literature these comparative estimates have proved most prejudicial. A finer model exists not than the *parallel of Dryden and Pope*, by Johnson; for, without designing any undue preference, his vigorous judgment has analysed them by his contrasts, and rather shown their distinctness than their similarity. But literary *parallels* usually end in producing *parties*; and, as I have elsewhere observed, often originate in undervaluing one man of genius, for his deficiency in some eminent quality possessed by the other man of genius; and not unfrequently proceed from adverse tastes, with the concealed design of establishing their own favourite one. The world of literature has been deeply infected with this folly. Virgil probably was often vexed in his days by a parallel with Homer, and the *Homerians* combated with the *Virgilians*. Modern Italy was long divided into such literary sects: a perpetual skirmishing is carried on between the *Ariostists* and the *Tassists*; and feuds as dire as those between two Highland clans were raised concerning the *Petrarchists* and the *Chiaaberists*. Old *Cornelle* lived to bow his venerable genius before a parallel with *Racine*; and no one has suffered more unjustly by those arbitrary criticisms than *Pope*, for a strange unnatural civil war has often been renewed between the *Drydenists* and the *Popists*. Two men of great genius should never be depreciated by the misapprehended ingenuity of a parallel; on such occasions we ought to conclude, that they are *magis pares quam simile*

#### THE PEARL BIBLES, AND SIX THOUSAND ERRATA.

As a literary curiosity, I notice a subject which might rather enter into the history of religion. It relates to the extraordinary state of our English Bibles, which were for some time suffered to be so corrupted, that no books ever yet swarmed with such innumerable errata.

These errata unquestionably were in great part voluntary commissions, interpolated passages, and meanings forged for certain purposes; sometimes to sanction the new creed of some half-hatched sect, and sometimes with an intention to destroy all scriptural authority by a confusion, or an omission, of texts—the whole was left open to the option or the malignity of the editors, who, probably, like certain ingenious wine-merchants, contrived to accommodate "the waters of life" to their customers' peculiar taste. They had also a project of printing Bibles as cheaply and in as contracted a form as they possibly could, for the common people; and they proceeded till it nearly ended with having no Bible at all and, as Fuller, in his "*Miscellaneous Contemplations on better Times*," alluding to this circumstance, with not one of his

\* It is noticed by Jortin, in his *Life of Erasmus*, vol. i. p. 160.

lucky quibbles, observes, "The *small price* of the Bible hath caused the *small pricing* of the Bible."

This extraordinary attempt on the English Bible began even before Charles the First's dethronement, and probably arose from an unusual demand for Bibles, as the sectarian fanaticism was increasing. Printing of English Bibles was an article of open trade; every one printed at the lowest price, and as fast as their presses would allow. Even those who were dignified as "his Majesty's Printers" were among these manufacturers; for we have an account of a scandalous omission by them of the important negative in the seventh commandment! The printers were summoned before the court of High Commission, and this *not* served to bind them in a fine of three thousand pounds! A prior circumstance, indeed, had occurred, which induced the government to be more vigilant on the Biblical press. The learned Usher, one day hastening to preach at Paul's Cross, entered the shop of one of the stationers, as booksellers were then called, and inquiring for a Bible of the London edition, when he came to look for his text, to his astonishment and his horror, he discovered that the verse was omitted in the Bible! This gave the first occasion of complaint to the king of the insufferable negligence and incapacity of the London press; and, says the manuscript writer of this anecdote, first bred that great contest which followed, between the University of Cambridge and the London stationers about the right of printing Bibles.\*

The secret bibliographical history of these times would show the extraordinary state of the press in this new trade of Bibles. The writer of a curious pamphlet exposes the combination of those called the king's printers, with their contrivances to keep up the prices of Bibles; their correspondence with the booksellers of Scotland and Dublin, by which means they retained the privilege in their own hands: the king's London printers got Bibles printed cheaper at Edinburgh. In 1629, when folio Bibles were wanted, the Cambridge printers sold them at ten shillings in quires; on this the Londoners set six printing houses at work, and, to annihilate the Cambridgians, printed a similar folio Bible, but sold with it five hundred quarto Roman Bibles, and five hundred quarto English, at five shillings a book; which proved the ruin of the folio Bibles, by keeping them down under the cost price. Another competition arose among those who printed English Bibles in Holland, in duodecimo, with an English colophon, for half the price even of the lowest in London. Twelve thousand of these duodecimo Bibles, with notes, fabricated in Holland, usually by our fugitive sectarians, were seized by the king's printers, as contrary to the statute.† Such was this shameful

war of Bibles—folios, quartos, and duodecimos, even in the days of Charles the First. The public spirit of the rising sect was the real occasion of these increased demands for Bibles.

During the civil wars they carried on the same open trade and competition, besides the private ventures of the smuggled Bibles. A large impression of these Dutch English Bibles was burnt by order of the Assembly of Divines, for these *three errors*:—

Gen. xxxvi. 24.—This is that *ast* that found rulers in the wilderness—for *mule*.

Ruth iv. 13.—The Lord gave her *corruption*—for *conception*.

Luke xxi. 28.—Look up, and lift up your hands, for your *condemnation* draweth high—for *redemption*.

These errata were none of the printers; but, as a writer of the times expresses it, "egregious blasphemies, and damnable errata" of some sectarian, or some Bellamy editor of that day!

The printing of Bibles at length was a privilege conceded to one William Bentley; but he was opposed by Hills and Field; and a paper war arose, in which they mutually recriminated on each other, with equal truth.

Field printed in 1653 what was called the PEARL BIBLE; alluding, I suppose, to that diminutive type in printing, for it could not derive its name from its worth. It is a twenty-fours; but to contract the mighty book into this dwarfishness, all the original Hebrew text prefixed to the Psalms, explaining the occasion and the subject of their composition, is wholly expunged. This Pearl Bible, which may be inspected among the great collection of our English Bibles at the British Museum, is set off by many notable *errata*, of which these are noticed:—

Romans vi. 13.—Neither yield ye your members as instruments of *righteousness* unto sin—for *unrighteousness*.

First Corinthians vi. 9.—Know ye not that the *unrighteous shall inherit* the kingdom of God?—for *shall not inherit*.

This *erratum* served as the foundation of a dangerous doctrine; for many libertines urged the text from this corrupt Bible, against the reproofs of a divine.

This Field was a great forger; and it is said that he received a present of £1500 from the *Independents* to corrupt a text in Acts vi. 3, to sanction the right of the people to appoint their own pastors. The corruption was the easiest possible; it was only to put a *ye* instead of a *we*; so that the right in Field's Bible emanated from the people, not from the apostles. The only account I recollect of this extraordinary state of our Bibles is a happy allusion in a line of Butler:—

Religion spawn'd a various rout  
Of petulant, capricious sects,  
THE MAGGOTS OF CORRUPTED TEXTS.

In other Bibles by Hills and Field we may find such abundant errata, reducing the text to nonsense or to blasphemy, making the Scriptures contemptible to the multitude, who came to pray, and not to scorn.

It is affirmed, in the manuscript account already referred to, that one Bible swarmed with *six thou-*

\* Harl. ms. 6395.

† "Scintilla, or a Light broken into darke Ware-houses; of some Printers, sleeping Stationers, and combining Booksellers; in which is only a touch of their forestalling and ingrossing of Books in Patents, and saying them to excessive prices. Left to the consideration of the high and honourable House of Parliament, now assembled. London: No where to be sold, but some where to be given. 1641."

sand faults! Indeed, from another source, we discover that "Sterne, a solid scholar, was the first who summed up the *three thousand and six hundred* faults, that were in our printed Bibles of London."\* If one book can be made to contain near four thousand errors, little ingenuity was required to reach to six thousand; but perhaps this is the first time so remarkable an incident in the history of literature has ever been chronicled. And that famous edition of the Vulgate by Pope Sixtus the Fifth, a memorable book of blunders, which commands such high prices, ought now to fall in value before the PEARL BIBLE, in twenty-fours, of Messrs. Hills and Field.

Mr. Field, and his worthy coadjutor, seem to have carried the favour of the reigning powers over their opponents; for I find a piece of their secret history. They engaged to pay £500 per annum to some, "whose names I forbear to mention," warily observes the manuscript writer; and above £100 per annum to Mr. Marchmont Needham and his wife, out of the profits of the sales of their Bibles; deriding, insulting, and triumphing over others, out of their confidence in their great friends and purse, as if they were lawless and free, both from offence and punishment.† This Marchmont Needham is sufficiently notorious, and his secret history is probably true; for in a *Mercurius Politicus* of this unprincipled Cobbett of his day, I found an elaborate puff of an edition published by the annuity-grantor to this Worthy and his Wife!

Not only had the Bible to suffer these indignities of size and price, but the Prayer-book was once printed in an illegible and worn-out type; on which the printer being complained of, he stoutly replied, that "it was as good as the price afforded; and being a book which all persons ought to have by heart, it was no matter whether it was read or not, so that it was worn out in their hands." The Puritans seem not to have been so nice for the source of purity itself.

These hand-bibles of the sectarists, with their six thousand errata, like the false Duessa, covered their crafty deformity with a fair raiment; for when the great Selden, in the assembly of divines, delighted to confute them in their own learning, he would say, as Whitelocke reports, when they had cited a text to prove their assertion, "Perhaps in your little pocket-bible with gilt leaves," which they would often pull out and read, "the translation may be so, but the Greek or the Hebrew signifies this."

While these transactions were occurring, it appears that the authentic translation of the Bible, such as we now have it, by the learned translators in James the First's time, was suffered to lie neglected in manuscript! The manuscript copy was in the possession of two of the king's printers, who, from cowardice, consent, and connivance, suppressed the publication; considering that a Bible full of errata, and often, probably, accommodated to the notions of certain sectarists, was more valuable than one authenticated by the

hierarchy! Such was the state of the English Bible till 1660!\*

The proverbial expression of *chapter and verse* seems peculiar to ourselves, and, I suspect, originated in the puritanic period, probably just before the civil wars under Charles the First, from the frequent use of appealing to the Bible on the most frivolous occasions, practised by those whom South calls "those mighty men at *chapter and verse*." With a sort of religious coquetry, they were vain of perpetually opening their gilt pocket Bibles; they perked them up with such self-sufficiency and perfect ignorance of the original, that the learned Selden found considerable amusement in going to their "assembly of divines," and puzzling or confuting them, as we have noticed. A ludicrous anecdote on one of these occasions is given by a contemporary, which shows how admirably that learned man amused himself with this "assembly of divines!" They were discussing the distance between Jerusalem and Jericho, with a perfect ignorance of sacred or of ancient geography; one said it was twenty miles, another ten, and at last it was concluded to be only seven, for this strange reason, that fish was brought from Jericho to Jerusalem market! Selden observed, that "possibly the fish in question was salted," and silenced these acute disputants.

It would probably have greatly discomposed these "chapter and verse" men, to have informed them that the Scriptures had neither chapter nor verse! It is by no means clear how the holy writings were anciently divided, and still less how quoted or referred to. The honour of the invention of the present arrangement of the Scriptures is ascribed to Robert Stephens, by his son, in the preface to his Concordance, a task which he performed during a journey on horseback, from Paris to London, in 1551; and whether it was done as Yorick would, lounging on his mule, or in his intermediate baits, he has received all possible thanks for this employment of his time. Two years afterwards he concluded with the Bible. But that the honour of every invention may be disputed, Sanctus Pagninus's Bible, printed at Lyons in 1527, seems to have led the way to these convenient divisions; Stephens however improved on Pagninus's mode of paragraphical marks and marginal verses; and our present "chapter and verse," more numerous and more commodiously numbered, were the project of this learned printer, to recommend his edition of the Bible; trade and learning were once combined! Whether in this arrangement any disturbance of the continuity of the text has followed, is a subject not fitted for my inquiry!

#### VIEW OF A PARTICULAR PERIOD OF THE STATE OF RELIGION IN OUR CIVIL WARS.

LOOKING over the manuscript diary of Sir Symonds D'Ewes, I was struck by a picture of the domestic religious life which at that period was prevalent among families. Sir Symonds was a sober antiquary, heated with no fanaticism, yet I

\* G. Garrard's Letter to the Earl of Strafford vol. I. p. 208.

† Harl. ms. 7580.

\* See the London Printers' Lamentation on the Press oppressed, Harl. Coll. III. 280.



discovered in his Diary that he was a visionary in his constitution, macerating his body by private fasts, and spiritualising in search of *secret signs*. These ascetic penances were afterwards succeeded in the nation by an æra of hypocritical sanctity, and we may trace it in its last stage of insanity and of immorality, closing with impiety. This would be a dreadful picture of religion, if for a moment we supposed that it were religion, that consolatory power which has its source in our feelings, and according to the derivation of its expressive term, *bin is men together*. With us it was sectarian, whose origin and causes we shall not now touch on, which broke out into so many monstrous shapes, when every pretended reformer was guided by his own peculiar fancies—we have lived to prove that folly and wickedness are rarely obsolete.

The age of Sir Symonds D'Ewes, who lived through the times of Charles the First, was religious, for the character of this monarch had all the seriousness and piety not found in the *bon homme*, and careless indecorums of his father, whose manners of the Scottish court were moulded on the gauds of the French, from the ancient intercourse of the French and Scottish governments. But this religious age of Charles the First presents a strange contrast with the licentiousness which subsequently prevailed among the people: there seems to be a secret connexion between a religious and an irreligious period, the levity of popular feeling is driven to and fro by its reaction, when man has been once taught to condemn his mere humanity, his abstract fancies open a secret by-path to his presumed salvation, he wanders till he is lost—he trembles till he dotes in melancholy—he raves till truth itself is no longer immutable. The transition to a very opposite state is equally rapid and vehement. Such is the history of man in religion with misdirected feelings, and such too is that reaction so constantly operating in all human affairs.

The writer of this diary did not belong to those Nonconformists who arranged themselves in hostility to the established religion and political government of our country. A private gentleman and a phlegmatic antiquary, Sir Symonds withal was a zealous Church of England Protestant. Yet amidst the mystical allusions of an æge of religious controversies, we see them close in the scenes we are about to open, and find this quiet gentleman tormenting himself and his lady, by watching for "certain evident marks and signs of an assurance for a better life," with I know not how many distinct sorts of "Graces."

I give an extract from the manuscript diary "I spent this day chiefly in private fasting, prayer, and other religious exercises. This was the first time that I ever practised this duty, having always before declined it, by reason of the Papists' superstitious abuses of it. I had partaken formerly of public fasts, but never knew the use and benefit of the same duty performed alone in secret, or with others of mine own family in private. In these particulars, I had my knowledge much enlarged by the religious converse I enjoyed at Albury Lodge, for there also I shortly after entered upon framing an evidence of marks and signs for my assurance of a better life."

"I found much benefit of my *secret fasting*, from a learned discourse on fasting by Mr Henry Mason, and observed his rule, that Christians ought to sit sometimes apart for their ordinary humiliation and fasting, and so intend to continue the same course as long as my health will permit me. Yet did I vary the times and duration of my fasting. At first, before I had finished the marks and signs of my assurance of a better life, which scrutiny and search cost me some threescore days of fasting, I performed it sometimes twice in the space of five weeks, then once each month, or a little sooner or later, and then also I sometimes ended the duties of the day, and took some little food about three of the clock in the afternoon. But for divers years last part, I constantly abstained from all food the whole day. I fasted till supper-time, about six in the evening, and spent ordinarily about eight or nine hours in the performance of religious duties, one part of which was prayer and confession of sins, to which end I wrote down a catalogue of all my known sins, orderly. These were all sins of infirmity for, through God's grace, I was so far from allowing myself in the practice and commission of any actual sin, as I durst not take upon me any controversial sins, as usury, carding, dicing, mixt dancing, and the like, because I was in mine own judgment persuaded they were unlawful. Till I had finished my assurance first in English and afterwards in Latin, with a large and an elaborate preface in Latin also to it, I spent a great part of the day at that work, &c."

"Saturday, December 1, 1627, I devoted to my usual course of *secret fasting*, and drew divers signs of my assurance of a better life, from the grace of repentance, having before gone through the graces of knowledge, faith, hope, love, zeal, patience, humility, and joy, and drawing several marks from them on like days of humiliation for the greater part. My dear wife beginning also to draw most certain signs of her own future happiness after death from several graces."

"January 19, 1628—Saturday I spent in secret humiliation and fastings, and finished my *whole assurance to a better life*, consisting of THREE SCORE and FOUR SIGNS, or marks drawn from several graces. I made some small alterations in those signs afterwards, and when I turned them into the Latin tongue, I enriched the margin with further proofs and authorities. I found much comfort and repose of spirit from them, which shows the devilish sophisms of the Papists, Anabaptists, and pseudo Lutherans, and profane atheistical men, who say that *assurance* brings forth presumption, and a careless wicked life. True, when men pretend to the end, and not use the means."

"My wife joined with me in a private day of fasting, and drew several signs and marks by my help and assistance, for her assurance to a better life."

This was an æra of religious diaries, particularly among the Nonconformists, but they were, as we see, used by others. Of the Countess of Warwick, who died in 1678, we are told, that "she kept a diary, and took counsel with two persons, whom she called her *soul's friends*." She called prayers *heart's ease*, for such she found them. "Her own

lord, knowing her *hours of prayers*, once conveyed a godly minister into a *secret place* within hearing, who, being a man very able to judge, much admired her humble fervency; for in praying she prayed; but when she did not with an audible voice, her sighs and groans might be heard at a good distance from the closet." We are not surprised to discover this practice of religious diaries among the more Puritanic sort: what they were we may gather from the description of one. Mr. John Janeway "kept a diary, in which he wrote down every evening what the *frame of his spirit* had been all *that day*; he took notice what *incomes* he had, what *profit* he received in his spiritual traffic; what *returns* came from that far country; what *answers* of prayer, what deadness and flatness of spirit, &c." And so we find of Mr. John Carter, that "He kept a *day-book*, and *cast up his accounts* with God every day." To these worldly notions had they humiliated the spirit of religion: and this style, and this mode of religion, has long been continued among us, even among men of superior acquisitions; as witness the "Spiritual Diary and Soliloquies" of a learned physician of our own times, Dr. Rutty, which is a great curiosity of this kind.\*

Such was the domestic state of many well-meaning families: they were rejecting with the utmost abhorrence every resemblance to what they called the idolatry of Rome, while, in fact, the gloom of the monastic cell was settling over the houses of these melancholy Puritans. Private fasts were more than ever practised; and a lady, said to be eminent for her genius and learning, who outlived this æra, declared, that she had nearly lost her life through a prevalent notion that *no fat person could get to Heaven*; and thus spoiled and wasted her body through excessive fastings. A Quaker, to prove the text that "Man shall not live by bread alone, but by the word of God," persisted in refusing his meals. The literal text proved for him a dead letter, and this practical commentator died by a metaphor. This Quaker, however, was not the only victim to the letter of the text; for the famous Origen, by interpreting in too literal a way the 12th verse of the 19th of St. Matthew, which alludes to those persons who become eunuchs for the kingdom of heaven, armed himself with his own hands against himself, as is sufficiently known. "*Retournons à nos moutons*," The parliament afterwards had both periodical and occasional fasts; and Charles the First opposed "the hypocritical fast of every Wednesday in the month, by appointing one for the second Friday;" the two unhappy parties, who were hungering and thirsting for each other's blood, were fasting in spite one against the other.

Without inquiring into the causes, even if we thought that we could ascertain them, of that frightful dissolution of religion which so long prevailed in our country, and of which the very corruption it has left behind still breeds in monstrous shapes, it will be sufficient to observe, that the destruction of the monarchy and the ecclesiastical order was a moral earthquake, overturning all

minds, and opening all changes.—A theological logomachy was substituted by the sullen and proud ascetics who ascended into power. These, without wearying themselves, wearied all others, and triumphed over each other by their mutual obscurity. The two great giants in this theological war were the famous Richard Baxter and Dr. Owen. They both wrote a library of books; but the endless controversy between them was the extraordinary and incomprehensible subject, whether the death of Christ was *solutio ejusdem*, or only *tantundem*; that is, whether it was a payment of the very thing, which by law we ought to have paid, or of something held by God to be equivalent. Such was the point on which this debate lasted without end, between Owen and Baxter!

Yet these metaphysical absurdities were harmless, compared to what was passing among the more hot fanatics, who were for acting the wild fancies which their melancholy brains engendered; men, who from the places into which they had thrust themselves, might now be called "the higher orders of society!" These two parties alike sent forth an evil spirit to walk among the multitude. Every one would become his own law-maker, and even his own prophet; the meanest aspired to give his name to his sect. All things were to be put into motion according to the St. Vitus's dance of the last new saint. "Away with the Law! which cuts off a man's legs and then bids him walk!" cried one from his pulpit. "Let believers sin as fast as they will, they have a fountain open to wash them," declared another teacher. We had the *Brownists*, from Robert Brown, the *Vanelists*, from Sir Harry Vane, till we sink down to Mr. Traske, Mr. Wilkinson, Mr. Robinson, and H. N., whose name has never been revealed, besides Mrs. Hutchinson, and the Grindletonian family, who preferred "motions to motives," and conveniently assumed, that "their spirit is not to be tried by the Scripture, but the Scripture by their spirit." Edwards, the author of "*Gangræna*," the adversary of Milton, whose work may still be preserved for its curiosity, though immortalised by the scourge of genius, has furnished a list of about two hundred of such sects in these times. A divine of the church of England observed to a great sectary, "You talk of the idolatry of Rome; but each of you, whenever you have made and set up a calf, will dance about it."

This confusion of religions, if, indeed, these pretended modes of faith could be classed among religions, disturbed the consciences of good men, who read themselves in and out of their vacillating creed. It made, at last, even one of the Puritans themselves, who had formerly complained that they had not enjoyed sufficient freedom under the bishops, cry out against "this cursed intolerable toleration." And the fact is, that when the Presbyterians had fixed themselves into the government, they published several treatises against toleration! The parallel between these wild notions of reform, and those of another character, run closely together. About this time well-meaning persons, who were neither enthusiasts from the ambition of founding sects, nor of covering their immorality by their impiety, were infected with the *religiosa insania*. One case may

\* The Lives of sundry eminent Persons in this later Age; by Samuel Clarke. Fo. 1683. A rare volume, with curious portraits.

stand for many. A Mr. Greswold, a gentleman of Warwickshire, whom a Brownist had by degrees enticed from his parish church, was afterwards persuaded to return to it—but he returned with a troubled mind, and lost in the prevalent theological contests. A horror of his future existence shut him out, as it were, from his present one: retiring into his own house, with his children, he ceased to communicate with the living world. He had his food put in at the window; and when his children lay sick, he admitted no one for their relief. His house, at length, was forced open; and they found two children dead, and the father confined to his bed. He had mangled his Bible, and cut out the titles, contents, and everything but the very text itself; for it seems that he thought that everything human was sinful, and he conceived that the titles of the books, and the contents of the chapters, were to be cut out of the sacred Scriptures, as having been composed by men.\*

More terrible it was when the insanity, which had hitherto been more confined to the better classes, burst forth among the common people. We were to dwell minutely on this period, we should start from the picture with horror: we might, perhaps, console ourselves with a disbelief of its truth; but the drug bitter in the mouth we must sometimes suffer to digest. To observe the extent to which the populace can proceed, disfranchised of law and religion, will always leave a memorable recollection.

What occurred in the French Revolution had happened here—an age of impiety! Society itself seemed dissolved, for every tie was unloosened of private affection and of public duty. Even nature was strangely violated! From the first opposition to the decorous ceremonies of the national church, by the simple Puritans, the next stage was that of ridicule, and the last of obloquy. They began by calling the surplice a linen rag on the back; baptism a Christ-cross on a baby's face; and the organ was likened to the bellow, the grunt, and the barking of the respective animals. They actually baptized horses in churches at the fountains; and the jest of that day was, that the Reformation was now a thorough one in England, since our horses went to church.† St. Paul's cathedral was turned into a market, and the aisles, the communion table, and the altar, served for the foulest purposes. The liberty which every one now

assumed of delivering his own opinions led to acts so execrable, that I can find no parallel for them except in the mad times of the French Revolution. Some maintained that there existed no distinction between moral good and moral evil; and that every man's actions were prompted by the Creator. Prostitution was professed as a religious act; a glazier was declared to be a prophet, and the woman he cohabited with was said to be ready to lie in of the Messiah. A man married his father's wife. Murders of the most extraordinary nature were occurring; one woman crucified her mother, another sacrificed her child, in imitation of Abraham: we hear, too, of parricides. Amidst the slaughters of civil wars, spoil and blood had accustomed the people to contemplate the most horrible scenes. One madman of the many, we find drinking a health on his knees, in the midst of a town, "to the devil! that it might be said that his family should not be extinct without doing some infamous act." A Scotchman, one Alexander Agnew, commonly called "Jock of broad Scotland," whom one cannot call an atheist, for he does not seem to deny the existence of the Creator, nor a future state, had a shrewdness of local humour in his strange notions. Omitting some offensive things, others as strange may exhibit the state to which the reaction of an hypocritical system of religion had driven the common people. Jock of broad Scotland said he was nothing in God's common, for God had given him nothing; he was no more obliged to God than to the devil, for God was very greedy. Neither God nor the devil gave the fruits of the ground; the wives of the country gave him his meat. When asked wherein he believed, he answered, "He believed in white meal, water, and salt. Christ was not God, for he came into the world after it was made, and died as other men." He declared that "he did not know whether God or the devil had the greatest power, but he thought the devil was the greatest. When I die, let God and the devil strive for my soul, and let him that is strongest take it." He no doubt had been taught by the presbytery to mock religious rites; and when desired to give God thanks for his meat, he said, "Take a sackful of prayers to the mill and grind them, and take your breakfast of them." To others he said, "I will give you a twopence, and pray until a boll of meal, and one stone of butter, fall from heaven through the house rigging to you." When bread and cheese were laid on the ground by him, he said, "If I leave this, I will long cry to God before he give it me again." To others he said "Take a bannock, and break it in two, and lay down one-half thereof, and you will long pray to God before he put the other half to it again!" He seems to have been an anti-trinitarian. He said he received everything from nature, which had ever reigned and ever would. He would not conform to any religious system, nor name the three Persons—"At all these things I have long shaken my cap," he said. Jock of broad Scotland seems to have been one of those who imagine that God should have furnished them with bannocks ready baked.

The extravagant fervour then working in the minds of the people is marked by the story told by Clement Walker, of the soldier who entered a

\* The Hypocrite discovered and cured, by Sam. Torshall, 4to, 1644.

† There is a pamphlet which records a strange fact. "News from Powles; or the new Reformation of the Army, with a true Relation of a Colt that was foaled in the Cathedral Church of St. Paul, in London, and how it was publicly baptized; and the name (because a bald Colt) was called Baal-Rex! 1649." The water they sprinkled from the soldier's helmet on this occasion is described. The same occurred elsewhere. See Foulie's History of the Plots, &c., of our pretended Saints. These men who baptized horses and pigs in the name of the Trinity, sang psalms when they marched. One cannot easily comprehend the nature of fanaticism, except when we learn that they refused to pay rents!

church with a lantern and a candle burning in it, and in the other hand four candles not lighted. He said he came to deliver his message from God, and show it by these types of candles. Driven into the churchyard, and the wind blowing strong, he could not kindle his candles, and the new prophet was awkwardly compelled to conclude his five denunciations, abolishing the Sabbath, tithes, ministers, magistrates, and, at last, the Bible itself, without putting out each candle, as he could not kindle them; observing, however, each time—"And here I should put out the first light, but the wind is so high that I cannot kindle it."

A perfect scene of the effects which this state of irreligious society produced among the lower orders, I am enabled to give from the manuscript life of John Shaw, vicar of Rotherham, who a little tediously, but with infinite *naïveté*, has told what happened to himself. This honest divine was puritanically inclined, but there can be no exaggeration in a plain detail of facts. He tells a remarkable story of the state of religious knowledge in Lancashire, at a place called Cartmel: some of the people appeared desirous of religious instruction, declaring that they were without any minister, and had entirely neglected every religious rite, and therefore pressed him to quit his situation at Lymm for a short period. He may now tell his own story.

"I found a very large spacious church, scarce any seats in it; a people very ignorant, and yet willing to learn; so as I had frequently some thousands of hearers. I catechised in season and out of season. The churches were so thronged at nine in the morning, that I had much ado to get to the pulpit. One day, an old man about sixty, sensible enough in other things, and living in the parish of Cartmel, coming to me on some business, I told him that he belonged to my care and charge, and I desired to be informed in his knowledge of religion. I asked him how many Gods there were? He said he knew not. I informing him, asked again how he thought to be saved? He answered he could not tell. Yet thought that was a harder question than the other. I told him that the way to salvation was by Jesus Christ, God-man, who as he was man shed his blood for us on the cross, &c. Oh, sir, said he, I think I heard of that man you speak of once in a play at Kendal, called Corpus-Christ's play, where there was a man on a tree and blood run down, &c. And afterwards he professed he could not remember that he ever heard of salvation by Jesus, but in that play."

The scenes passing in the metropolis, as well as in the country, are opened to us in one of the chronicle poems of George Withers. Our sensible rhymist wrote in November, 1652, "a Dark Lanthorne" on the present subject.

After noticing that God, to mortify us, had sent preachers from "the shopboard and the plough,"

—Such as we seem justly to contemn,  
As making truths abhorred, which come from them:

he seems, however, inclined to think, that these self-taught "Teachers and Prophets" in their darkness might hold a certain light within them.

—Children, fools,  
Women and madmen, we do often meet  
Preaching, and threatening judgments in the street,  
Yea by strange actions, postures, tones and cries  
Themselves they offer to our ears and eyes  
As signs unto this nation.—  
They act, as men in extacies have done—  
Striving their cloudy visions to declare,  
Till they have lost the notions which they had,  
And want but few degrees of being mad.

Such is the picture of the folly and of the wickedness, which after having been preceded by the piety of a religious age, were succeeded by a dominion of hypocritical sanctity, and then closed in all the horrors of immorality and impiety. The parliament at length issued one of their ordinances for "punishing blasphemous and execrable opinions," and this was enforced with greater power than the slighted proclamations of James and Charles; but the curious wording is a comment on our present subject. The preamble notices that "men and women had lately discovered monstrous opinions, even such as tended to the dissolution of human society, and have abused, and turned into licentiousness, the liberty given in matters of religion." It punishes any person not distempered in his brains, who shall maintain any mere creature to be God; or that all acts of unrighteousness are not forbidden in the Scriptures; or that God approves of them; or that there is no real difference between moral good and evil, &c.

To this disordered state was the public mind reduced, for this proclamation was only describing what was passing among the people! The view of this subject embraces more than one point, which I leave for the meditation of the politician, as well as of the religionist.

#### BUCKINGHAM'S POLITICAL COQUETRY WITH THE PURITANS.

BUCKINGHAM, observes Hume, "in order to fortify himself against the resentment of James"—on the conduct of the duke in the Spanish match, when James was latterly hearing every day Buckingham against Bristol, and Bristol against Buckingham—"had affected popularity, and entered into the cabals of the Puritans; but afterwards, being secure of the confidence of Charles, he had since abandoned this party; and on that account was the more exposed to their hatred and resentment."

The political coquetry of a minister coalescing with an opposition party, when he was on the point of being disgraced, would doubtless open an involved scene of intrigue; and what one exacted, and the other was content to yield, towards the mutual accommodation, might add one more example to the large chapter on political infirmity. Both workmen attempting to convert each other into tools, by first trying their respective malleability on the anvil, are liable to be disconcerted by even a slight accident, whenever that proves to perfect conviction, how little they can depend

on each other, and that each party comes to cheat, and not to be cheated!

This piece of secret history is in part recoverable from good authority. The two great actors were the Duke of Buckingham and Dr. Preston, the master of Emmanuel College, and the head of the Puritan party.

Dr. Preston was an eminent character, who from his youth was not without ambition. His scholastic learning, the subtlety of his genius, and his more elegant accomplishments, had attracted the notice of James, at whose table he was perhaps more than once honoured as a guest; a suspicion of his Puritanic principles was perhaps the only obstacle to his court preferment; yet Preston unquestionably designed to play a political part. He retained the favour of James by the king's hope of withdrawing the doctor from the opposition party; and commanded the favour of Buckingham by the fears of that minister; when, to employ the quaint style of Hacket, the duke foresaw that "he might come to be tried in the furnace of the next sessions of parliament, and he had need to make the refiners his friends:" most of these "refiners" were the Puritanic or opposition party. Appointed one of the chaplains of Prince Charles, Dr. Preston had the advantage of being in frequent attendance; and as Hacket tells us, "this politic man felt the pulse of the court, and wanted not the intelligence of all dark mysteries through the Scotch in his highness's bedchamber." A close communication took place between the duke and Preston, who, as Hacket describes, was "a good crow to smell carrion." He obtained an easy admission to the duke's closet at least thrice a week, and their notable conferences Buckingham appears to have communicated to his confidential friends. Preston, intent on carrying all his points, skillfully commenced with the smaller ones. He winded the duke circuitously,—he worked at him subterraneously. This wary politician was too sagacious to propose what he had at heart—the extirpation of the hierarchy! The thunder of James's voice, "no bishop! no king!" in the conference at Hampton Court, still echoed in the ear of the Puritan. He assured the duke that the love of the people was his only anchor, which could only be secured by the most popular measures. A new sort of reformation was easy to execute. Cathedral and collegiate churches maintained by vast wealth, and the lands of the chapter, only fed "fat, lazy, and unprofitable drones." The dissolution of the foundations of deans and chapters would open an ample source to pay the king's debts, and scatter the streams of patronage. "You would then become the darling of the commonwealth?" I give the words as I find them in Hacket. "If a crum stick in the throat of any considerable man that attempts an opposition, it will be easy to wash it down with manors, woods, royalties, tythes, &c." It would be furnishing the wants of a number of gentlemen, and he quoted a Greek proverb, "that when a great oak falls, every neighbour may scuffle for a faggot."

Dr. Preston was willing to perform the part which Knox had acted in Scotland! He might be certain of a party to maintain this national violation of property; for he who calls out

"Plunder!" will ever find a gang. These acts of national injustice, so much desired by revolutionists, are never beneficial to the people; they never partake of the spoliation, and the whole terminates in private rapacity.

It was not, however, easy to obtain such perpetual access to the minister, and at the same time escape from the watchful Archbishop Williams, the lord keeper, got sufficient hints from the king; and in a tedious conference with the duke, he wished to convince him that Preston had only offered him "flitten milk, out of which he should churn nothing!" The duke was, however, smitten by the new project, and made a remarkable answer: "You lose yourself in generalities; make it out to me in particular, if you can, that the motion you pick at will find repulse, and be baffled in the house of commons. I know not how you bishops may struggle, but I am much deluded if a great part of the knights and burgesses would not be glad to see this alteration." We are told on this, that Archbishop Williams took out a list of the members of the house of commons, and convinced the minister that an overwhelming majority would oppose this projected revolution, and that in consequence the duke gave it up.

But this anterior decision of the duke may be doubtful, since Preston still retained the high favour of the minister, after the death of James. When James died at Theobalds, where Dr. Preston happened to be in attendance, he had the honour of returning to town in the new king's coach with the Duke of Buckingham. The doctor's servile adulation of the minister gave even great offence to the over-zealous Puritans. That he was at length discarded is certain; but this was owing not to any deficient subservency on the side of our politician, but to one of those unlucky circumstances which have often put an end to temporary political connexions, by enabling one party to discover what the other thinks of him.

I draw this curious fact from a manuscript narrative in the handwriting of the learned William Wotton. When the Puritanic party foolishly became jealous of the man who seemed to be working at root and branch for their purposes, they addressed a letter to Preston, remonstrating with him for his servile attachment to the minister; on which he confidentially returned an answer, assuring them that he was as fully convinced of the vileness and profligacy of the Duke of Buckingham's character as any man could be, but that there was no way to come at him but by the lowest flattery, and that it was necessary for the glory of God, that such instruments should be made use of as could be had; and for that reason, and that alone, he showed that respect to the reigning favourite, and not for any real honour that he had for him. This letter proved fatal; some officious hand conveyed it to the duke! When Preston came as usual, the duke took his opportunity of asking him what he had ever done to disoblige him, that he should describe him in such black characters to his own party? Preston, in amazement, denied the fact, and poured forth professions of honour and gratitude. The duke showed him his own letter. Dr. Preston instantaneously felt a political apoplexy: the labours of some years had been lost in a single

morning. The baffled politician was turned out of Wallingford House, never more to see the enraged minister! And from that moment Buckingham wholly abandoned the Puritans, and cultivated the friendship of Laud. This happened soon after James the First's death. Wotton adds, "This story I heard from one who was extremely well versed in the secret history of the time."\*

#### SIR EDWARD COKE'S EXCEPTIONS AGAINST THE HIGH SHERIFF'S OATH.

A CURIOUS fact will show the revolutionary nature of human events, and the necessity of correcting our ancient statutes, which so frequently hold out punishments and penalties for objects which have long ceased to be criminal; as well as for persons against whom it would be barbarous to allow some unrepealed statute to operate.

When a political stratagem was practised by Charles the First to keep certain members out of the house of commons, by pricking them down as sheriffs in their different counties, among them was the celebrated Sir EDWARD COKE, whom the government had made High Sheriff for Bucks. It was necessary, perhaps, to be a learned and practised lawyer to discover the means he took, in the height of his resentment, to elude the insult. This great lawyer, who himself, perhaps, had often administered the oath to the sheriffs, and which had, century after century, been usual for them to take, to the surprise of all persons, drew up Exceptions against the Sheriff's Oath, declaring that no one could take it. COKE sent his Exceptions to the attorney-general, who, by an immediate order in council, submitted them to "all the judges of England." Our legal luminary had condescended only to some ingenious cavilling in three of his exceptions; but the fourth was of a nature which could not be overcome. All the judges of England assented, and declared, that there was one part of this ancient oath which was perfectly irreligious, and must ever hereafter be left out! This article was, "That you shall do all your pain and diligence to destroy and make to cease all manner of heresies, commonly called *Lollaries*, within your bailiwick, &c."† The Lollards were the most ancient of Protestants, and had practised Luther's sentiments; it was, in fact, condemning the established religion of the country! An order was issued from Hampton Court, for the abrogation of this part of the oath; and at present all high sheriffs owe this obligation to the resentment of Sir EDWARD COKE, for having been pricked down as Sheriff of Bucks, to be kept out of parliament! The merit of having the oath changed, *instantly*, he was allowed; but he was not excused

\* Wotton delivered this memorandum to the literary antiquary, Thomas Baker; and Kennet transcribed it in his Manuscript Collections. Lansdowne MSS. No. 932—88. The life of Dr. Preston, in Chalmers's Biographical Dictionary, may be consulted with advantage.

† Rushworth's Historical Collections, vol. I. p. 199.

taking it, after it was accommodated to the conscientious and lynx-eyed detection of our enraged lawyer.

#### SECRET HISTORY OF CHARLES I. AND HIS FIRST PARLIAMENTS.

THE reign of CHARLES THE FIRST, succeeded by the COMMONWEALTH OF ENGLAND, forms a period unparalleled by any preceding one in the annals of mankind. It was for the English nation the great result of all former attempts to ascertain and to secure the just freedom of the subject. The prerogative of the sovereign, and the rights of the people, were often imagined to be mutual inroachments; and were long involved in contradiction, in an age of unsettled opinions and disputed principles. At length the conflicting parties of monarchy and democracy, in the weakness of their passions, discovered how much each required the other for its protector. This age offers the finest speculations in human nature; it opens a protracted scene of glory and of infamy; all that elevates, and all that humiliates our kind, wrestling together, and expiring in a career of glorious deeds, of revolting crimes, and even of ludicrous infirmities!

The French Revolution is the commentary of the English; and a commentary at times more important than the text which it elucidates. It has thrown a freshness over the antiquity of our own history; and, on returning to it, we seem to possess the feelings, and to be agitated by the interests, of contemporaries. The circumstances and the persons which so many imagine had passed away, have been reproduced under our own eyes. In other histories we accept the knowledge of the characters and the incidents on the evidence of the historian; but here we may take them from our own conviction, since to extinct names and to past events we can apply the reality which we ourselves have witnessed.

Charles the First had scarcely ascended the throne ere he discovered, that in his new parliament he was married to a sullen bride: the youthful monarch, with the impatience of a lover, warm with hope and glory, was ungraciously repulsed even in the first favours! The prediction of his father remained, like the handwriting on the wall; but, seated on the throne, Hope was more congenial to youth than Prophecy.

As soon as Charles the First could assemble a parliament, he addressed them with that earnestness, whose simplicity of words and thoughts strongly contrasted with the oratorical harangues of the late monarch. It cannot be alleged against Charles the First, that he preceded the parliament in the war of words. He courted their affections; and even in his manner of reception, amidst the dignity of the regal office, studiously showed his exterior respect by the marked solemnity of their first meeting. As yet uncrowned, on the day on which he first addressed the Lords and Commons, he wore his crown, and veiled it at the opening, and on the close of his speech; a circumstance to which the parliament had not been accustomed. Another ceremony gave still greater solemnity to the meeting; the king would not enter into

business till they had united in prayer. He commanded the doors to be closed, and a bishop to perform the office. The suddenness of this unexpected command disconcerted the Catholic lords, of whom the less rigid knelt, and the moderate stood: there was one startled Papist who did nothing but cross himself!\*

The speech may be found in Rushworth; the friendly tone must be shown here.

"I hope that you do remember that you were pleased to employ me to advise my father to break off the treaties (with Spain). I came into this business willingly and freely, like a young man, and consequently rashly; but it was by your interest—your engagement. I pray you remember, that this being my *first action*, and begun by your *advice and entreaty*, what a great dishonour it were to you and me that it should fail for that assistance you are able to give me!"

This effusion excited no sympathy in the house. They voted not a seventh part of the expenditure necessary to proceed with a war, into which they themselves had forced the king, as a popular measure.

At Oxford the king again reminded them that he was engaged in a war "from their desires and advice." He expresses his disappointment at their insufficient grant, "far short to set forth the navy now preparing." The speech preserves the same simplicity.

Still no echo of kindness responded in the house. It was, however, asserted, in a vague and quibbling manner, that "though a former parliament did engage the king in a war, yet (if things were managed by a contrary design, and the treasure misemployed) *this parliament is not bound by another parliament*," and they added a cruel mockery, that "the king should help the cause of the Palatinate with his *own money*!"—this foolish war, which James and Charles had so long bore their reproaches for having avoided as hopeless, but which the Puritanic party, as well as others, had continually urged as necessary for the maintenance of the Protestant cause in Europe.

Still no supplies! but protestations of duty, and petitions about grievances, which it had been difficult to specify. In their "Declaration" they style his Majesty "Our dear and dread sovereign," and themselves "his poor Commons:" but they concede no point—they offer no aid! The king was not yet disposed to quarrel, though he had in vain pressed for despatch of business, lest the season should be lost for the navy; again reminding them, that "it was the *first request* that ever he made unto them!" On the pretence of the plague at Oxford, Charles prorogued parliament, with a promise to reassemble in the winter.

There were a few whose hearts had still a pulse to vibrate with the distresses of a youthful monarch, perplexed by a war which they themselves had raised. But others, of a more republican complexion, rejected "*Necessity* as a dangerous counsellor, which would be always furnishing arguments for supplies. If the king was in danger and necessity, those ought to answer for it who have put both king and kingdom into this peril: and if the state of things would not admit a redress

of grievances, there cannot be so much *necessity for money*."

The first parliament abandoned the king!

CHARLES now had no other means to despatch the army and fleet, in a bad season, but by borrowing money on privy seals: these were letters, where the loan exacted was as small as the style was humble. They specified, that "this loan, without inconvenience to any, is only intended for the service of the public. Such private helps for public services, which cannot be deferred," the king premises had been often resorted to; but this "being the *first time* that we have required anything in this kind, we require *but that sum which few men would deny a friend*." As far as I can discover, the highest sum assessed from great personages was twenty pounds! The king was willing to suffer any mortification, except that one, of parliament! All donations were received, from ten pounds to five shillings: this was the mockery of an alms-basket! Yet, with contributions and savings so trivial, and exacted with such a warm appeal to their feelings, was the king to send out a fleet with ten thousand men—to take Cadiz!

This expedition, like so many similar attempts from the days of Charles the First to those of the great Lord Chatham, and to our own—concluded in a nullity! Charles, disappointed in this predatory attempt, in despair called his *second parliament*—as he says, "In the midst of his necessities—and to learn from them how he was to frame his course and counsels?"

The Commons, as dutifully as ever, profess that "No king was ever dearer to his people; and that they really intend to assist his majesty in such a way, as may make him safe at home, and feared abroad"—but it was to be on condition, that he would be graciously pleased to accept "the information and advice of parliament, in discovering the causes of the great evils, and redress their grievances." The king accepted this "as a satisfactory answer;" but Charles comprehended their drift—"You specially aim at the Duke of Buckingham; what he hath done to change your minds I wot not." The style of the king now first betrays angered feelings; the secret cause of the uncomplimentary conduct of the Commons was hatred of the favourite—but the king saw that they designed to control the executive government, and he would ascribe their antipathy to Buckingham to the capriciousness of popular favour; for not long ago he had heard Buckingham hailed as "their saviour." In the zeal and firmness of his affections, Charles always considered that he himself was aimed at, in the person of his confidant, his companion, and his minister!

Some of "the bold speakers," as the heads of the opposition are frequently designated in the manuscript letters, had now risen into notice. Sir John Elliot, Dr. Turner, Sir Dudley Digges, Mr. Clement Coke, poured themselves forth in a vehement, not to say seditious style, with invectives more daring than had ever before thundered in the House of Commons! The king now told them, "I come to show your errors, and, as I may call it, *unparliamentary proceedings of parliament*." The lord keeper then assured them, that "when the irregular humours of some particular persons were

\* From manuscript letters of the times.

settled, the king would hear and answer all just grievances : but the king would have them also to know, that he was equally jealous to the contempt of his royal rights, which his majesty would not suffer to be violated by any pretended course of parliamentary liberty. The king considered the parliament as his council ; but there was a difference between counselling and controlling, and between liberty and the abuse of liberty." He finished, by noticing their extraordinary proceedings in their impeachment of Buckingham. The king, resuming his speech, remarkably reproached the parliament.

"Now that you have all things according to your wishes, and that I am so far engaged that you think there is no retreat, now you begin to set the dice, and make your own game ! But I pray you be not deceived : it is not a parliamentary way, nor is it a way to deal with a king. Mr. Clement Coke told you, 'It was better to be eaten up by a foreign enemy than to be destroyed at home !' Indeed, I think it more honour for a king to be invaded and almost destroyed by a foreign enemy than to be despised by his own subjects."

The king concluded by asserting his privilege, to call or to forbid parliaments.

The style of "the bold speakers" appeared at least as early as in April ; I trace their spirit in letters of the times, which furnish facts and expressions that do not appear in our printed documents.

Among the earliest of our patriots, and finally the great victim of his exertions, was Sir JOHN ELLIOT, vice-admiral, of Devonshire. He, in a tone which "rolled back to Jove his own bolts," and startled even the writer, who was himself biassed to the popular party, "made a resolute, I doubt whether a timely speech." He adds, ELLIOT asserted that "They came not thither either to do what the king should command them, nor to abstain when he forbade them ; they came to continue constant, and to maintain their privileges. They would not give their posterity a cause to curse them for losing their privileges by restraint, which their forefathers had left them."\*

On the eighth of May, the impeachment of the duke was opened by Sir DUDLEY DIGGES, who compared the duke to a meteor exhaled out of putrid matter. He was followed by GLANVILLE, SELDEN, and others. On this first day the duke sat out-facing his accusers and out-braving their accusations, which the more highly exasperated the house. On the following day the duke was absent, when the epilogue to this mighty piece was elaborately delivered by Sir JOHN ELLIOT, with a force of declamation, and a boldness of personal allusion, which have not been surpassed in the invectives of the modern Junius.

ELLIOT, after expatiating on the favourite's ambition in procuring and getting into his hands the greatest offices of strength and power in the kingdom, and the means by which he had obtained them, drew a picture of "the inward character of the duke's mind." The duke's plurality of offices reminded him "of a chimerical beast called by the ancients *Stellionatus*, so blurred, so spotted, so full of foul lines, that they knew not what to make of it ! In setting up himself he hath set upon the

kingdom's revenues, the fountain of supply, and the nerves of the land—he intercepts, consumes, and exhausts the revenues of the crown ; and, by emptying the veins the blood should run in, he hath cast the kingdom into a high consumption." He descends to criminate the duke's magnificent tastes ; he who had something of a congenial nature ; for ELLIOT was a man of fine literature, "Infinite sums of money, and mass of land exceeding the value of money, contributions in parliament have been heaped upon him ; and how have they been employed ? Upon costly furniture, sumptuous feasting, and magnificent building, the visible evidence of the express exhausting of the state !"

ELLIOT eloquently closes—

"Your lordships have an idea of the man, what he is in himself, what in his affections ! You have seen his power, and some, I fear, have felt it. You have known his practice, and have heard the effects. Being such, what is he in reference to king and state ; how-compatible or incompatible with either ? In reference to the king, he must be styled the canker in his treasure ; in reference to the state, the moth of all goodness. I can hardly find him a parallel ; but none were so like him as Sejanus, who is described by Tacitus, *Audax, sui obtemperans, in alios crimator, iusta adulator et superbus*. Sejanus's pride was so excessive, as Tacitus saith, that he neglected all councils, mixed his business and service with the prince, seeming to confound their actions, and was often styled *Imperatoris laborum socius*. Doth not this man the like ? Ask England, Scotland, and Ireland—and they will tell you ! How lately and how often hath this man commixed his actions in discourses with actions of the king's ! My lords ! I have done—you see the man !"

The parallel of the duke with Sejanus electrified the house ; and, as we shall see, touched Charles on a convulsive nerve.

The king's conduct on this speech was the beginning of his troubles, and the first of his more open attempts to crush the popular party. In the House of Lords the king defended the duke, and informed them, "I have thought fit to take order for the punishing some insolent speeches, lately spoken." I find a piece of secret history inclosed in a letter, with a solemn injunction that it might be burnt. "The king this morning complained of Sir JOHN ELLIOT for comparing the duke to *Sejanus*, in which he said, implicitly he must intend me for *Tiberius* !" On that day the prologue and the epilogue orators, Sir Dudley Digges, who had opened the impeachment against the duke, and Sir John Elliot, who had closed it, were called out of the house by two messengers, who showed their warrants for committing them to the Tower.\*

\* Our printed historical documents, Kennet, Frankland, &c., are confused in their details, and facts seem misplaced for want of dates. They all equally copy Rushworth, the only source of our history of this period. Even Hume is involved in the obscurity. The king's speech was on the eleventh of May. As Rushworth has not furnished dates, it would seem that the two orators had been sent to the Tower before the king's speech to the lords.

\* Sloane MSS. 4177. Letter 317.



On this memorable day a philosophical politician might have presciently marked the seed-plots of events, which not many years afterwards were apparent to all men. The passions of kings are often expatiated on; but, in the present anti-monarchical period, the passions of parliaments are not imaginable! The democratic party in our constitution, from the meanest of motives, their egotism, their vanity, and their audacity, hate kings; they would have an abstract being, a chimerical sovereign on the throne—as a statue, the mere ornament of the place it fills,—and insensible, like a statue, to the invectives they would heap on the pedestal!

The commons, with a fierce spirit of reaction for the king's "punishing some insolent speeches," at once sent up to the lords for the commitment of the duke! But when they learnt the fate of the patriots, they instantaneously broke up! In the afternoon they assembled in Westminster-hall, to interchange their private sentiments on the fate of the two imprisoned members, in sadness and indignation.

The following day the commons met in their own house. When the speaker reminded them of the usual business, they all cried out, "Sit down! sit down!" They would touch on no business till they were "righted in their liberties!"\* An open committee of the whole house was formed, and no member suffered to quit the house; but either they were at a loss how to commence this solemn conference, or expressed their indignation by a sullen silence. To soothe and subdue "the bold speakers" was the unfortunate attempt of the vice-chamberlain, Sir Dudley Carleton, who had long been one of our foreign ambassadors; and who, having witnessed the despotic governments on the continent, imagined that there was no deficiency of liberty at home. "I find," said the vice-chamberlain, "by the great silence in this house, that it is a fit time to be heard, if you will grant me the patience." Alluding to one of the king's messages, where it was hinted that, if there was "no correspondence between him and the parliament, he should be forced to use new counsels," "I pray you consider what these new counsels are and may be: I fear to declare those I conceive!" However, Sir Dudley plainly hinted at them, when he went on observing, that "when monarchs began to know their own strength, and saw the turbulent spirit of their parliaments, they had overthrown them in all Europe, except here only with us." Our old ambassador drew an amusing picture of the effects of despotic governments in that of France—"If you knew the subjects in foreign countries as well as myself, to see them look, not like our nation, with store of flesh on their backs, but like so many ghosts and not men, being nothing but skin and bones, with some thin cover to their nakedness, and wearing only wooden shoes on their feet, so that they cannot eat meat, or wear good clothes, but they

must pay the king for it; this is a misery beyond expression, and that which we are yet free from!" A long residence abroad had deprived Sir Dudley Carleton of any sympathy with the high tone of freedom, and the proud jealousy of their privileges, which, though yet unascertained, undefined, and still often contested, was breaking forth among the commons of England. It was fated that the celestial spirit of our national freedom should not descend among us in the form of the mystical dove!

Hume observes on this speech, that "these imprudent suggestions rather gave warning than struck terror." It was evident that the event, which implied "new counsels," meant what subsequently was practised—the king governing without a parliament! As for "the ghosts who wore wooden shoes," to which the house was congratulated that they had not yet been reduced, they would infer that it was the more necessary to provide against the possibility of so strange an occurrence! Hume truly observes, "The king reaped no further benefit from this attempt than to exasperate the house still further." Some words, which the duke persisted in asserting had dropped from Digges, were explained away, Digges declaring that they had not been used by him; and it seems probable that he was suffered to eat his words. ELLIOT was made of "sterner stuff;" he abated not a jot of whatever he had spoken of "that man," as he affected to call Buckingham.

The commons, whatever might be their patriotism, seem at first to have been chiefly moved by a personal hatred of the favourite; and their real charges against him amounted to little more than pretences and aggravations. The king, whose personal affections were always strong, considered his friend innocent; and there was a warm, romantic feature in the character of the youthful monarch, which scorned to sacrifice his faithful companion to his own interests, and to immolate the minister to the clamours of the commons. Subsequently, when the king did this in the memorable case of the guiltless Strafford, it was the only circumstance which weighed on his mind at the hour of his own sacrifice! Sir Robert Cotton told a friend, on the day on which the king went down to the House of Lords, and committed the two patriots, that "he had of late been often sent for to the king and duke, and that the king's affection towards him was very admirable, and no whit lessened. Certainly," he added, "the king will never yield to the duke's fall, being a young man, resolute, magnanimous, and tenderly and firmly affectionate where he takes."\* This authentic character of Charles the First by that intelligent and learned man, to whom the nation owes the treasures of its antiquities, is remarkable. Sir Robert Cotton, though holding no rank at court, and in no respect of the duke's party, was often consulted by the king, and much in his secrets. How the king valued the judgment of this acute and able adviser, acting on it in direct contradiction and to the mortification of the favourite, I shall probably have occasion to show.

\* Frankland, an inveterate royalist, in copying Rushworth, inserts "their pretended liberties;" exactly the style of Catholic writers when they mention Protestantism, by "la religion *pretendue reformée*." All party writers use the same style!

\* Manuscript letter.

The commons did not decline in the subtle spirit with which they had begun; they covertly aimed at once to subjugate the sovereign, and to expel the minister! A remonstrance was prepared against the levying of tonnage and poundage, which constituted half of the crown revenues; and a petition, "equivalent to a command," for removing Buckingham from his majesty's person and councils.\* The remonstrance is wrought up with a high spirit of invective against "the unbridled ambition of the duke," whom they class "among those vipers and pests to their king and commonwealth, as so expressly styled by your most royal father." They request that "he would be pleased to remove this person from access to his sacred presence, and that he would not balance this one man with all these things, and with the affairs of the Christian world."

The king hastily dissolved this second parliament; and when the lords petitioned for its continuance, he warmly and angrily exclaimed, "Not a moment longer!" It was dissolved in June, 1626.

The patriots abandoned their sovereign to his fate, and retreated home sullen, indignant, and ready to conspire among themselves for the assumption of their disputed or their defrauded liberties. They industriously dispersed their remonstrance, and the king replied by a declaration; but an attack is always more vigorous than a defence. The declaration is spiritless, and evidently composed under suppressed feelings, which, perhaps, knew not how to shape themselves. The "Remonstrance" was commanded everywhere to be burnt; and the effect which it produced on the people we shall shortly witness.

The king was left amidst the most pressing exigencies. At the dissolution of the first parliament, he had been compelled to practise a humiliating economy. Hume has alluded to the numerous wants of the young monarch; but he certainly was not acquainted with the king's extreme necessities. His coronation seemed rather a private than a public ceremony. To save the expenses of the procession from the Tower through the city to Whitehall, that customary pomp was omitted; and the reason alleged was, "to save the charges for more noble undertakings;" that is, for means to carry on the Spanish war without supplies! But now the most extraordinary changes appeared at court. The king mortgaged his lands in Cornwall to the aldermen and companies of London. A rumour spread that the small pension list must be revoked; and the royal distress was carried so far, that all the tables at court were laid down, and the courtiers put on board wages! I have seen a letter which gives an account of "the funeral supper at Whitehall, whereat twenty-three tables were buried, being from henceforth converted to board-wages;" and there I learn, that "since this dissolving of house-keeping, his majesty is but slenderly attended." Another writer, who describes himself to be only a looker-on, regrets, that while the men of the law spent ten thousand pounds on a single masque,

they did not rather make the king rich; and adds, "I see a rich commonwealth, a rich people, and the crown poor!" This strange poverty of the court of Charles seems to have escaped the notice of our general historians. Charles was now to victual his fleet with the savings of the board-wages! for this "surplusage" was taken into account!

The fatal descent on the isle of Rhé sent home Buckingham discomfited, and spread dismay through the nation. The best blood had been shed from the wanton bravery of an unskilful and romantic commander, who, forced to retreat, would march, but not fly, and was the very last man to quit the ground which he could not occupy. In the eagerness of his hopes, Buckingham had once dropped, as I learn, that "before Midsummer he should be more honoured and beloved of the commons than ever was the Earl of Essex;" and thus he rocked his own and his master's imagination in cradling fancies. This volatile hero, who had felt the capriciousness of popularity, thought that it was as easily regained as it was easily lost; and that a chivalric adventure would return to him that favour which at this moment might have been denied to all the wisdom, the policy, and the arts of an experienced statesman.

The king was now involved in more intricate and desperate measures; and the nation was thrown into a state of agitation, of which the page of popular history yields but a faint impression.

The spirit of insurrection was stalking forth in the metropolis and in the country. The scenes which I am about to describe occurred at the close of 1626: an inattentive reader might easily mistake them for the revolutionary scenes of 1640. ~~It was~~ an unarmed rebellion.

An army and a navy had returned unpaid, and sore with defeat. The town was scourged by mutinous seamen and soldiers, roving even into the palace of the sovereign. Soldiers without pay form a society without laws. A band of captains rushed into the duke's apartment as he sat at dinner; and when reminded by the duke of a late proclamation, forbidding all soldiers coming to court in troops, on pain of hanging, they replied, that "Whole companies were ready to be hanged with them! that the king might do as he pleased with their lives; for that their reputation was lost, and their honour forfeited, for want of their salary to pay their debts." When a petition was once presented, and it was inquired who was the composer of it? a vast body tremendously shouted, "All! all!" A multitude, composed of seamen, met at Tower-hill, and set a lad on a scaffold, who, with an "Oyes!" proclaimed that King Charles had promised their pay, or the duke had been on the scaffold himself! These, at least, were grievances more apparent to the sovereign than those vague ones so perpetually repeated by his unfaithful commons. But what remained to be done? It was only a choice of difficulties between the disorder and the remedy. At the moment, the duke got up what he called "The council of the sea;" was punctual at the first meeting, and appointed three days in a week to sit—but broke his appointment the

\* Rushworth, I. 400. Hume, VI. 221, who enters widely into the views and feelings of Charles.

second day—they found him always otherwise engaged; and “the council of the sea” turned out to be one of those shadowy expedients which only lasts while it acts on the imagination. It is said that thirty thousand pounds would have quieted these disorganised troops; but the exchequer could not supply so mean a sum. Buckingham, in despair, and profuse of life, was planning a fresh expedition for the siege of Rochelle; a new army was required. He swore, “If there was money in the kingdom, it should be had!”

Now began that series of contrivances and artifices and persecutions to levy money. Forced loans, or pretended free-gifts, kindled a resisting spirit. It was urged by the court party, that the sums required were, in fact, much less in amount than the usual grants of subsidies; but the cry, in return for “a subsidy,” was always “A Parliament!” Many were heavily fined for declaring, that “They knew no law, besides that of parliament, to compel men to give away their own goods.” The king ordered, that those who would not subscribe to the loans should not be forced; but it seems there were orders in council to specify those householders’ names who would not subscribe; and it further appears, that those who would not pay in purse should in person. Those who were pressed were sent to the *depôts*; but either the soldiers would not receive these good citizens, or they found easy means to return. Every mode which the government invented seems to have been easily frustrated, either by the intrepidity of the parties themselves, or by that general understanding which enabled the people to play into one another’s hands. When the common council had consented that an imposition should be laid, the citizens called the Guild-hall the *Tield-all*! And whenever they levied a distress, in consequence of refusals to pay it, nothing was to be found but “Old ends, such as nobody cared for.” Or if a severer officer seized on commodities, it was in vain to offer pennyworths where no customer was to be had. A wealthy merchant, who had formerly been a cheesemonger, was summoned to appear before the privy council, and required to lend the king two hundred pounds, or else to go himself to the army, and serve it with cheese. It was not supposed that a merchant, so aged and wealthy, would submit to resume his former mean trade; but the old man, in the spirit of the times, preferred the hard alternative, and balked the new project of finance, by shipping himself with his cheese. At Hicks’s Hall the duke and the Earl of Dorset sat to receive the loans; but the duke threatened, and the earl affected to treat with levity, men who came before them, with all the suppressed feelings of popular indignation. The Earl of Dorset asking a fellow, who pleaded inability to lend money, of what trade he was, and being answered, a tailor, said: “Put down your name for such a sum; one snip will make amends for all!” The tailor quoted scripture abundantly, and shook the bench with laughter or with rage by his anathemas, till he was put fast into a messenger’s hands. This was one Ball, renowned through the parish of St. Clements; and not only a tailor, but a prophet. Twenty years after

tailors and prophets employed messengers themselves!\*

These are instances drawn from the inferior classes of society; but the same spirit actuated the country gentlemen: one instance represents many. George Catesby, of Northamptonshire, being committed to prison as a loan-recusant, alleged, among other reasons for his non-compliance, that “he considered that this loan might become a precedent; and that every precedent, he was told by the lord president, was a flower of the prerogative.” The lord president told him that “he lied!” Catesby shook his head, observing, “I come not here to contend with your lordship, but to suffer!” Lord Suffolk then interposing, entreated the lord president would not too far urge his kinsman, Mr. Catesby. This country gentleman waived any kindness he might owe to kindred, declaring, that “he would remain master of his own purse!” The prisons were crowded with these loan-recusants, as well as with those who had sinned in the freedom of their opinions. The country gentlemen insured their popularity by their committals; and many stout resisters of the loans were returned in the following parliament against their own wishes.†

\* The Radicals of that day differed from ours in the means, though not in the end. They at least referred to their Bible, and rather more than was required; but superstition is as mad as atheism! Many of the Puritans confused their brains with the study of the Revelations; believing Prince Henry to be prefigured in the Apocalypse; some prophesied that he should overthrow “the beast.” Ball, our tailor, was this very prophet; and was so honest as to believe in his own prophecy. Osborn tells, that Ball put out money on adventure; i.e. to receive it back, double or treble, when King James should be elected pope! So that though he had no money for a loan, he had to spare for a prophecy.

This Ball has been confounded with a more ancient radical, Ball, a priest, and a principal mover in Wat Tyler’s insurrection. Our Ball must have been very notorious, for Jonson has noticed his “admired discourses.” Mr. Gifford, without any knowledge of my account of this tailor-prophet, by his active sagacity has rightly indicated him.—See Jonson’s Works, Vol. V. p. 241.

† It is curious to observe, that the Westminster elections, in the fourth year of Charles’s reign, were exactly of the same turbulent character as those which we witness in our days. The duke had counted by his interest to bring in Sir Robert Pyc. The contest was severe, but accompanied by some of those ludicrous electioneering scenes, which still amuse the mob. Whenever Sir Robert Pyc’s party cried—“A Pyc! a Pyc! a Pyc!” the adverse party would cry—“A pudding! a pudding! a pudding!” and others—“A lie! a lie! a lie!” This Westminster election, of nearly two hundred years ago, ended as we have seen some; they rejected all who had urged the payment of the loans; and, passing by such men as Sir Robert Cotton, and their last representative, they fixed on a brewer and a grocer for the two members for Westminster.

The friends of these knights and country gentlemen flocked to their prisons; and when they petitioned for more liberty and air during the summer, it was policy to grant their request. But it was also policy that they should not reside in their own counties: this relaxation was only granted to those who, living in the south, consented to sojourn in the north; while the dwellers in the north were to be lodged in the south!

In the country the disturbed scenes assumed even a more alarming appearance than in London. They not only would not provide money, but when money was offered by government, the men refused to serve; a conscription was not then known: and it became a question, long debated in the privy council, whether those who would not accept press-money should not be tried by martial law. I preserve in the note a curious piece of secret information.\* The great novelty and symptom of the times was the scattering of letters. Sealed letters, addressed to the leading men of the county, were found hanging on bushes; anonymous letters were dropped in shops and streets, which gave notice, that the day was fast approaching, when "Such a work was to be wrought in England, as never was the like, which will be for our good." Addresses multiplied "To all true-hearted Englishmen!" A groom detected in spreading such seditious papers, and brought into the inexorable star-chamber, was fined three thousand pounds! The leniency of the punishment was rather regretted by two bishops; if it was ever carried into execution, the unhappy man must have remained a groom who never after crossed a horse!

There is one difficult duty of an historian, which is too often passed over by every party-writer; it is to pause whenever he feels himself warming with the passions of the multitude, or becoming the blind apologist of arbitrary power! An historian must transform himself into the characters which he is representing, and throw

himself back into the times which he is opening; possessing himself of their feelings and tracing their actions, he may then at least hope to discover truths which may equally interest the honourable men of all parties.

This reflection has occurred from the very difficulty into which I am now brought. Shall we at once condemn the king for these arbitrary measures? It is, however, very possible that they were never in his contemplation! Involved in inextricable difficulties, according to his feelings, he was betrayed by parliament; and he scorned to barter their favour by that vulgar traffic of treachery—the immolation of the single victim who had long attached his personal affections; a man at least as much envied as hated! That hard lesson had not yet been inculcated on a British sovereign, that his bosom must be a blank of all private affection; and had that lesson been taught, the character of Charles was destitute of all aptitude for it. To reign without a refractory parliament, and to find among the people themselves subjects more loyal than their representatives, was an experiment—and a fatal one! Under Charles, the liberty of the subject, when the necessities of the state pressed on the sovereign, was matter of discussion, disputed as often as assumed; the divines were proclaiming as rebellious those who refused their contributions to aid the government; \* and the law-sages alleged precedents for

\* A member of the House, in James the First's time, called this race of divines "Spaniels to the court and wolves to the people." Dr. Mainwairing, Dr. Sibthorpe, and Dear Bargrave were seeking for ancient precedents to maintain absolute monarchy, and inculcating passive obedience. Bargrave had this passage in his sermon: "It was the speech of a man renowned for wisdom in our age, that if he were commanded to put forth to sea in a ship that had neither mast nor tackling, he would do it;" and being asked what wisdom that were, replied, "The wisdom must be in him that hath power to command, not in him that conscience binds to obey." Sibthorpe, after he published his sermon, immediately had his house burnt down. Dr. Mainwairing, says a manuscript letter-writer, "sent the other day to a friend of mine, to help him to all the ancient precedents he could find, to strengthen his opinion (for absolute monarchy), who answered him he could help him in nothing but only to hang him, and that if he lived till a parliament, or &c., he should be sure of a halter." Mainwairing afterwards submitted to parliament; but after the dissolution got a free pardon. The panic of Popery was a great evil. The divines, under Laud, appeared to approach to Catholicism; but it was probably only a project of reconciliation between the two churches, which Elizabeth, James, and Charles equally wished. Mr. Cosins a letter-writer censures for "superstition" in this bitter style: "Mr. Cosins has impudently made three editions of his prayer-book, and one which he gives away in private, different from the published ones. An audacious fellow, whom my Lord of Durham greatly admireth. I doubt if he be a sound Protestant: he was so blind at even-song on Candle-mass-day, that he could not see to read prayers in

\* Extract from a manuscript letter.—"On Friday last I hear, but as a secret, that it was debated at the council-table, whether our Essex-men, who refused to take press-money, should not be punished by martial law, and hanged up on the next tree to their dwellings, for an example of terror to others. My lord keeper, who had been long silent, when, in conclusion, it came to his course to speak, told the lords, that as far as he understood the law, none were liable to martial law, but martial men. If these had taken press-money, and afterwards run from their colours, they might then be punished in that manner; but yet they were no soldiers, and refused to be. Secondly, he thought a subsidy, new by law, could not be pressed against his will for a foreign service; it being supposed in law, the service of his purse excused that of his person, unless his own country were in danger; and he appealed to my lord treasurer, and my lord president, whether it was not so, who both assented it was so, though some of them faintly, as unwilling to have been urged to such an answer. So it is thought that proposition is dashed; and it will be tried what may be done in the Star Chamber against these refractories."

raising supplies in the manner which Charles had adopted. Selden, whose learned industry was as vast as the amplitude of his mind, had to seek for the freedom of the subject in the dust of the records of the Tower—but the omnipotence of parliaments, if any human assembly may be invested with such supernatural greatness, had not yet awakened the hoar antiquity of popular liberty.

A general spirit of insurrection, rather than insurrection itself, had suddenly raised some strange appearances through the kingdom. "The remonstrance" of parliament had unquestionably quickened the feelings of the people; but yet the lovers of peace and the reverencers of royalty were not a few: money and men were procured, to send out the army and the fleet. More concealed causes may be suspected to have been at work. Many of the heads of the opposition were pursuing some secret machinations: about this time I find many mysterious stories—indications of secret societies—and other evidences of the intrigues of the popular party.

Little matters, sometimes more important than they appear, are suitable to our minute sort of history. In November, 1626, a rumour spread that the king was to be visited by an ambassador from "the President of the Society of the Rosy-cross." He was indeed an heteroclite ambassador, for he is described "as a youth with never a hair on his face" in fact, a child who was to conceal the mysterious personage which he was for a moment to represent. He appointed Sunday afternoon to come to court, attended by thirteen coaches. He was to proffer to his majesty, provided the king accepted his advice, three millions to put into his coffers; and by his secret councils to unfold matters of moment and secrecy. A Latin letter was delivered to "David Ramsey of the clock" to hand over to the king: a copy of it has been preserved in a letter of the times; but it is so unmeaning, that it could have had no effect on the king, who, however, declared that he would not admit him to an audience, and that if he could tell where "the President of the Rosy-cross" was to be found, unless he made good his offer, he would hang him at the court-gates. This served the town and country for talk till the appointed Sunday had passed over, and no ambassador was visible! Some considered this as the plotting of crazy brains, but others imagined it to be an attempt to speak with the king in private, on matters respecting the duke. There was also discovered, by letters received from Rome, "a whole parliament of Jesuits sitting" in "a fair-hanged vault" in Clerkenwell: Sir John Cooke would have alarmed the parliament, that on St. Joseph's day these were to have occupied their

the minister with less than three hundred and forty candles, whereof sixty he caused to be placed about the high-altar; besides he caused the picture of our Saviour, supported by two angels, to be set in the choir. The committee is very hot against him, and no matter if they trounce him." This was Cosins who survived the revolution, and, returning with Charles the Second, was raised to the see of Durham: the charitable institutions he has left are most munificent.

places; ministers are supposed to have conspirators for "the nonce;" Sir Dudley Digges, in the opposition, as usual, would not believe in any such political necromancers; but such a party were discovered; Cooke would have insinuated that the French ambassador had persuaded Louis, that the divisions between Charles and his people had been raised by his ingenuity, and was rewarded for the intelligence; this is not unlikely. The parliament of Jesuits might have been a secret college of theirs; for, among other things seized on, was a considerable library.

When the parliament was sitting, a sealed letter was thrown under the door, with this superscription, *Cursed be the man that finds this letter, and delivers it not to the House of Commons.* The sergeant at arms delivered it to the speaker, who would not open it till the House had chosen a committee of twelve members to inform them whether it was fit to be read. Sir Edward Coke, after having read two or three lines, stopped, and, according to my authority, "durst read no further, but immediately sealing it, the committee thought fit to send it to the king, who they say, on reading it through, cast it into the fire, and sent the House of Commons thanks for their wisdom in not publishing it, and for the discretion of the committee in so far tendering his honour, as not to read it out, when they once perceived that it touched his majesty.\*

Others besides the freedom of speech, introduced another form, "A speech without doors," which was distributed to the members of the House. It is in all respects a remarkable one, occupying ten folio pages in the first volume of Rushworth.

Some in office appear to have employed extraordinary proceedings of a similar nature. An intercepted letter written from the Archduchess to the King of Spain was delivered by Sir H. Martyn at the council-board on New-year's day, who found it in some papers relating to the navy. The duke immediately said he would show it to the king; and, accompanied by several lords, went into his majesty's closet. The letter was written in French; it advised the Spanish court to make a sudden war with England, for several reasons; his majesty's want of skill to govern of himself; the weakness of his council in not daring to acquaint him with the truth; want of money; disunion of the subjects' hearts from their prince, &c. The king only observed, that the writer forgot that the Archduchess writes to the King of Spain in Spanish, and sends her letters overland.

I have to add an important fact. I find certain

\* I deliver this fact as I find it in a private letter; but it is noticed in the Journals of the House of Commons, 23 Junii, 4.<sup>th</sup> Caroli Regis. "Sir Edward Coke reporteth that they find that, inclosed in the letter, to be unfit for any subjects' ear to hear. Read but one line and a half of it, and could not endure to read more of it. It was ordered to be sealed and delivered into the king's hands by eight members, and to acquaint his majesty with the place and time of finding it; particularly that upon the reading of one line and a half at most, they would read no more, but sealed it up, and brought it to the House."

evidence that the heads of the opposition were busily active in thwarting the measures of government. Dr. Samuel Turner, the member for Shrewsbury, called on Sir John Cage, and desired to speak to him privately; his errand was to entreat him to resist the loan, and to use his power with others to obtain this purpose. The following information comes from Sir John Cage himself. Dr. Turner "being desired to stay, he would not a minute, but instantly took horse, saying he had more places to go to, and time pressed; that there was a company of them had divided themselves into all parts, every one having had a quarter assigned to him, to perform this service for the commonwealth." This was written in November, 1626. This unquestionably amounts to a secret confederacy watching out of parliament as well as in; and those strange appearances of popular defection exhibited in the country, which I have described, were in great part the consequences of the machinations and active intrigues of the popular party.

The king was not disposed to try a third parliament. The favourite, perhaps to regain that popular favour which his greatness had lost him, is said in private letters to have been twice on his knees to intercede for a new one. The elections however foreboded no good; and a letter-writer connected with the court, in giving an account of them, prophetically declared, "we are without question undone!"

The king's speech opens with the spirit which he himself felt, but which he could not communicate.

"The times are for action; wherefore, for example's sake, I mean not to spend much time in words!" If you, which God forbid, should not do your duties in contributing what the state at this time needs, I must, in discharge of my conscience, use those other means which God hath put into my hands, to save that, which the follies of some particular men may otherwise hazard to lose." He added, with the loftiness of ideal majesty—"Take not this as a threatening, for I scorn to threaten any but my equals; but as an admonition from him, that, both out of nature and duty, hath most care of your preservations and prosperities;" and in a more friendly tone he requested them, "To remember a thing to the end that we may forget it. You may imagine that I come here with a doubt of success, remembering the distractions of the last meeting; but I assure you that I shall very easily forget and forgive what is past."

A most crowded house now met, composed of the wealthiest men; for a lord, who probably considered that property was the true balance of power, estimated that they were able to buy the upper-house, his majesty only excepted! The aristocracy of wealth had already begun to be felt. Some ill omens of the parliament appeared. Sir Robert Philips moved for a general fast: "We had one for the plague which it pleased God to deliver us from, and we have now so many plagues of the commonwealth about his majesty's person, that we have need of such an act of humiliation." Sir Edward Coke held it most necessary, "because there are, I fear, some devils that will not be cast out but by fasting and prayer."

Many of the speeches in "this great council of the kingdom" are as admirable pieces of composi-

tion as exist in the language. Even the court-party were moderate, extenuating rather than pleading for the late necessities. But the evil spirit of party, however veiled, was walking amidst them all: a letter-writer represents the natural state of feelings: "Some of the parliament talk desperately; while others, of as high a course to enforce money, if they yield not!" Such is the perpetual action and reaction of public opinion; when one side will give too little, the other is sure to desire too much!

The parliament granted subsidies—Sir John Cooke having brought up the report to the king, Charles expressed great satisfaction, and declared that he felt now more happy than any of his predecessors. Inquiring of Sir John by how many voices he had carried it? Cooke replied, But by one!—at which his majesty seemed appalled, and asked how many were against him? Cooke answered, "None! the unanimity of the House made all but one voice!" at which his majesty wept! If Charles shed tears, or as Cooke himself expresses it, in his report to the House, "was much affected," the emotion was profound: for on all sudden emergencies Charles displayed an almost unparalleled command over the exterior violence of his feelings.

The favourite himself sympathised with the tender joy of his royal master; and, before the king, voluntarily offered himself as a peace-sacrifice. In his speech at the council-table, he entreats the king that he who had the honour to be his majesty's favourite, might now give up that title to them.—A warm genuine feeling probably prompted these words.

"To open my heart, please to pardon me a word more; I must confess I have long lived in pain, sleep hath given me no rest, favours and fortunes no content; such have been my secret sorrows, to be thought the man of separation, and that divided the king from his people, and them from him; but I hope it shall appear they were some mistaken minds that would have made me the evil spirit that walketh between a good master and a loyal people."<sup>†</sup>

Buckingham added, that for the good of his country he was willing to sacrifice his honours; and since his plurality of offices had been so strongly excepted against, that he was content to give up the master of the horse to Marquess Hamilton, and the warden of the Cinque Ports to the Earl of Carlisle; and was willing that the parliament should appoint another admiral for all services at sea.

It is as certain as human evidence can authenticate, that on the king's side all was grateful affection; and that on Buckingham's there was a most earnest desire to win the favours of parliament; and what are stronger than all human evidence, those unerring principles in human nature itself,

\* This circumstance is mentioned in a manuscript letter; what Cooke declared to the House is in Rushworth, vol. i. p. 535.

† I refer the critical student of our history to the duke's speech at the council table as it appears in Rushworth, i. 535; but what I add respecting his personal sacrifices is from manuscript letters. Sloane mss. 4177. Letter 490, &c.

which are the secret springs of the heart. The king undoubtedly sighed to meet parliament with the love which he had first professed; he declared, that "he should now rejoice to meet with his people often." Charles had no innate tyranny in his constitutional character; and Buckingham at times was susceptible of misery amidst his greatness, as I have elsewhere shown.\* It could not have been imagined that the luckless favourite, on the present occasion, should have served as a pretext to set again in motion the chaos of evil! Can any candid mind suppose, that the king or the duke meditated the slightest insult on the patriotic party, or in the least would have disturbed the apparent reconciliation? Yet it so happened! Secretary Cooke, at the close of his report of the king's acceptance of the subsidies, mentioned that the duke had fervently beseeched the king to grant the house all their desires! Perhaps the mention of the duke's name was designed to ingratiate him into their toleration.

Sir John Elliot caught fire at the very name of the duke, and vehemently checked the secretary for having dared to introduce it; declaring, that "they knew of no other distinction but of king and subjects. By intermingling a subject's speech with the king's message, he seemed to derogate from the honour and majesty of a king. Nor would it become any subject to bear himself in such a fashion, as if no grace ought to descend from the king to the people, nor any loyalty ascend from the people to the king, but through him only."

This speech was received by many with acclamations; some cried out, "Well spoken, Sir John Elliot!"† It marks the heated state of the political atmosphere, where even the lightest censure of a hated name made it burst into flames!

I have often suspected that Sir John Elliot, by his vehement personality, must have borne a personal antipathy to Buckingham. I have never been enabled to ascertain the fact; but I find that he has left in manuscript a collection of satires, or "Verses, being chiefly invectives against the Duke of Buckingham, to whom he bore a bitter and most inveterate enmity." Could we sometimes discover the motives of those who first head political revolutions, we should find how greatly personal hatreds have actuated them in deeds which have come down to us in the form of patriotism, and how often the revolutionary spirit disguises its private passions by its public conduct.‡

But the supplies, which had raised tears from

\* See ante, p. 308.

† I find this speech, and an account of its reception, in manuscript letters; the fragment in Rushworth contains no part of it. I. 526. Sloane MSS. 4177. Letter 490, &c.

‡ Modern history would afford more instances than perhaps some of us suspect. I cannot pass over an illustration of my principle, which I shall take from two very notorious politicians—Wat Tyler, and Sir William Walworth!

Wat, when in servitude, had been beaten by his master, Richard Lyons, a great merchant of wines, and a sheriff of London. This chastisement,

the fervent gratitude of Charles, though voted, were yet withheld. They resolved that grievances and supplies go hand in hand. The commons entered deeply into constitutional points of the highest magnitude. The curious erudition of Selden and Coke was combined with the ardour of patriots who merit no inferior celebrity, though, not having consecrated their names by their laborious literature, we only discover them in the obscure annals of parliament. To our history, composed by writers of different principles, I refer the reader for the arguments of lawyers, and the spirit of the commons. My secret history is only its supplement.

The king's prerogative, and the subject's liberty, were points hard to distinguish, and established but by contest. Sometimes the king imagined that "the house pressed not upon the abuses of power, but only upon power itself." Sometimes the commons doubted whether they had anything of their own to give; while their property and their persons seemed equally insecure. Despotism seemed to stand on one side, and Faction on the other—Liberty trembled!

The conference of the commons before the lords, on the freedom and person of the subject, was admirably conducted by Selden and by Coke. When the king's attorney affected to slight the learned arguments and precedents, pretending to consider them as mutilated out of the records, and as proving rather against the commons than for them; Sir Edward Coke rose, affirming to the house, upon his skill in the law, that "it lay not under Mr. Attorney's cap to answer any one of their arguments." Selden declared that he had written out all the records from the Tower, the Exchequer, and the King's Bench, with his own hand; and "would engage his head, Mr. Attorney should not find in all these archives a single precedent omitted." Mr. Littleton said, that he had examined every one *syllabatum*, and whoever said they were mutilated spoke false! Of so ambiguous and delicate a nature was then the liberty of the subject, that it seems they considered it to depend on precedents!

working on an evil disposition, appears never to have been forgiven; and when this Radical assumed his short-lived dominion, he had his old master beheaded, and his head carried before him on the point of a spear! So Grafton tells us, to the eternal obloquy of this arch-jacobin, who "was a crafty fellow, and of an excellent wit, but wanting grace." I would not sully the glory of the patriotic blow which ended the rebellion with the rebel; yet there are secrets in history! Sir William Walworth, "the ever-famous mayor of London," as Stowe designates him, has left the immortality of his name to one of our suburbs; but when I discovered in Stowe's survey that Walworth was the landlord of the stew on the Bankside, which he farmed out to the Dutch *vroets*, and which Wat had pulled down, I am inclined to suspect that private feeling first knocked down the saucy ribald, and then thrust him through and through with his dagger; and that there was as much of personal vengeance as patriotism, which raised his arm to crush the demolisher of so much valuable property!

A startling message, on the 12th of April, was sent by the king, for despatch of business. The house, struck with astonishment, desired to have it repeated. They remained sad and silent. No one cared to open the debate. A whimsical, crack-brained politician, Sir Francis Nethersole, suddenly started up, entreating leave to tell his last night's dream. Some laughing at him, he observed, that "kingdoms had been saved by dreams!" Allowed to proceed, he said, "he saw two good pastures; a flock of sheep was in the one, and a bellwether alone in the other; a great ditch was between them, and a narrow bridge over the ditch."

He was interrupted by the speaker, who told him that it stood not with the gravity of the house to listen to dreams; but the house was inclined to hear him out.

"The sheep would sometimes go over to the bellwether, or the bellwether to the sheep. Once both met on the narrow bridge, and the question was who should go back, since both could not go on without danger. One sheep gave counsel that the sheep on the bridge should lie on their bellies, and let the bellwether go over their backs. The application of this dilemma he left to the house."\* It must be confessed that the bearing of the point was more ambiguous than some of the important ones that formed the subjects of fierce contention. *Davus sum, non Œdipus!* It is probable that this fantastical politician did not vote with the opposition; for Elliot, Wentworth, and Coke protested against the interpretation of dreams in the house!

When the attorney-general motioned that the liberties of the subject might be moderated, to reconcile the differences between themselves and the sovereign, Sir Edward Coke observed, that "the true mother would never consent to the dividing of her child." On this, Buckingham swore that Coke intimated, that the king, his master, was the prostitute of the state. Coke protested against the misinterpretation. The dream of Nethersole, and the metaphor of Coke, were alike dangerous in parliamentary discussion.

In a manuscript letter it is said, that the House of Commons sat four days without speaking or doing anything. On the first of May Secretary Cooke delivered a message, asking, whether they would rely upon the king's word? This question was followed by a long silence. Several speeches are reported in the letters of the times, which are not in Rushworth. Sir Nathaniel Rich observed, that "confident as he was of the royal word, what did any indefinite word ascertain?" Pym said, "We have his Majesty's coronation oath to maintain the laws of England; what need we then take his word?" He proposed to move "Whether we should take the king's word or no." This was resisted by Secretary Cooke; "What would they say in foreign parts, if the people of England would not trust their king?" He desired the house to call Pym to order; on which Pym replied, "Truly, Mr. Speaker, I am just of the same opinion I was; viz. that the king's oath was as powerful as his word." Sir John Elliot moved that it be put to the question, "because they that would have it, do urge us to that point." Sir Edward Coke on

this occasion made a memorable speech, of which the following passage is not given in Rushworth.

"We sit now in parliament, and therefore must take his majesty's word no otherwise than in a parliamentary way; that is, of a matter agreed on by both houses—his majesty sitting on his throne in his robes, with his crown on his head, and sceptre in his hand, and in full parliament; and his royal assent being entered upon record, in *perpetuam rei memoriam*. This was the royal word of a king in parliament, and not a word delivered in a chamber, and out of the mouth of a secretary at the second hand; therefore I motion, that the House of Commons, *more majorem*, should draw a petition, *de droiet*, to his majesty; which, being confirmed by both houses, and assented unto by his majesty, will be as firm an act as any. Not that I distrust the king, but that I cannot take his trust but in a parliamentary way."\*

In this speech of Sir Edward Coke we find the first mention, in the legal style, of the ever-memorable "Petition of Right," which two days after was finished. The reader must pursue its history among the writers of opposite parties.

On Tuesday, June 5, a royal message announced, that on the 11th the present sessions would close. This utterly disconcerted the commons. Religious men considered it as a judicial visitation for the sins of the people; others raged with suppressed feelings; they counted up all the disasters which had of late occurred, all which were charged to one man: they knew not, at a moment so urgent, when all their liberties seemed at stake, whether the commons should fly to the lords, or to the king. Sir John Elliot said, that as they intended to furnish his majesty with money, it was proper that he should give them time to supply him with counsel: he was renewing his old attacks on the duke, when he was suddenly interrupted by the speaker, who, starting from the chair, declared, that he was commanded not to suffer him to proceed; Elliot sat down in sullen silence. On Wednesday Sir Edward Coke broke the ice of debate. "That man," said he of the duke, "is the grievance of grievances! As for going to the lords," he added, "that is not *via regia*; our liberties are impeached—it is our concern!"

On Thursday the vehement cry of Coke against Buckingham was followed up; as, says a letter-writer, when one good hound recovers the scent, the rest come in with a full cry. A sudden message from the king absolutely forbade them to asperse any of his majesty's ministers, otherwise his majesty would instantly dissolve them.

This fell like a thunderbolt; it struck terror and alarm; and at the instant, the House of Commons was changed into a scene of tragical melancholy! All the opposite passions of human nature—all the national evils which were one day to burst on the country, seemed, on a sudden, concentrated in this single spot! Some were seen weeping, some were expostulating, and some, in awful prophecy, were contemplating the future ruin of the kingdom; while others, of more ardent daring, were

\* These speeches are entirely drawn from manuscript letters. Coke's may be substantially found in Rushworth, but without a single expression as here given.

\* Manuscript letter.



reproaching the timid, quieting the terrified, and infusing resolution into the despairing. Many attempted to speak, but were so strongly affected, that their very utterance failed them. The venerable Coke, overcome by his feelings when he rose to speak, found his learned eloquence falter on his tongue; he sat down, and tears were seen on his aged cheeks. The name of the public enemy of the kingdom was repeated, till the speaker, with tears covering his face, declared he could no longer witness such a spectacle of woe in the commons of England, and requested leave of absence for half an hour. The speaker hastened to the king, to inform him of the state of the house. They were preparing a vote against the duke, for being an arch-traitor and arch-enemy to king and kingdom, and were busied on their "Remonstrance," when the speaker, on his return, delivered his majesty's message, that they should adjourn till the next day.

This was an awful interval of time; many trembled for the issue of the next morning: one letter-writer calls it, "that black and doleful Thursday!" and another, writing before the house met, observes, "What we shall expect this morning, God of heaven knows; we shall meet timely."\*

Charles probably had been greatly affected by the report of the speaker, on the extraordinary state into which the whole house had been thrown; for on Friday the royal message imported, that the king had never any intention of "barring them from their right, but only to avoid scandal, that his ministers should not be accused for their counsel to him; and still he hoped that all Christendom might notice a sweet parting between him and his people." This message quieted the house, but did not suspend their preparations for a "Remonstrance," which they had begun on the day they were threatened with a dissolution.

On Saturday, while they were still occupied on the "Remonstrance," unexpectedly, at four o'clock, the king came to parliament, and the commons were called up. Charles spontaneously came to reconcile himself to parliament. The king now gave his second answer to the "Petition of Right." He said, "My maxim is, that the people's liberties strengthen the king's prerogative; and the king's prerogative is to defend the people's liberties. Read your petition, and you shall have an answer that I am sure will please you."† They desired to have the ancient form of their ancestors, "Soit droit fait come il est desyré," and not as the king had before given it, with any observation on it. Charles now granted this; declaring that his second answer to the petition in nowise differed from his first; "but you now see how ready I have shown myself to satisfy your demands; I have done my part; wherefore, if this parliament have not a happy conclusion, the sin is yours,—I am free from it!"

Popular gratitude is, at least, as vociferous as it is sudden. Both houses returned the king acclamations of joy; every one seemed to exult at the

happy change which a few days had effected in the fate of the kingdom. Everywhere the bells rung, bonfires were kindled, an universal holiday was kept through the town, and spread to the country: but an ominous circumstance has been registered by a letter-writer; the common people, who had caught the contagious happiness, imagined that all this public joy was occasioned by the king's consenting to commit the duke to the Tower!

Charles has been censured, even by Hume, for his "evasions and delays," in granting his assent to the "Petition of Right;" but now, either the parliament had conquered the royal unwillingness, or the king was zealously inclined on reconciliation. Yet the joy of the commons did not outlast the bonfires in the streets; they resumed their debates as if they had never before touched on the subjects: they did not account for the feelings of the man whom they addressed as the sovereign. They sent up a "Remonstrance" against the duke,\* and introduced his mother into it, as a patroness of Popery. Charles declared, that after having granted the famous "Petition," he had not expected such a return as this "Remonstrance." "How acceptable it is," he afterwards said, "every man may judge; no wise man can justify it." After the reading of the Remonstrance, the duke fell on his knees, desiring to answer for himself; but Charles no way relaxed in showing his personal favour.†

The duke was often charged with actions and with expressions of which, unquestionably, he was not always guilty; and we can more fairly decide on some points, relating to Charles and the favourite, for we have a clearer notion of them than his contemporaries. The active spirits in the commons were resolved to hunt down the game to the death; for they now struck at, as the king calls it, "one of the chief maintenances of my crown," in tonnage and poundage, the levying of which, they now declared, was a violation of the liberties of the people. This subject again involved legal discussions, and another "Remonstrance." They were in the act of reading it, when the king suddenly came down to the house, sent for the speaker, and prorogued the parliament. "I am forced to end this session," said Charles, "some few hours before I meant, being not willing to receive any more Remonstrances, to which I must give a harsh answer." There was, at least, as much of sorrow as of anger, in this closing speech.

Buckingham once more was to offer his life for the honour of his master—and to court popularity! It is well known with what exterior fortitude Charles received the news of the duke's assassination; this imperturbable majesty of his mind—in sensibility it was not—never deserted him on many similar occasions. There was no indecision—no feebleness in his conduct; that extraordinary event was not suffered to delay the expedition. The king's personal industry astonished all the men in office. One writes, that the king had done more in six weeks than in the duke's time had been done in six months. The death of Buckingham caused no change; the king left every man

\* This last letter is printed in Rushworth, Vol. I. p. 609.

† The king's answer is in Rushworth, Vol. I. p. 613.

\* This eloquent state paper is in Rushworth, Vol. I. p. 619.

† This interview is taken from manuscript letters.

to his own charge, but took the general direction into his own hands.\* In private, Charles deeply mourned the loss of Buckingham; he gave no encouragement to his enemies: the king called him "his martyr," and declared, "the world was greatly mistaken in him; for it was thought that the favourite had ruled his majesty, but it was far otherwise; for that the duke had been to him a faithful and an obedient servant."† Such were the feelings and ideas of the unfortunate Charles the First, which it is necessary to become acquainted with to judge of; few have possessed the leisure or the disposition to perform this historical duty, involved, as it is, in the history of our passions. If ever the man shall be viewed, as well as the monarch, the private history of Charles the First will form one of the most pathetic of biographies.‡

All the foreign expeditions of Charles the First were alike disastrous; the vast genius of Richelieu, at its meridian, had paled our ineffectual star! The dreadful surrender of Rochelle had sent back our army and navy baffled and disgraced; and Buckingham had timely perished, to be saved from having one more reproach, one more political crime, attached to his name. Such failures did not improve the temper of the times; but the most brilliant victory would not have changed the fate of Charles, nor allayed the fiery spirits in the commons, who, as Charles said, "not satisfied in hearing complainers, had erected themselves into inquisitors after complaints."

Parliament met. The king's speech was conciliatory. He acknowledged that the exaction of the duties of the customs was not a right which he derived from his hereditary prerogative, but one which he enjoyed as the gift of his people. These duties had indeed not yet been formally confirmed by parliament to Charles, but they had never been refused to the sovereign. The king closed with a fervent ejaculation, that the session, begun with confidence, might end with a mutual good understanding.

The shade of Buckingham was no longer cast between Charles the First and the commons. And yet we find that "their dread and dear sovereign" was not allowed any repose on the throne.

A new demon of national discord, Religion, in a metaphysical garb, reared its distracted head. This evil spirit had been raised by the conduct of the court divines, whose political sermons, with their attempts to return to the more solemn ceremonies of the Romish church, alarmed some tender consciences; it served as a masked battery for the patriotic party to change their ground at will, without slackening their fire. When the king urged for the duties of his customs, he found that he was addressing a committee sitting for

religion. Sir John Elliot threw out a singular expression. Alluding to some of the bishops, whom he called "masters of ceremonies," he confessed that some ceremonies were commendable, such as "that we should stand up at the repetition of the creed, to testify the resolution of our hearts to defend the religion we profess, and in some churches they did not only stand upright, but *with their swords drawn*." His speech was a spark that fell into a well-laid train; scarcely can we conceive the enthusiastic temper of the House of Commons, at that moment, when, after some debate, they entered into a *vow* to preserve "the articles of religion established by parliament, in the *thirteenth year of our late Queen Elizabeth*!" and this *vow* was immediately followed up by a petition to the king for a *fast* for the increasing miseries of the reformed churches abroad. Parliaments are liable to have their passions! Some of these enthusiasts were struck by a panic, not perhaps warranted by the danger of "Jesuits and Arminians." The king answered them in good-humour; observing, however, on the state of the reformed abroad, "that fighting would do them more good than fasting." He granted them their fast, but they would now grant no return; for now they presented "a Declaration" to the king, that tonnage and poundage must give precedence to religion! The king's answer still betrays no ill temper. He confessed that he did not think that "religion was in so much danger as they affirmed." He reminds them of tonnage and poundage; "I do not so much desire it out of greediness of the thing, as out of a desire to put an end to those questions that arise between me and some of my subjects."

Never had the king been more moderate in his claims, or more tender in his style; and never had the commons been more fierce, and never, in truth, so utterly inexorable! Often kings are tyrannical, and sometimes parliaments: a body corporate, with the infection of passion, may perform acts of injustice, like the individual who abuses the power with which he is invested. It was insisted that Charles should give up the receivers of the customs, whom they denounced as capital enemies to the king and kingdom, and those who submitted to the duties as accessories. When Sir John Elliot was pouring forth invectives against some courtiers—however they may have merited the blast of his eloquence—he was sometimes interrupted and sometimes cheered, for the stinging personalities. The timid speaker refusing to put the question, suffered a severe reprimand from Selden; "If you will not put it, we must sit still, and thus we shall never be able to do anything!" The house adjourned in great heat; the dark prognostic of their next meeting, which Sir Symonds D'Ewes has marked in his diary as "the most gloomy, sad, and dismal day for England that happened for five hundred years!"

On this fatal day,\* the speaker still refusing to put the question, and announcing the king's command for an adjournment, Sir John Elliot stood up! The speaker attempted to leave the chair, but two members, who had placed themselves on

\* Manuscript letters; Lord Dorset to the Earl of Carlisle.—Sloane mss. 4778, Letter 519.

† Manuscript letter.

‡ I have already given the "Secret History of Charles the First, and his Queen," where I have traced the firmness and independence of his character. In another article will be found as much of the "Secret History of the Duke of Buckingham" as I have been enabled to acquire.

\* Monday, and of March, 1629.

each side, forcibly kept him down. Elliot, who had prepared "a short Declaration," flung down a paper on the floor, crying out that it might be read! His party vociferated for the reading—others that it should not. A sudden tumult broke out; Coriton, a fervent patriot, struck another member, and many laid their hands on their swords.\* "Shall we," said one, "be sent home as we were last sessions, turned off like scattered sheep?" The weeping, trembling speaker, still persisting in what he held to be his duty, was dragged to and fro by opposite parties; but neither he nor the clerk would read the paper, though the speaker was bitterly reproached by his kinsman, Sir Peter Hayman, "as the disgrace of his country, and a blot to a noble family." Elliot, finding the house so strongly divided, undauntedly snatching up the paper, said, "I shall then express that by my tongue which this paper should have done." Denzil Holles assumed the character of speaker, putting the question: it was returned by the acclamations of the party. The doors were locked, and the keys laid on the table. The king sent for the serjeant and mace, but the messenger could obtain no admittance—the usher of the black rod met no more regard. The king then ordered out his guard—in the meanwhile the protestation was completed. The door was flung open; the rush of the members was so impetuous that the crowd carried away among them the serjeant and the usher, amidst confusion and riot. Many of the members were struck by amazement and horror! Several of the patriots were committed to the Tower. The king, on dissolving this last of his parliaments till the memorable "Long Parliament," gives us, at least, his idea of it. "It is far from me to judge all the house alike guilty, for there are there as dutiful subjects as any in the world; it being but some few vipers among them that did cast this mist of undutifulness over most of their eyes."<sup>†</sup>

Thus have I traced, step by step, the secret history of Charles the First and his early parliaments. I have entered into their feelings, while I have supplied new facts, to make everything as present and as true as my faithful diligence could repeat the tale. It was necessary that I should sometimes judge of the first race of our patriots as some of their contemporaries did; but it was impossible to avoid correcting these notions by the more en-

\* It was imagined out of doors that swords had been drawn; for a Welsh page running in great haste, when he heard the noise, to the door, cried out, "I pray you let hur in! let hur in! to give hur master his sword!"—*Manuscript letter.*

† At the time many undoubtedly considered that it was a mere faction in the house. Sir Symonds D'Ewes was certainly no politician—but, unquestionably, his ideas were not peculiar to himself. Of the last third parliament he delivers this opinion in his Diary: "I cannot deem but the greater part of the house were morally honest men; but these were the least guilty of the fatal breach, being only misled by some other Machiavellian politics, who seemed zealous for the liberty of the commonwealth, and by that means, in the moving of their outward freedom, drew the votes of those good men to their side."

larged views of their posterity. This is the privilege of an historian and the philosophy of his art. There is no apology for the king, nor no declamation for the subject. Were we only to decide by the final results of this great conflict, of which what we have here narrated is but its faint beginning, we should confess that Sir John Elliot and his party were the first fathers of our political existence; and we should not withhold from them the inexpressible gratitude of a nation's freedom! But human infirmity mortifies us in the noblest pursuits of man; and we must be taught this penitential and chastising wisdom. The story of our patriots is involved: Charles appears to have been lowering those high notions of his prerogative, which were not peculiar to him, and was throwing himself on the bosom of his people. The severe and unrelenting conduct of Sir John Elliot, his prompt eloquence and bold invective, well fitted him for the leader of a party. He was the loadstone, scattering the magnetic effluvia, to draw together the looser particles of iron. Never sparing the errors of the man in the monarch, never relinquishing his royal prey, Elliot contributed to make Charles disgusted with all parliaments. Without any dangerous concessions, there was more than one moment when they might have reconciled the sovereign to themselves, and not have driven him to the fatal resource of attempting to reign without a parliament!

#### THE RUMP.

TEXT and commentary! and the French revolution abounds with wonderful "explanatory notes" on the English. It has cleared up many obscure passages—and in the political history of Man, both pages must be read together.

The opprobrious and ludicrous nickname of THE RUMP, stigmatised a faction which played the same part in the English Revolution as the "Montagne" of the Jacobins did in the French. It has been imagined that our English Jacobins were impelled by a principle different from their modern rivals; but the madness of avowed atheism, and the frenzy of hypocritical sanctity, meet at the same point in the circle of crimes. Their history forms one of those useful parallels where, with truth unerring as mathematical demonstration, we discover the identity of human nature. Similarity of situation, and certain principles, producing similar personages and similar events, finally settle in the same results. THE RUMP, as long as human nature exists, can be nothing but the Rump, however it may be thrown uppermost.

The origin of this political byname has often been inquired; and it is somewhat curious, that though all parties consent to reprobate it, each assigns for it a different allusion. There is always a mixture of the ludicrous with the tragic in the history of political factions; but, except their modern brothers, no one, like the present, ever excited such a combination of extreme contempt and extreme horror.

Among the rival parties in 1649, the Loyalists and the Presbyterians acted as we may suppose the

Tories and the Whigs would in the same predicament; a secret reconciliation had taken place, to bury in oblivion their former jealousies, that they might unite to rid themselves from that tyranny of tyrannies, a hydra-headed government; or, as Hume observes, that "all efforts should be used for the overthrow of the Rump; so they called the parliament, in allusion to that part of the animal body." The sarcasm of the allusion seemed obvious to our polished historian; yet, looking more narrowly for its origin, we shall find among those who lived nearer the times, how indistinct were their notions of this nickname. Evelyn says that "the Rump Parliament was so called, as retaining some few rotten members of the other." Roger Coke describes it thus: "You must now be content with a piece of the Commons, called 'The Rump.'" And Carte calls the Rump "the carcase of a House," and seems not precisely aware of the contemptuous allusion. But how do "rotten members," and "a carcase," agree with the notion of "a Rump?" Recently the editor of the *Life of Colonel Hutchinson* has conveyed a novel origin. "The number of the members of the Long Parliament having been by seclusion, death, &c., very much reduced,"—a remarkable &c. this! by which our editor seems adroitly to throw a veil over the forcible transportation of two hundred members at one swoop, by the Rumpers,—"the remainder was compared to the *rump of a fowl which was left*, all the rest being eaten." Our editor even considers this to be "a coarse emblem;" yet "the rump of a fowl" could hardly offend even a lady's delicacy! Our editor, probably, was somewhat anxious not to degrade *too lowly* that antimonalarchical party, designated by the opprobrious term. Perhaps it is pardonable in Mrs. Macaulay (an historical lady, and a "Rumper;" for she calls "the Levellers" "a brave and virtuous party"), to have passed over in *her* history any mention of the offensive term at all, as well as the ridiculous catastrophe which they underwent in the political revolution, which we must beg leave not to pass by.

This party coinage has been ascribed to Clement Walker, their bitter antagonist; who, having sacrificed no inconsiderable fortune to the cause of what he considered constitutional liberty, was one of the violently ejected members of the Long Parliament, and perished in prison, a victim to honest unbending principles. His "History of Independency" is a rich legacy bequeathed to posterity, of all their great misdoings, and their petty villainies, and, above all, of their secret history: one likes to know of what blocks the idols of the people are sometimes carved out.

Clement Walker notices "the votes and acts of this *Jag end*; this Rump of a parliament, with corrupt maggots in it."\* This hideous, but descriptive image of "The Rump," had, however, got forward before; for the collector of "the Rump Songs" tells us, "If you asked who named it *Rump*, know 'twas so styled in an honest sheet of prayer, called 'The Bloody Rump,' written before the trial of our late sovereign; but the word obtained not *universal notice*, till it flew from the mouth of Major-General Brown, at a public

assembly in the days of Richard Cromwell." Thus it happens that a stinging nickname has been frequently applied to render a faction eternally odious; and the chance expression of a wit, when adopted on some public occasion, circulates among a whole people. The present nickname originated in derision on the expulsion of the majority of the Long Parliament, by the usurping minority. It probably slept; for who would have stirred it through the Protectorate? and finally awakened at Richard's restored, but fleeting "Rump," to witness its own ridiculous extinction.

Our Rump passed through three stages in its political progress. Preparatory to the trial of the sovereign, the antimonalarchical party constituted the minority in "the Long Parliament:" the very byname by which this parliament is recognised seemed a grievance to an impatient people, vacillating with chimerical projects of government, and now accustomed to pull down all existing institutions, from a wild indefinite notion of political equality. Such was the temper of the times, that an act of the most violent injustice, openly performed, served only as the jest of the day, a jest which has passed into history. The forcible expulsion of two hundred of their brother members, by those who afterwards were saluted as "The Rump," was called "Pride's Purge," from the activity of a colonel of that name, a military adventurer, who was only the blind and brutal instrument of his party; for when he stood at the door of the Commons, holding a paper with the names of the members, he did not personally know one! And his "Purge" might have operated a quite opposite effect, administered by his own unskilful hand, had not Lord Grey of Groby, and the doorkeeper—worthy dispersers of a British senate!—pointed out the obnoxious members, on whom our colonel laid his hand, and sent off by his men to be detained, if a bold member, or to be deterred from sitting in the house, if a frightened one. This colonel had been a drayman; and that contemptible knot of the Commons, reduced to fifty or sixty confederates, which assembled after his "Purge," were called "Colonel Pride's Dray-horses!"

It was this Rump which voted the death of the sovereign, and abolished the regal office, and the house of peers—as "unnecessary, burdensome, and dangerous!" Every office in parliament seemed "dangerous!" but that of the "Custodes libertatis Angliæ," the keepers of the liberties of England! or rather "the gaolers!" "The legislative half-quarter of the House of Commons!" indignantly exclaims Clement Walker—the "Montagne" of the French revolutionists!

"The Red-coats," as the military were nicknamed, soon taught their masters, "the Rumpers," silence and obedience: these having raised one colossal man for their own purpose, were annihilated by him at a single blow. Cromwell, five years after, turned them out of their house, and put the keys into his pocket. Their last public appearance was in the fleeting days of Richard Cromwell, when the comi-tragedy of "The Rump" concluded by a catastrophe as ludicrous as that of Tom Thumb's tragedy!

How such a faction used their instruments to gather in the common spoil, and how their instru-

\* History of Independency, Part II. p. 32.

ments at length converted the hands which held them into instruments themselves, appears in their history. When "the Long Parliament" opposed the designs of Cromwell and Ireton, these chiefs cried up "the liberty of the people," and denied "the authority of parliament;" but when they effectuated their famous "purge," and formed a House of Commons of themselves, they abolished the House of Lords, crying up the supreme authority of the House of Commons, and crying down the liberty of the people. Such is the history of political factions, as well as of statesmen! Charles the Fifth at first made use of the pope's authority to subdue the Protestants of Germany, and then raised an army of Protestants to imprison the pope! A chain of similar facts may be framed out of modern history.

The "Rump," as they were called by every one but their own party, became a whetstone for the wits to sharpen themselves on; and we have two large collections of "Rump Songs," curious chronicles of popular feeling! Without this evidence we should not have been so well informed of the phases of this portentous phenomenon. "The Rump" was celebrated in verse, till at length it became "the Rump of a Rump of a Rump!" as Foulis traces them to their dwindled and grotesque appearance. It is portrayed by a wit of the times—

"The Rump's an old story, if well understood,  
'Tis a thing dress'd up in a parliament's hood,  
And like it—but the tail stands where the head  
should!

"Would make a man scratch where it does not  
itch!

They say 'tis good luck when a body rises  
With the rump upwards; but he that advises  
To live in that posture, is none of the wisest."

Cromwell's hunting them out of the house by military force is alluded to—

"Our politic doctors do us teach,  
That a blood-sucking red coat's as good as a leech  
To relieve the head, if applied to the breech."

In the opening scene of the Restoration, Mrs. Hutchinson, an honest republican, paints with dismay a scene otherwise very ludicrous. "When the town of Nottingham, as almost all the rest of the island, began to grow mad, and declared themselves in their desires of the king;" or, as another of the opposite party writes, "When the soldiery, who had hitherto made *clubs trumps*, resolved now to turn up the *king of hearts* in their affections," the rabble in town and country vied with each other in "burning the Rump;" and the literal emblem was hung by chains on gallowses, with a bonfire underneath, while the cries of "Let us burn the Rump! Let us roast the Rump!" were echoed everywhere. The suddenness of this universal change, which was said to have maddened the wisest, and to have sobered the mad, must be ascribed to the joy at escaping from the yoke of a military despotism; perhaps, too, it marked the rapid transition of hope to a restoration which might be supposed to have implanted gratitude even in a royal breast! The feelings of the people expected to find an echo from the throne!

"The Rump," besides their general resemblance to the French anarchists, had also some minuter

features of ugliness, which Englishmen have often exulted have not marked an English revolution—sanguinary proscriptions! We had thought that we had no revolutionary tribunals! no Septemberists! no Noyades! no moveable guillotines awaiting for carts loaded with human victims! no infuriated republican urging, in a committee of public safety, the necessity of a salutary massacre!

But if it be true that the same motives and the same principles were at work in both nations, and that the like personages were performing in England the parts which these did afterwards in France, by an argument *à priori* we might be sure that the same revolting crimes and chimerical projects were alike suggested at London as at Paris. Human nature, even in transactions which appear unparalleled, will be found to preserve a regularity of resemblance not always suspected.

The first great tragic act was closely copied by the French; and if the popular page of our history appears unstained by their revolutionary axe, this depended only on a slight accident; for it became a question of "yea" and "nay" and was only carried in the negative by *two voices* in the council! It was debated among "the bloody Rump," as it was hideously designated, "whether to massacre and to put to the sword *all the king's party*!"\* Cromwell himself listened to the suggestion; and it was only put down by the coolness of political calculation—the dread that the massacre would be *too general*! Some of the Rump, not obtaining the blessedness of a massacre, still clung to the happiness of an immolation; and many petitions were presented, that "*two or three principal gentlemen* of the royal party in *EACH* COUNTY might be sacrificed to justice, whereby the land might be saved from *blood-guiltiness*!" Sir Arthur Haslerigg, whose "passionate fondness of liberty" has been commended,† was one of the committee of safety in 1647—I, too, would commend "a passionate lover of liberty," whenever I do not discover that this lover is much more intent on the dower than on the bride. Haslerigg, "an absurd, bold man," as Clarendon, at a single stroke, reveals his character, was resolved not to be troubled with king or bishop, or any power in the state superior to "the Rump's." We may safely suspect that patriot who can cool his vehemence in spoliation. Haslerigg would have no bishops, but this was not from any want of reverence for church lands, for he heaped for himself such wealth as to have been nicknamed "the bishop of Durham." He is here noticed for a political crime different from that of plunder. When, in 1647, this venerable radical found the parliament resisting his views, he declared, that "Some heads must fly off!" adding, "the parliament cannot save England; we must look another way!"—threatening, what afterwards was done, to bring in the army! It was this "passionate lover of liberty" who, when Dorislaus, the parliamentary agent, was assassinated by some Scotchmen in Holland, moved in the house, that "Six royalists of the

\* Clement Walker's Hist. of Independency, Part II. p. 130. Confirmed by Barwick in his Life, p. 163.

† The Rev. Mark Noble's Memoirs of the Protectoral House of Cromwell, I. 405.

best quality" should be immediately executed! When some northern counties petitioned the Commons for relief against a famine in the land, our Maratist observed, that "this *want of food* would best defend those counties from Scottish invasion!"\* The slaughter of Drogheda by Cromwell, and his frightening all London by what Walker calls "a butchery of apprentices," when he cried out to his soldiers, "to kill man, woman, and child, and fire the city!"† may be placed among those crimes which are committed to open a reign of terror—but Hugh Peters's solemn thanksgiving to Heaven that "none were spared!" was the true expression of the real feeling of these political demoniacs. Cromwell was cruel from politics, others from constitution. Some were willing to be cruel without "blood-guiltiness." One Alexander Rigby, a radical lawyer, twice moved in the Long Parliament, that those *lords and gentlemen* who were "malignants" should be sold as slaves to the Dey of Algiers, or sent off to the new plantations in the West Indies. He had all things prepared; for it is added that he had contracted with two merchants to ship them off.‡ There was a most bloody-minded "maker of washing-balls," as one John Durant is described, appointed a lecturer by the House of Commons, who always left out of the Lord's Prayer, "As we forgive them that trespass against us," and substituted, "Lord, since thou hast now drawn out thy sword, let it not be sheathed again till it be glutted in the blood of the malignants." I find too many enmities of this kind. "Cursed be he that doeth the work of the Lord negligently, and keepeth back his sword from blood!" was the cry of the wretch, who, when a celebrated actor and royalist sued for quarter, gave no other reply than that of "fitting the action to the word." Their treatment of the Irish may possibly be admired by a true Machiavelist: "They permitted forty thousand of the Irish to enlist in the service of the kings of Spain and France—in other words, they expelled them at once, which, considering that our Rumpers affected such an abhorrence of tyranny, may be considered as an act of mercy! satisfying themselves only with dividing the forfeited lands of the aforesaid forty thousand among their own party by lot and other means. An universal confiscation, after all, is a bloodless massacre. They used the Scotch soldiers, after the battles of Dunbar and Worcester, a little differently—but equally efficaciously—for they sold their Scotch prisoners for slaves to the American planters.

The Robespierres and the Marats were as extraordinary beings, and in some respects the Frenchmen were working on a more enlarged scheme. These discovered, that "the generation which had witnessed the preceding one would always regret it; and for the security of the Revolution, it was necessary that every person who was thirty years old in 1788 should perish on the scaffold!" The anarchists were intent on reducing the French

people to eight millions, and on destroying the great cities of France.\*

Such monstrous persons and events are not credible—but this is no proof that they have not occurred. Many incredible things will happen!

Another disorganising feature in the English Rumpers was also observed in the French *Sans-culottes*—their hatred of literature and the arts. Hebert was one day directing his satellites towards the *Bibliothèque Nationale*, to put an end to all that human knowledge collected for centuries on centuries—in one day! alleging, of course some good reason. This hero was only diverted from the enterprise by being persuaded to postpone it for a day or two, when luckily the guillotine intervened: the same circumstance occurred here. The burning of the records in the Tower was certainly proposed; a speech of Selden's, which I cannot immediately turn to, put a stop to these incendiaries. It was debated in the Rump parliament, when Cromwell was general, whether they should *dissolve the universities*? They concluded that no university was necessary; that there were no ancient examples of such education, and that scholars in other countries did study at *their own cost and charges*, and therefore they looked on them as unnecessary, and thought them fitting to be taken away for the public use!—How these venerable asylums escaped from being sold with the king's pictures, as stone and timber, and why their rich endowments were not shared among such inveterate ignorance and remorseless spoliation, might claim some inquiry.

The Abbe Morellet, a great political economist, imagined that the source of all the crimes of the French Revolution was their violation of the sacred rights of property. The perpetual invectives of the *Sans-culottes* of France against proprietors and against property proceeded from demoralised beings, who formed panegyrics on all crimes—crimes to explain whose revolutionary terms a new dictionary was required. But even these anarchists, in their mad expressions against property, and in their wildest notions of their "égalité," have not gone beyond the daring of our own "Rumpers!"

Of those revolutionary journals of the parliament of 1649, which in spirit so strongly resemble the diurnal or hebdomadal effusions of the redoubtable French Hebert, Marat, and others of that stamp, one of the most remarkable is "The Moderate, impartially communicating martial affairs to the kingdom of England;" the monarchical title our commonwealth-men had not yet had time to obliterate from their colloquial style. This writer called himself in his barbarous English, *The Moderate*! It would be hard to conceive the meanness and illiteracy to which the English language was reduced under the pens of the rabble-writers of these days, had we not witnessed in the present time a parallel to their compositions. "The Moderate!" was a title assumed on the principle on which Marat denominated himself "l'ami du peuple." It is curious, that the most ferocious politicians usually assert their moderation. Robespierre, in his justification, declares that Marat "m'a souvent accusé de *Moderantisme*."

\* Clement Walker's Hist. of Independency, Part II. 173.

† Walker, Part I. 160.

‡ Mercurius Rusticus, XII. 115. Barwick's Life, p. 42.

\* Desodoard's Histoire Philosophique de la Révolution de France, IV. 5.

The same actors, playing the same parts, may be always paralleled in their language and their deeds. This "Moderate" steadily pursued one great principle—the overthrow of all PROPERTY. Assuming that *property* was the original cause of *sin*! an exhortation to the people for this purpose is the subject of the present paper: \* the illustration of his principle is as striking as the principle itself.

It is an apology for, or rather a defence of, robbery! Some moss-troopers had been condemned to be hanged, for practising their venerable custom of gratuitously supplying themselves from the flocks and herds of their weaker neighbours: our "Moderate" ingeniously discovers that the loss of these men's lives is to be attributed to nothing but *property*. They are necessitated to offend the laws, in order to obtain a livelihood!

On this he descants; and the extract is a political curiosity, in the French style! "*Property* is the original cause of any *sin* between party and party as to civil transactions. And since the *tyrant* is taken off, and the government altered in *nomine*, so ought it really to redound to the good of the people in *specie*; which though they cannot expect it in a few years, by reason of the *multiplicity of the gentry in authority, command, &c.*, who drive on all designs for support of the old government, and consequently their own interest and the *people's slavery*, yet they doubt not, but in *time* the people will herein discern their own blindness and folly."

In September, he advanced with more depth of thought. "*Wars* have ever been clothed with the most gracious pretences—viz., reformation of religion, the laws of the land, the liberty of the subject, &c.; though the effects thereof have proved most destructive to every nation; making the sword, and not the *people*, the original of all authorities for many hundred years together, taking away each man's birthright, and settling upon a few a CURSED PROPRIETY; the ground of all civil offences, and the greatest cause of most sins against the heavenly Deity. *This tyranny and oppression* running through the veins of many of our predecessors, and being too long maintained by the sword upon a royal foundation, at last became so customary, as to the vulgar it seemed most natural—the only reason why the *people* of this time are so ignorant of their birthright, their only freedom," &c.

"The birthright" of citizen *Egalité* to "*a cursed propriety settled on a few*," was not, even among the French Jacobins, urged with more amazing force. Had things proceeded according to our "Moderate's" plan, "*the people's slavery*" had been something worse. In a short time the nation would have had more proprietors than *property*. We have a curious list of the spoliations of those members of the House of Commons, who, after their famous *self-denying ordinances*, appropriated among themselves sums of money, offices, and lands, for services "done or to be done."

The most innocent of this new government of "the Majesty of the People," were those whose

talents had been limited by nature to peddle and purloin; puny mechanics, who had suddenly dropped their needles, their hammers, and their lasts, and slunk out from behind their shop-counters; those who had never aspired beyond the constable of their parish, were now seated in the council of state; where, as Milton describes them, "they fell to huckster the commonwealth;" there they met a more rabid race of obscure lawyers, and discontented men of family, of blasted reputations; adventurers, who were to command the militia and navy of England,—governors of the three kingdoms! whose votes and ordinances resounded with nothing else but new impositions, taxes, excises, yearly, monthly, weekly sequestrations, compositions, and universal robbery!

Baxter vents one deep groan of indignation, and presciently announces one future consequence of *Reform*! "In all this appeared the severity of God, the mutability of worldly things, and the fruits of error, pride, and selfishness, to be charged hereafter upon reformation and religion." As a statesman, the sagacity of this honest prophet was narrowed by the horizon of his religious views; for he ascribes the whole as "prepared by Satan to the injury of the Protestant cause, and the advantage of the Papists!" But dropping his particular application to the devil and the Papists, honest Richard Baxter is perfectly right in his general principle concerning "Rumpers,"—"Sansculottes,"—and "Radicals."

#### LIFE AND HABITS OF A LITERARY ANTIQUARY—OLDYS AND HIS MANUSCRIPTS.

SUCH a picture may be furnished by some unexpected materials which my inquiries have obtained of OLDYS. This is a sort of personage little known to the wits, who write more than they read, and to their volatile votaries, who only read what the wits write. It is time to vindicate the honours of the few whose laborious days enrich the stores of national literature, not by the duplicates but the supplements of knowledge. A literary antiquary is that idler whose life is passed in a perpetual *voyage autour de ma chambre*; fervent in sagacious diligence, instinct with the enthusiasm of curious inquiry, critical as well as erudite; he has to arbitrate between contending opinions, to resolve the doubtful, to clear up the obscure, and to grasp at the remote; so busied with other times, and so interested for other persons than those about him, that he becomes the inhabitant of the visionary world of books. He only counts his days by his acquisitions, and may be said to be the CREATOR OF FACTS, by his original discoveries, often exciting the gratitude of the literary world, while the very name of the benefactor has not always descended with his inestimable labours.

Such is the man whom we often find, when he dies, leaving his favourite volumes only an incomplete project! and few of this class of literary men have escaped the fate reserved for most of their brothers. Voluminous works have been usually left unfinished by the death of the authors; and it is with them as with the planting of trees, of

\* The *Moderate*, from Tuesday, July 31, to August 7, 1649.

which Johnson has forcibly observed, "There is a frightful interval between the seed and timber." And he admirably remarks, what I cannot forbear applying to the labours I am now to describe; "He that calculates the growth of trees has the remembrance of the shortness of life driven hard upon him. He knows that he is doing what will never benefit himself; and when he rejoices to see the stem rise, is disposed to repine that another shall cut it down." The days of the patriotic Count Mazzuchelli were freely given to his national literature; and six invaluable folios attest the gigantic force of his immense erudition; yet these only carry us through the letters A and B: and though Mazzuchelli had finished for the press other volumes, the torpor of his descendants has defrauded Europe of her claims. The Abbé Goujet, who had designed a classified history of his national literature, in the eighteen volumes we possess, could only conclude that of the translators and commence that of the poets; two other volumes in manuscript have perished. That great enterprise of the Benedictines, the "*Histoire Littéraire de la France*," now consists of twelve large quartos, and the industry of its successive writers have only been able to carry it to the twelfth century. David Clement designed the most extensive bibliography which had ever appeared; but the diligent life of the writer could only proceed as far as H. The alphabetical order, which so many writers of this class have adopted, has proved a mortifying memento of human life! Tiraboschi was so fortunate as to complete his great national history of Italian literature. But, unhappily for us, Thomas Warton, after feeling his way through the darker ages of our poetry, in planning the map of the beautiful land, of which he had only a Pisgah-sight, expired amidst his volumes. The most precious portion of Warton's history is but the fragment of a fragment.

OLDYS, among this brotherhood, has met perhaps with a harder fate; his published works, and the numerous ones to which he contributed, are now highly appreciated by the lovers of books; but the larger portion of his literary labours have met with the sad fortune of dispersed, and probably of wasted manuscripts. OLDYS'S MANUSCRIPTS, or O. M. as they are sometimes designated, are constantly referred to by every distinguished writer on our literary history. I believe that not one of them could have given us any positive account of the manuscripts themselves! They have indeed long served as the solitary sources of information—but like the well at the way-side, too many have drawn their waters in silence.

OLDYS is chiefly known by the caricature of the facetious Grose, a great humorist, both with pencil and with pen: it is in a posthumous scrap-book, where Grose deposited his odds and ends, and where there is perhaps not a single story which is not satirical. Our lively antiquary, who cared more for rusty armour than for rusty volumes, would turn over these flams and quips to some confidential friend, to enjoy together a secret laugh at their literary intimates. His eager executor, who happened to be his bookseller, served up the poignant hash to the public as "*Grose's Old!*" The delineation of OLDYS is

sufficiently overcharged for "the nonce." One prevalent infirmity of honest OLDYS, his love of companionship over too social a glass, sends him down to posterity in a grotesque attitude; and Mr. Alexander Chalmers, who has given us the fullest account of OLDYS, has inflicted on him something like a sermon, on "a state of intoxication."

Alas!—OLDYS was an outcast of fortune, and the utter simplicity of his heart was guileless as a child's—ever open to the designing. The noble spirit of a Duke of Norfolk once rescued the long-lost historian of Rawleigh from the confinement of the Fleet, where probably he had existed forgotten by the world for six years. It was by an act of grace that the duke safely placed Oldys in the *Heralds' College*, as Norroy King of Arms.\* But OLDYS, like all shy and retired men, had contracted peculiar habits and close attachments for a few; both these he could indulge at no distance. He liked his old associates in the purlieus of the Fleet, whom he facetiously dignified as "his Rulers," and there, as I have heard, with the grotesque whim of a herald, established "The Dragon Club." Companionship yields the poor man his unpurchased pleasures. Busied every morning among the departed wits and the learned of our country, some image was reflected from them among his companions, in some secret history as yet untold, and some ancient wit, which, cleared of the rust, seemed to him brilliant as the modern!

It is hard, however, for a literary antiquary to be caricatured, and for a herald to be ridiculed about an "unseemly reeling, with the coronet of the Princess Caroline, which looked unsteady on the cushion, to the great scandal of his brethren." A circumstance which could never have occurred at the burial of a prince or a princess, as the coronet is carried by Clarendieux, and not by Norroy.

\* Mr. John Taylor, the son of OLDYS's intimate friend, has furnished me with this interesting anecdote. "OLDYS, as my father informed me, was many years in quiet obscurity in the Fleet-prison, but at last was spirited up to make his situation known to the Duke of Norfolk of that time, who received Oldys's letter while he was at dinner with some friends. The duke immediately communicated the contents to the company, observing that he had long been anxious to know what had become of an old, though an humble friend, and was happy by that letter to find that he was alive. He then called for his gentleman (a kind of humble friend whom noblemen used to retain under that name in those days), and desired him to go immediately to the Fleet, to take money for the immediate need of OLDYS, to procure an account of his debts, and discharge them. OLDYS was, soon after, either by the duke's gift or interest, appointed Norroy King of Arms; and I remember that his official regalia came into my father's hands at his death."

In the Life of OLDYS, by Mr. A. Chalmers, the date of this promotion is not found. My accomplished friend the Rev. J. Dallaway has obligingly examined the records of the college, by which it appears that Oldys had been *Norfolk herald extraordinary*, but not belonging to the college, was appointed *per saltum* Norroy King of Arms by patent May 5th, 1755.



OLDYS's deep potations of ale, however, give me an opportunity of bestowing on him the honour of being the author of a popular Anacreontic song. Mr. Taylor informs me that "Oldys always asserted that he was the author of the well-known song—

'Busy, curious, thirsty fly!'

and as he was a rigid lover of truth, I doubt not that he wrote it." My own researches confirm it; I have traced this popular song through a dozen of collections since the year 1740, the first in which I find it. In the later collections an original inscription has been dropped, which the accurate Ritson has restored, without, however, being able to discover the writer. In 1740 it is said to have been "Made extempore by a gentleman, occasioned by a fly drinking out of his cup of ale;"—the accustomed potion of poor OLDYS!\*

Grose, however, though a great joker on the peculiarities of OLDYS, was far from insensible to the extraordinary acquisitions of the man. "His knowledge of English books has hardly been exceeded." Grose, too, was struck by the delicacy of honour, and unswerving veracity which so strongly characterised OLDYS, of which he gives a remarkable instance. We are concerned in ascertaining the moral integrity of the writer, whose main business is with history.

At a time when our literary history, excepting in the solitary labour of Anthony Wood, was a forest, with neither road nor pathway, OLDYS, fortunately placed in the library of the Earl of Oxford, yielded up his entire days to researches concerning the books and the men of the preceding age. His labours were then valueless, their very nature not yet ascertained, and when he opened the treasures of our ancient lore, in "The British Librarian," it was closed for want of

\* The beautiful simplicity of this Anacreontic has met the unusual fate of entirely losing its character, by an additional and incongruous stanza in the modern editions, by a gentleman who has put into practice the unallowable liberty of *altering* the poetical and dramatic compositions of acknowledged genius to his own notion of what he deems "morality;" but in works of genius whatever is dull ceases to be moral. "The Fly" of OLDYS may stand by "The Fly" of Gray for melancholy tenderness of thought; it consisted only of these two stanzas:

1.

Busy, curious, thirsty fly!  
Drink with me, and drink as I!  
Freely welcome to my cup,  
Couldst thou sip and sip it up:  
Make the most of life you may;  
Life is short and wears away!

2.

Both alike are mine and thine,  
Hastening quick to their decline!  
Thine's a summer, mine no more,  
Though repeated to threescore!  
Threescore summers when they're gone,  
Will appear as short as one!

public encouragement. Our writers then struggling to create an age of genius of their own forgot that they had had any progenitors; or while they were acquiring new modes of excellence, that they were losing others, to which their posterity or the national genius might return. To know, and to admire only, the literature and the tastes of our own age, is a species of elegant barbarism.\* Spenser was considered nearly as obsolete as Chaucer; Milton was veiled by oblivion, and Shakespeare's dramas were so imperfectly known, that in looking over the playbills of 1711, and much later, I find that whenever it chanced that they were acted, they were always announced to have been "written by Shakespeare." Massinger was unknown; and Jonson, though called "immortal" in the old playbills, lay entombed in his two folios. The poetical era of Elizabeth, the eloquent age of James the First, and the age of wit of Charles the Second, were blanks in our literary history. Bysse compiling an art of Poetry, in 1718, passed by in his collections "Spenser and the poets of his age, because their language is now become so obsolete, that most readers of our age have no ear for them, and therefore Shakespeare himself is so rarely cited in my collection." The best English poets were considered to be the *modern*; a taste which is always obstinate!

All this was nothing to OLDYS; his literary curiosity anticipated by half a century the fervour of the present day. This energetic direction of all his thoughts was sustained by that life of discovery, which in literary researches is starting novelties among old and unremembered things; contemplating some ancient tract as precious as a manuscript, or revelling in the volume of a poet, whose passport of fame was yet delayed in its way; or disinterring the treasure of some secluded manuscript, whence he drew a virgin extract; or raising up a sort of domestic intimacy with the eminent in arms, in politics, and in literature, in this visionary life, life itself with OLDYS was insensibly gliding away—its cares almost unfelt!

The life of a literary antiquary partakes of the nature of those who, having no concerns of their own, busy themselves with those of others. OLDYS lived in the back-ages of England; he had crept among the dark passages of Time, till, like an old gentleman-usurer, he seemed to be reporting the secret history of the courts which he had lived in. He had been charmed among their masques and revels, had eyed with astonishment their cumbrous magnificence, when knights and ladies carried on their mantles and their cloth of gold ten thousand pounds' worth of ropes of pearls, and buttons of diamonds; or, descending to the gay court of the second Charles, he tattled merry tales, as in that of the first he had painfully watched, like a patriot or a loyalist, a distempered era. He had lived so constantly with these people of another age, and had so deeply

\* We have been taught to enjoy the two ages of Genius and of Taste. The literary public are deeply indebted to the editorial care, the taste and the enthusiasm of Mr. SINGER, for exquisite reprints of some valuable writers.

interested himself in their affairs, and so loved the wit and the learning which are often bright under the rust of antiquity, that his own uncourtly style is embrowned with the tint of a century old. But it was this taste and curiosity which alone could have produced the extraordinary volume of Sir Walter Rawleigh's life; a work richly inlaid with the most curious facts and the juxtaposition of the most remote knowledge; to judge by its fulness of narrative, it would seem rather to have been the work of a contemporary.\*

It was an advantage in this primeval era of literary curiosity, that those volumes which are now not even to be found in our national library, where certainly they are perpetually wanted, and which are now so excessively appreciated, were exposed on stalls, through the reigns of Anne and two of her successors. OLDYS encountered no competitor, cased in the invulnerable mail of his purse, to dispute his possession of the rarest volume. On the other hand, our early collector did not possess our advantages; he could not fly for instant aid to a "Biographia Britannica," he had no history of our poetry, nor even of our drama. OLDYS could tread in no man's path, for every soil about him was unbroken ground. He had to create everything for his own purposes. We gather fruit from trees which others have planted, and too often we but "pluck and eat."

*Nulla dies sine linea* was his sole hope while he was accumulating masses of notes, and as OLDYS never used his pen from the weak passion of scribbling, but from the urgency of preserving some substantial knowledge, or planning some future inquiry, he amassed nothing but what he wished to remember. Even the minutest pleasures of settling a date, or classifying a title-page, were enjoyments to his incessant pen. Everything was acquisition. This never-ending business of research appears to have absorbed his powers, and sometimes to have dulled his conceptions. No one more aptly exercised the *tact* of discovery; he knew where to feel in the dark but he was not of the race—that race indeed had not yet appeared among us—who could melt, into their Corinthian brass, the mingled treasures of Research, Imagination, and Philosophy!

We may be curious to inquire where our literary antiquary deposited these discoveries and curiosities which he was so incessantly acquiring. They were dispersed on many a fly-leaf in occasional memorandum-books; in ample marginal notes on his authors—they were sometimes thrown into what he calls his "parchment budgets" or "Bags of Biography—of Botany—of Obituary"—of "Books relative to London" and other titles and bags, which he was every day filling. Sometimes his collections seem to have been intended for a series of volumes, for he refers to "My first

Volume of Tables of the eminent Persons celebrated by English Poets"—to another of "Poetical Characteristics." Among those manuscripts which I have seen, I find one mentioned, apparently of a wide circuit, under the reference of "My Biographical Institutions. Part third; containing a Catalogue of all the English Lives, with historical and critical Observations on them." But will our curious or our whimsical collectors of the present day endure, without impatience, the loss of a quarto manuscript, which bears this rich condiment for its title—"Of London Libraries; with Anecdotes of Collectors of Books; Remarks on Booksellers, and on the first Publishers of Catalogues?" OLDYS left ample annotations on "Fuller's Worthies," and "Winstanley's Lives of the Poets," and on "Langbaine's Dramatic Poets." The late Mr. Boswell showed me a Fuller in the Malone collection, with Stevens's transcription of *Oldys's notes*, which Malone purchased for 43l at Stevens's sale; but where is the original copy of Oldys? The "Winstanley," I think, also reposes in the same collection, which, let us hope, is well preserved. The "Langbaine" is far-famed, and is preserved in the British Museum, the gift of Dr Birch; it has been considered so precious, that several of our eminent writers have cheerfully passed through the labour of a minute transcription of its numberless notes. In the history of the fate and fortune of books, that of OLDYS's *Langbaine* is too curious to omit. OLDYS may tell his own story, which I find in the Museum copy, p. 336, and which copy appears to be a second attempt, for of the first *Langbaine* we have this account:

"When I left London, in 1724, to reside in *Yorkshire*, I left in the care of the Rev. Mr. Burridge's family, with whom I had several years lodged, among many other books, goods, &c., a copy of this *Langbaine*, in which I had written several notes and references to further knowledge of these poets. When I returned to London, 1739, I understood my books had been dispersed; and afterwards becoming acquainted with Mr. T. Coxeter, I found that he had bought my *Langbaine* of a bookseller who was a great collector of plays and poetical books: this must have been of service to him, and he has kept it so carefully from my sight, that I never could have the opportunity of transcribing into this I am now writing in, the Notes I had collected in that."\*

\* At the Bodleian Library, I learn by a letter with which I am favoured by the Rev. Dr. Bliss, that there is an interleaved "Gibbon's Lives and Characters of the Dramatic Poets," with corrections, which once belonged to Coxeter, who appears to have intended a new edition. Whether Coxeter transcribed into his Gibbon the notes of Oldys's first *Langbaine*, is worth inquiry. Coxeter's conduct, though he had purchased Oldys's first *Langbaine*, was that of an ungenerous miser, who will quarrel with a brother, rather than share in any acquisition he can get into his own hands. To Coxeter we also owe much; he suggested Dodsley's Collection of Old Plays, and the first tolerable edition of Massinger.

There is a remarkable word in Oldys's note above. He could not have been employed in

\* Gibbon once meditated a life of Rawleigh, and for that purpose began some researches in that "memorable era of our English annals." After reading Oldys's he relinquished his design, from a conviction that "he could add nothing new to the subject, except the uncertain merit of style and sentiment."

This *first* Langbaine, with additions by Coxeter, was bought, at the sale of his books, by Theophilus Cibber: on the strength of these notes, he prefixed his name to the first collection of the "Lives of our Poets," which appeared in weekly numbers, and now form five volumes, written chiefly by Shiel, an amanuensis of Dr. Johnson. Shiel has been recently castigated by Mr. Gifford.

These literary jobbers nowhere distinguish Coxeter's and Oldys's curious matter from their own. Such was the fate of the *first* copy of Langbaine, with *Oldys's* notes; but the *second* is more important. At an auction of some of OLDYS's books and manuscripts, of which I have seen a printed catalogue, Dr. Birch purchased this invaluable copy for three shillings and sixpence.\* Such was the value attached to these original researches concerning our poets, and which, to obtain only a transcript, very large sums have since been cheerfully given. This, which is now the Museum copy, is in Oldys's handwriting, not interleaved, but overflowing with notes, written in a very small hand about the margins, and inserted between the lines: nor may the transcriber pass negligently even its corners, otherwise he is here assured that he will lose some useful date, or the hint of some curious reference. The enthusiasm and diligence of OLDYS, in undertaking a repetition of his first lost labour, proved to be infinitely greater than the sense of his unrequited labours. Such is the history of the escapes, the changes, and the fate of a volume, which forms the groundwork of the most curious information concerning our elder poets, and to which we must still frequently refer.

In this variety of literary arrangements, which we must consider as single works in a progressive state, or as portions of one great work on our

Lord Oxford's library, as Mr. Chalmers conjectures, about 1726; for here he mentions that he was in *Yorkshire* from 1724 to 1730. This period is a remarkable blank in Oldys's life. If he really went to *Yorkshire*, he departed in sudden haste, for he left all his books at his lodgings; and six years of rustication must have been an intolerable state for a lover of old books. It has sometimes occurred to me, that for *Yorkshire* we must understand the *Fleet*. There we know he was; but the circumstance perhaps was so hateful to record, that he preferred to veil it, while writing, for the *second* time, his Notes on Langbaine; he confesses, on his return to his lodgings, that he found he had lost everything which he had left there.

\* This copy was lent by Dr. Birch to the late Bishop of Dromore, who with his own hand carefully transcribed the notes into an interleaved copy of Langbaine, divided into four volumes, which, as I am informed, narrowly escaped the flames, and was injured by the water, at a fire at Northumberland House. His lordship, when he went to Ireland, left this copy with Mr. Nichols, for the use of the projected editions of the *Tatler*, the *Spectator*, and the *Guardian*, with notes and illustrations; of which I think the *Tatler* only has appeared, and to which his lordship contributed some valuable communications.

modern literary history, it may, perhaps, be justly suspected that OLDYS, in the delight of perpetual acquisition, impeded the happier labour of unity of design and completeness of purpose. He was not a Tiraboschi—nor even a Nicéron! He was sometimes chilled by neglect, and by "vanity and vexation of spirit," else we should not now have to count over a barren list of manuscript works; masses of literary history, of which their existence is even doubtful.

In Kippis's *Biographia Britannica*, we find frequent references to O. M., OLDYS's MANUSCRIPTS. Mr. John Taylor, the son of the friend, and executor of OLDYS, has greatly obliged me with all his recollections of this man of letters; whose pursuits, however, were in no manner analogous to his, and whom he could only have known in youth. By him I learn, that on the death of OLDYS, Dr. Kippis, editor of the *Biographia Britannica*, looked over these manuscripts at Mr. Taylor's house. He had been directed to this discovery by the late Bishop of Dromore, whose active zeal was very remarkable in every enterprise to enlarge our literary history. Kippis was one who, in some degree, might have estimated their literary value; but, employed by commercial men, and negotiating with persons who neither comprehended their nature, nor affixed any value to them, the editor of the *Biographia* found OLDYS's MANUSCRIPTS an easy purchase for his employer, the late Mr. Cadell; and the twenty guineas, perhaps, served to bury their writer! Mr. Taylor says, "The manuscripts of OLDYS were not so many as might be expected from so indefatigable a writer. They consisted chiefly of short extracts from books, and minutes of dates, and were thought worth purchasing by the Doctor. I remember the manuscripts well; though OLDYS was not the author, but rather recorder." Such is the statement and the opinion of a writer, whose effusions are of a gayer sort. But the researches of OLDYS must not be estimated by this standard: with him a single line was the result of many a day of research, and a leaf of scattered hints would supply more original knowledge than some octavos, fashioned out by the hasty gilders and varnishers of modern literature. These discoveries occupy small space to the eye; but large works are composed out of them. This very lot of OLDYS's manuscripts was, indeed, so considerable in the judgment of Kippis, that he has described them as "a large and useful body of biographical materials, left by Mr. Oldys." Were these the "Biographical Institutes" OLDYS refers to among his manuscripts? "The late Mr. Malone," continues Mr. Taylor, "told me that he had seen all Oldys's manuscripts; so I presume they are in the hands of Cadell and Davies." Have they met with the fate of sucked oranges?—and how much of Malone may we owe to OLDYS?

This information enabled me to trace the manuscripts of OLDYS to Dr. Kippis; but it cast me among the booksellers, who do not value manuscripts which no one can print. I discovered, by the late Mr. Davies, that the direction of that hapless work in our literary history, with its whole treasure of manuscripts, had been consigned, by Mr. Cadell, to the late George Robin-

son; and that the successor of Dr. Kippis had been the late Dr. George Gregory. Again I repeat, the history of voluminous works is a melancholy office; every one concerned with them no longer can be found! The esteemed relict of Doctor Gregory, with a friendly promptitude, gratified my anxious inquiries, and informed me, that "She perfectly recollects a mass of papers, such as I described, being returned, on the death of Dr. Gregory, to the house of Wilkie and Robinson, in the early part of the year 1809." I applied to this house, who, after some time, referred me to Mr. John Robinson, the representative of his late father, and with whom all the papers of the former partnership were deposited. But Mr. John Robinson has terminated my inquiries, by his civility in promising to comply with them, and his pertinacity in not doing so. He may have injured his own interest in not trading with my curiosity.\* I was fortunate for the nation, that George Vertue's mass of manuscripts escaped the fate of Oldys's; had the possessor proved as indolent, Horace Walpole would not have been the writer of his most valuable work, and we should have lost the "Anecdotes of Painting," of which Vertue had collected the materials.

Of a life consumed in such literary activity we should have known more had the *Diaries* of Oldys escaped destruction. "One habit of my father's old friend, William Oldys," says Mr. Taylor, "was that of keeping a diary, and recording in it every day all the events that occurred, and all his engagements, and the employment of his time. I have seen piles of these books, but know not what became of them." The existence of such *diaries* is confirmed by a sale catalogue of Thomas Davies, the literary bookseller, who sold many of the books and some manuscripts of Oldys, which appear to have been dispersed in various libraries. I find Lot "3627, Mr. Oldys's Diary, containing several observations relating to books, characters, &c.;" a single volume, which appears to have separated from the "piles" which Mr. Taylor once witnessed. The literary diary of Oldys would have exhibited the mode of his pursuits, and the results of his discoveries. One of these volumes I have fortunately discovered, and a singularity in this writer's feelings throws a new interest over such diurnal records. Oldys was apt to give utterance with his pen to his most secret emotions. Querulous or indignant, his honest simplicity confided to the paper before him such extemporaneous soliloquies, and I have found him hiding in the very corners of his manuscripts his "secret sorrows."

\* I know that not only this lot of *Oldys's manuscripts*, but a great quantity of original contributions of whole lives, intended for the *Biographia Britannica*, must lie together, unless they have been destroyed as waste-paper. These biographical and literary curiosities were often supplied by the families or friends of eminent persons. Some may, perhaps, have been reclaimed by their owners. I am informed there was among them an interesting collection of the correspondence of Locke; and I could mention several lives which were prepared.

A few of these slight memorials of his feelings will exhibit a sort of *Silhouette* likeness traced by his own hand, when at times the pensive man seems to have contemplated on his own shadow. Oldys would throw down in verses, whose humility or quaintness indicates their origin, or by some pithy adage, or apt quotation, or recording anecdote, his self-advice, or his self-regrets!

Oppressed by a sense of tasks so unprofitable to himself, while his days were often passed in trouble and in prison; he breathes a self-reproach in one of these profound reflections of melancholy which so often startle the man of study, who truly discovers that life is too limited to acquire real knowledge, with the ambition of dispensing it to the world.

"I say, who too long in these cobwebs lurks,  
Is always whetting tools, but never works."

In one of the corners of his note-books I find this curious but sad reflection:—

"Alas! this is but the apron of a fig-leaf—but the curtain of a cobweb."

Sometimes he seems to have anticipated the fate of that obscure diligence, which was pursuing discoveries reserved for others to use.

"He heath up riches, and knoweth not who shall gather them."

"Fond treasurer of these stores, behold thy fate  
In Psalm the thirty-ninth, 6, 7, and 8."

Sometimes he checks the eager ardour of his pen, and reminds himself of its repose, in Latin, Italian, and English.

—Non vi, sed sæpe cadendo.

Assai presto si fa quel che si fa bene.

"Some respite best recovers what we need,  
Discreetly baiting gives the journey speed."

There was a thoughtless kindness in honest Oldys; and his simplicity of character, as I have observed, was practised on by the artful or the ungenerous. We regret to find the following entry concerning the famous collector, James West.

"I gave above threescore letters of Dr. Davenant to his son, who was envoy at Frankfort in 1703 to 1708, to Mr. James West,\* with one hundred and fifty more, about Christmas, 1746; but the same fate they found as grain that is sowed in barren ground."

Such is the plaintive record by which Oldys relieved himself of a groan! We may smile at the simplicity of the following narrative, where poor Oldys received manuscripts in lieu of money!

"Old Counsellor Fane, of Colchester, who, in *formâ pauperis*, deceived me of a good sum of money which he owed me, and not long after set up his chariot, gave me a parcel of manuscripts, and promised me others, which he never gave me,

\* This collection, and probably the other letters, have come down to us, no doubt, with the manuscripts of this collector, purchased for the British Museum. The correspondence of Dr. Davenant, the political writer, with his son, the envoy, turns on one perpetual topic, his son's and his own advancement in the state.

nor anything else, besides a barrel of oysters, and a manuscript copy of Randolph's poems, an original, as he said, with many additions, being devolved to him as the author's relation."

There was no end to his aids and contributions to every author or bookseller who applied to him; yet he had reason to complain of both while they were using his invaluable, but not valued, knowledge. Here is one of these diurnal entries:

"I lent the tragical lives and deaths of the famous pirates, Ward and Dansiker, 4to, London, 1612, by Robt. Daborn, alias Dabourne, to Mr. T. Lediard, when he was writing his Naval History, and he never returned it. See Howel's Letters of them."

In another, when his friend T. Hayward was collecting, for his "British Muse," the most exquisite commonplaces of our old English dramatists, a compilation which must not be confounded with ordinary ones, OLDYS not only assisted in the labour, but drew up a curious introduction, with a knowledge and love of the subject which none but himself possessed. But so little were these researches then understood, that we find OLDYS, in a moment of vexatious recollection, and in a corner of one of the margins of his *Langbaine*, accidentally preserving an extraordinary circumstance attending this curious dissertation. OLDYS having completed this elaborate introduction, "the penurious publisher insisted on leaving out one third part, which happened to be the best matter in it, because he would have it contracted into *one sheet*!" Poor OLDYS never could forget the fate of this elaborate Dissertation on all the Collections of English Poetry; for, in a copy which was formerly OLDYS's, and afterwards Thomas Warton's, and now my intelligent friend Mr. Douce's, he has expressed himself thus:—"In my historical and critical review of all the collections of this kind, it would have made a sheet and a half or two sheets; but they for sordid gain, and to save a little expense in print and paper, got Mr. John Campbell to *cross it and cram it, and play the devil with it, till they squeezed it into less compass than a sheet*." This is a loss which we may never recover. The curious book-knowledge of this singular man of letters, those stores of which he was the fond treasurer, as he says with such tenderness for his pursuits, were always ready to be cast into the forms of a dissertation or an introduction; and when Morgan published his *Collection of rare Tracts*, the friendly hand of OLDYS furnished "A Dissertation upon Pamphlets, in a Letter to a Nobleman;" probably the Earl of Oxford, a great literary curiosity; and in the Harleian Collection he has given a *Catalogue Raisonné* of six hundred. When Mrs. Cooper attempted "The Muse's Library," the first essay which influenced the national taste to return to our deserted poets in our most poetical age, it was OLDYS who only could have enabled this lady to perform her imperfect attempt. When Curll, the publisher, to help out one of his hasty compilations, a "History of the Stage," repaired, like all the world, to OLDYS, whose kindness could not resist the importunity of this busy publisher, he gave him a life of Nell Gwynn; while at the same moment OLDYS could not avoid noticing, in one of his usual entries, an intended work on the stage, which we seem never to have had. "*Dick Leve-*

*ridge's History of the Stage, and Actors in his own Time*, for these forty or fifty years past, as he told me he had composed, is likely to prove, whenever it shall appear, a more perfect work." I might proceed with many similar gratuitous contributions with which he assisted his contemporaries. OLDYS should have been constituted the reader for the nation. His *comptes rendus* of books and manuscripts are still held precious; but in vain his useful and curious talent had sought the public patronage! From one of his "Diaries," which has escaped destruction, I transcribe some interesting passages *ad verbum*.

The reader is here presented with a minute picture of those invisible occupations which pass in the study of a man of letters. There are those who may be surprised, as well as amused, in discovering how all the business, even to the very disappointments and pleasures of active life, can be transferred to the silent chamber of a recluse student; but there are others who will not read without emotion the secret thoughts of him, who, loving literature with its purest passion, scarcely repines at being defrauded of his just fame, and leaves his stores for the after-age of his more gifted heirs. Thus we open one of OLDYS's literary days:

"I was informed this day by Mr. Tho. Odell's daughter, that her father, who was deputy-inspector and licenser of the plays, died 24 May, 1749, at his house in Chappel-street, Westminster, aged 58 years. He was writing a history of the characters he had observed, and conferences he had had with many eminent persons he knew in his time. He was a great observer of everything curious in the conversations of his acquaintance, and his own conversation was a living chronicle of the remarkable intrigues, adventures, sayings, stories, writings, &c., of many of the quality, poets, and other authors, players, booksellers, &c., who flourished especially in the present century. Had been a popular man at elections, and sometime master of the playhouse in Goodman's Fields, but latterly was forced to live reserved and retired by reason of his debts. He published two or three dramatic pieces, one was the Patron, on the story of Lord Romney.

"Q. of his da. to restore me Eustace Budgell's papers, and to get a sight of her father's.

"Have got the one, and seen the other.

"July 31.—Was at Mrs. Odell's; she returned me Mr. Budgell's papers. Saw some of her husband's papers, mostly poems in favour of the ministry, and against Mr. Pope. One of them, printed by the late Sir Robert Walpole's encouragement, who gave him ten guineas for writing, and as much for the expense of printing it; but through his advice it was never published, because it might hurt his interest with Lord Chesterfield, and some other noblemen, who favoured Mr. Pope for his fine genius. The tract I liked best of his writings was the history of his playhouse in Goodman's Fields. (Remember that which was published against that playhouse, which I have entered in my London Catalogue. Letter to Sir Ric. Brocas, lord mayor, &c. 8vo. 1730.)

"Saw nothing of the history of his conversations with ingenious men; his characters, tales, jests,

and intrigues of them, of which no man was better furnished with them. She thinks she has some papers of these, and promises to look them out, and also to inquire after Mr. Griffin of the lord chamberlain's office, that I may get a search made about Spenser."

So intent was OLDYS on these literary researches, that we see, by the last words of this entry, how in hunting after one sort of game, his undivided zeal kept its eye on another. One of his favourite subjects was the realising of original discoveries respecting SPENSER and SHAKESPEARE; of whom, perhaps, to our shame, as it is to our vexation, it may be said that two of our master-poets are those of whom we know the least! OLDYS once flattered himself that he should be able to have given the world a life of Shakespeare. Mr. John Taylor informs me, that "Oldys had contracted to supply ten years of the life of Shakespeare *unknown to the biographers*, with one Walker, a bookseller in the Strand; and as Oldys did not live to fulfil the engagement, my father was obliged to return to Walker twenty guineas which he had advanced on the work." That interesting narrative is now hopeless for us. Yet, by the solemn contract into which OLDYS had entered, and from his strict integrity, it might induce one to suspect that he had made positive discoveries which are now irrecoverable.

We may observe the manner of his anxious inquiries about Spenser.

"Ask Sir Peter Thompson, if it were improper to try if Lord Effingham Howard would procure the pedigrees in the Herald's office, to be seen for Edward Spenser's parentage or family? or how he was related to Sir John Spenser of Althorpe in Northamptonshire? to three of whose daughters, who all married nobility, Spenser dedicates three of his poems.

"Of Mr. Vertue, to examine Stowe's memorandum book. Look more carefully for the year when Spenser's monument was raised, or between which years the entry stands—1623 and 1626.

"Sir Clement Cottrell's book about Spenser.

"Capt. Power, to know if he has heard from Capt. Spenser about my letter of inquiries relating to Edward Spenser.

"Of Whiston, to examine if my remarks on Spenser are complete as to the press.—Yes.

"Remember, when I see Mr. W. Thompson, to inquire whether he has printed in any of his works any other character of our old poets than those of Spenser and Shakespeare; and to get the liberty of a visit at Kentish Town, to see his *Collection of Robt. Greene's Works*, in about four large volumes in quarto. He commonly published a pamphlet every term, as his acquaintance Tom Nash informs us."

\* William Thompson, the poet of "Sickness," and other poems; a warm lover of our elder bards, and no vulgar imitator of Spenser. He was the reviver of Bishop Hall's *Satires*, in 1753, by an edition which had been more fortunate if conducted by his friend OLDYS, for the text is unfaithful, though the edition followed was one borrowed from Lord Oxford's library, probably by the aid of OLDYS.

Two or three other memoranda may excite a smile at his peculiar habits of study, and unceasing vigilance to draw from original sources of information.

"Dryden's dream at Lord Exeter's, at Burleigh, while he was translating Virgil, as Signior Verrio, then painting there, related it to the Yorkshire painter, of whom I had it, lies in the *parchment book in quarto*, designed for his life."

At a subsequent period OLDYS inserts, "Now entered therein." Malone quotes this very memorandum, which he discovered in *Oldys's Langbaine*, to show that Dryden had some confidence in Onecriticism, and supposed that future events were sometimes prognosticated by dreams. Malone adds, "Where, either the *loose prophetic leaf*, or the *parchment book* now is, I know not."

Unquestionably we have incurred a great loss in OLDYS's collections for Dryden's life, which were very extensive; such a mass of literary history cannot have perished unless by accident; and I suspect that many of *Oldys's manuscripts* are in the possession of individuals who are not acquainted with his handwriting, which may be easily verified.

"To search the old papers in one of my large deal boxes for Dryden's letter of thanks to my father, for some communication relating to Plutarch, while they and others were publishing a translation of Plutarch's Lives, in five volumes, 8vo. 1683. It is copied in the *yellow book for Dryden's Life*, in which there are about 150 transcriptions, in prose and verse, relating to the life, character, and writings of Mr. Dryden."—"England's Remembrancer extracted out of my *obit.* (obituary) into my remarks on him in the *poetical bag*!"

"My extracts in the *parchment budget* about Denham's seat and family in Surrey."

"My *white vellum pocket-book*, bordered with gold, for the extract from 'Groans of Great Britain' about Butler."

"See my account of the great yews in Tankersley's park while Sir R. Fanshaw was prisoner in the lodge there; especially Talbot's yew, which a man on horseback might turn about in, in my *botanical budget*."

"This Donald Lupton I have mentioned in my catalogue of all the books and pamphlets relative to London in folio, begun anno 1740, and in which I have now, 1746, entered between 300 and 400 articles, besides remarks, &c. Now, in June, 1748, between 400 and 500 articles. Now, in October, 1750, six hundred and thirty-six."†

\* Malone's Life of Dryden, p. 420.

† This is one of *Oldys's Manuscripts*; a thick folio of titles, which has been made to do its duty, with small thanks from those who did not care to praise the service which they derived from it. It passed from Dr. Berkenhout to George Steevens, who lent it to Gough. It was sold for five guineas. The useful work of ten years of attention given to it! The antiquary Gough alludes to it with his usual discernment. "Among these titles of books and pamphlets about London are many *purely historical*, and many of *too low a kind* to rank under the head of topography and history." Thus the design of OLDYS in forming this elaborate col-

There remains to be told an anecdote, which shows that Pope greatly regarded our literary antiquary. "OLDYS," says my friend, "was one of the librarians of the Earl of Oxford, and he used to tell a story of the credit which he obtained as a scholar, by setting POPE right in a Latin quotation, which he made at the earl's table. He did not, however, as I remember, boast of having been admitted as a guest at the table, but as happening to be in the room." Why might not OLDYS, however, have been seated, at least, below the salt? It would do no honour to either party to suppose that OLDYS stood among the menials. The truth is, there appears to have existed a confidential intercourse between POPE and OLDYS, and of this I shall give a remarkable proof. In those fragments of OLDYS preserved as "additional anecdotes of Shakespeare," in Steevens' and Malone's editions, OLDYS mentions a story of Davenant, which he adds, "Mr POPE told me at the Earl of Oxford's table!" And further relates a conversation which passed between them. Nor is this all, for in OLDYS's Langbaine he put down this memorandum in the article of *Shakespeare*—"Remember what I observed to my Lord Oxford for Mr Pope's use out of Cowley's preface" Malone appears to have discovered this observation of Cowley's, which is curious enough and very ungrateful to that commentator's ideas; it is "to prune and lop away the old withered branches" in the new editions of Shakespeare and other ancient poets! "POPE adopted," says Malone, "this very unwarrantable idea," OLDYS was the person who suggested to POPE the singular course he pursued in his edition of Shakespeare "Without touching on the felicity or the danger of this new system of republishing Shakespeare, one may say that if many passages were struck out, Shake-

lection, is condemned by trying it by the limited object of the topographer's view. This catalogue remains a desideratum, were it printed entire as collected by OLDYS, not merely for the topography of the metropolis, but for its relation to its manners, domestic annals, events, and persons connected with its history.

spare would not be injured, for many of those were never composed by that great bard! There not only existed a literary intimacy between OLDYS and POPE, but our poet adopting his suggestion on so important an occasion evinces how highly he esteemed his judgment; and unquestionably POPE had often been delighted by OLDYS with the history of his predecessors, and the curiosities of English poetry.

I have now introduced the reader to OLDYS sitting amidst his "poetical bys," his "parchment biographical budgets," his "catalogues," and his "diaries," often venting a solitary groan, or active in some fresh inquiry. Such is the *Silhouette* of this prodigy of literary curiosity!

The very existence of OLDYS's MANUSCRIPTS continues to be of an ambiguous nature, referred to, quoted, and transcribed; we cannot always turn to the originals. These masses of curious knowledge, dispersed or lost, have enriched an after-race, who have often picked up the spoil and claimed the victory, but it was OLDYS who had fought the battle!

OLDYS affords one more example how life is often closed amidst discoveries and acquisitions. The literary antiquary, when he has attempted to embody his multiplied inquiries, and to finish his scattered designs, has found that the *LABOR ABSQUE LABORE*, "the labour void of labour," as the inscription on the library of Florence finely describes the researches of literature, has dissolved his days in the voluptuousness of his curiosity, and that too often, like the hunter in the heat of the chase, while he disdained the prey which lay before him, he was still stretching onwards to catch the fugitive!

*Transvolat in medio posita, et fugientia captat.*

At the close of every century, in this growing world of books, may an OLDYS be the reader for the nation! Should he be endowed with a philosophical spirit, and combine the genius of his own times with that of the preceding, he will hold in his hand the chain of human thoughts, and, like another BAYLE, become the historian of the human mind!

# INDEX.

## A

- ABDOOLAH, governor of Khorassan, 18  
 Abelard and Eloisa, 54; unjust condemnation of  
 Abelard, 55; legends respecting, ib.  
 Abhorers, nickname of, 411  
 Abraham, Jewish legend of, 47  
 Abram man, the impostor, 292 n.  
 Abridgers of literature, historical notices of, 148;  
 judgment required by, 149  
 Absent man, the, 77  
 Abstraction of mind, anecdotes of, 197  
 Abuse, proficient in the art of, 116  
 Academies, formation of, 329; ridiculous titles  
 assumed by the Italians, 355; literary societies  
 which first appeared at Rome, 357; first dis-  
 tinguished by the simple names of their found-  
 ers, 358  
 Acajou and Zirphile, 291; a literary curiosity, and  
 one of the most whimsical of fairy tales, ib.  
 Accademia, the school of painting at Bologna,  
 originated from Ludovico Caracci, 325  
 Accident,—poets, philosophers, and artists made  
 by, 32  
 Actorso, the great lawyer, 38  
 Acephali, application of the term, 448  
 Achem, titles of the king of, 67  
 Aches, misunderstanding of the word, 30  
 Acrostics, literary folly of, 110  
 Actors who have fallen martyrs to their tragic  
 characters, 94  
 "Adagia" of Erasmus, 396  
 Addison, deficient in conversation, 40  
 Adelaide, queen of Italy, dethronement of, 68  
 Adriani, the Italian historian, 445  
 Agobart, works of, discovered, 8  
 Agreda, Maria, a religious visionary, 137  
 Agricola, character of, by Tacitus, 16  
 Alaric, funeral honours paid to, 74  
 Alberico, his "Visions" the source of Dante's  
 Inferno, 334  
 Albertus Magnus, the pretended magician, 481, 482  
 Alchemists of past ages, 482  
 Alchymy, infatuation of, 106; its rotaries, 106,  
 107; statute against, 107; ancient works on, ib.;  
 chemistry of modern times predicting the golden  
 visions of, 108  
 Alcyonius, Petrus, literary fraud of, 8  
 Aldrovandus, his poverty and death, 12  
 Aldus Manutius, privilege of printing granted to,  
 29; inventor of the Aldine or italic letter, ib.  
 Alexandria, the vast library of, 1; its destruction,  
 17, 18  
 Alphonsus VI., curious anecdote of, 18  
 Amadei and Uberti, feud between the families,  
 401  
 Ammianus Marcellinus, works of, partly lost, 21  
 Amphigouric, the French name of nonsense verses,  
 112  
 Amusements of the learned, 14  
 Anagram, an artificial contrivance for the expres-  
 sion of suppressed opinion, 435  
 Anagrams, whimsical invention of, 111  
 Anagrams and echo verses, 261  
 "Anatomy of the Mass," its curious errata, 30  
 Anaxagoras, punishment of, 10  
 Ancestors, their different modes of life, 253  
 Ancient authors, loss of, 7  
 Ancients and moderns, controversies respecting  
 the, 27  
 Ancillon, a great collector of curious books, 4  
 André, Father, the jocular preacher, 96  
 Anecdotes of Fashions, 189  
 Angelo, Michael, 38; Soderini's critique on a  
 statue of, 50  
 Angelo Politian, historical and literary notices of,  
 171  
 Angels, scholastic disquisitions on, 23  
 Animal spirits, physiological definition of the, 56  
 Animals, influenced by music, 102, 103  
 Anne of Bourbon, a patroness of Port-Royal, 36  
 Anne Bullen, historical incident of, 172  
 Annus, of Viterbo, a literary impostor, 51; his  
 pretended collection of historians, 489  
 Anti, its frequent use in literary controversy, 119  
 Antiquaries, blunders of, on sepulchral monuments,  
 122  
 —, Society of, establishment of the, 330  
 Antonio, King of Portugal, dethronement of, 68  
 Apuleius, an ingenious thought of, 27  
 Aquinas, Thomas, the scholastic divine, 23; his  
 disquisitions on angels, 23, 24  
 Arabians, learning and genius of the, 22  
 Arabic chronicle of Jerusalem, from the time of  
 Mahomet, 72  
 Arcadians, of Italy, 356



- Archimedes, tomb of, discovered by Cicero, 527  
 Ardra, curious custom of the negroes of, 65  
 Aretino, Leonard, literary fraud of, 8  
 Aretino's life of Dante, 528  
 Ariosto, poverty of, 122  
 Ariosto and Tasso, literary notices of, 144, 145  
 Aristænetus, an ingenious thought of, 27  
 Aristotle, adverse criticisms on, 9, persecution of, 10, fate of his library, 20, rage for the study of, 22, 23, his genius and characteristics, 53, paralleled with Plato, 54, a contest between, 16  
 Arnauld, an associate of Port Royal, 36, rancour of the Jesuits against, 16, anecdote of, 37, his great learning, 16  
 Arracan, title of the king of, 67  
 Aruntius, his pedantic imitations of Sallust, 25  
 Art, the guide of, 15  
 Artists made by accident, 32  
 Arts, marriage of the, 191  
 Ascham, Roger, origin of his treatise—the "Schoolmaster," 33  
 Ash, Dr., his literary blundering, 114  
 Ashmole, Elias, on alchemy and the philosopher's stone, 107  
 Asinius Pollio, recreations of, 14  
 Astrea, the, 168  
 Astrology, belief in, 105, anecdotes of, 16, attacks on, and defence of, 105, 106, on the madness of, 106  
 Athenæus, adverse criticism on, 10  
 Athenians, false political reports respecting their defeat, 341  
 Atticus, a great collector of portraits of illustrious men, 16, works of, partly lost, 22  
 Attila, funeral honours paid to, 74  
 Aubrey, John, letter to, 486, his "promised idea," 16  
 Audley, the usurer, 234, 235, his character and practices, 236-8  
 Aulus Gellius, adverse criticism on, 10  
 Austin-Friars, their contention with the Jesuits, 62  
 Authors, portraits of, 15; not allowed to value their own manuscripts, 20, concealment of their names, 24, how treated by patrons, 31, 32, literary impositions of, 50, quarrels of, 57, self exultation of, 114, strange inventions of, 115, anecdotes of, censured, 152, disappointments of, 153; condemned, 289, who have ruined their booksellers, 374 et seq., on the choice of, in reading, 501  
 Authors and books, proclamations against, 258, 259  
 Authorship, the craft of, has many mysteries, 52  
 Autographs, art of judging character from, 438, of several of our sovereigns, 439  
 Aza, title of the king of, 67
- B
- BABOONERY, Republic of, 276  
 Bacchus, poetical representation of, 284  
 Bacon, Lord, at home, 494, on his publishing apophthegms, 497  
 —, Roger, persecutions of, 10  
 Bags, fashion of, 82  
 Baillet, M., 118  
 Balagny, the political negotiator, 505  
 Bales, Peter, the writing-master, 441, his caligraphic contest, 442  
 Balzac, amusements of, 14, literary reputation of, 52, 53  
 Baptista Porta, the early dilettante, 484, considered himself a prognosticator, 16, his pretended magic, 16  
 Barbier, the French wit, 201  
 —, Louis, his good fortune, 179  
 Barbosa, bishop of Ugento, his publication of a lost treatise, 8  
 Barclay, author of "The Argenis," amusements of, 14, wife of, 124  
 Barnard, Dr., on the life of Hevlin, 457  
 Baron, the tragic actor, 94  
 Barthius, Caspar, an author who ruined his book seller, 375  
 Bartholomew, massacre of, 179  
 Battles, false reports respecting, 340  
 Baxter, Richard, his literary diligence, 254, his indignation against reform, 558  
 Bayle, Pierre, the celebrated reviewer, 5, his critical reviews, 6, literary blunder of, 122, his character as a philosopher and scholar, 146, his death, 16, notices of his "Critical Dictionary," 319, the Shakespeare of Dictionary writers, 321, an author common to all Europe, 16, his characteristics, 16, his diary, 322, his "Pensees sur la Comete," 323, his "Critique generale de l'Histoire du Calvinisme," 16, the taste for literary history owing to, 16, his "Reponses aux Questions d'un Provincial," 16, a perfect model of the real literary character, 324  
 Beards and moustaches, fashion of, 82, 83  
 Beauvobre, the literary reviewer, 6  
 Bedell, Bishop, on the reformers, 116  
 Bedlam beggars, account of, 292, song of, 293  
 Bee flower, the, 92  
 "Benevolences" of Charles I., 451  
 Benserade, the French poet, anecdote of, 31  
 Bentivoglio, poverty of, 12  
 Bentlev, Dr., his edition of Milton, 138  
 Berghem, his wife a perfect shrew, 125  
 Berosus' History of Chaldaea, a few fragments only preserved, 21  
 Bethlem Hospital, origin and history of, 292  
 Betterton, the tragic actor, 94  
 Bez, his controversial invectives, 116  
 Bible, curious errors in printing the, 30; prohibited and improved, 183  
 Bibles, their cheapness and incorrect printing, 533, various rival editions of, 534, 535  
 Bibliognoste, a, 502, explanation of, 503; a term invented by Abbe de la Rivet, 16  
 Bibliography, science of, 502  
 Bibliomania, the passion for collecting books, 3, 4  
 "Bibliothèque Britannique," 6  
 "Bibliothèque Germanique," 6  
 Bilderdik, Mr and Mrs, poems of, 114  
 Bibliographical parallels, taste for, from the time of Plutarch, 533  
 Biography, ancient works in, lost, 22; painted, 428; sentimental, 529  
 Birds, Jewish legends of, 47  
 Birkenhead, Sir J., the early newspaper writer, 60  
 Bizot, Abbé, ludicrous mistake of, 120  
 Bleeding of a corpse, superstition of, 61

- Blenheim, secret history of the building of, 416;  
difficulties attending it, 417
- Boccaccio, 37; his life of Dante, 529, 530
- Bodv, its analogies with the mind, 352
- Boethius, his literary labours during imprisonment, 13
- Bohemia, destruction of its national literature, 19
- Boileau, his critical powers, 152
- Bolingbroke, Lord, literary blunder of, 120
- Bologna, academy of painting founded by the  
Caracci, 325 et seq.
- Bonventure de Periers, anecdote of, 49
- Bond, the tragic actor, 94
- Book, derivation of, 186, the man of one, 501
- Book of Death, 451
- "Book of Enoch," forgery of, 113
- Book collectors, 4
- Books, passion for the acquisition of, 2; extensive  
destruction of, 17 et seq.; their destruction at  
the Reformation, 19, prices of, an important con-  
sideration, 29; titles of, 108, literary advantages  
of, 130
- Booksellers who have been ruined by authors, 374
- Botanic garden, the, 127
- Bourbon, the royal Greek professor of France,  
anecdote of, 52
- Bourdalone, the jocular preacher, 97.
- Bouts-rimes, origin of, 111
- Bove, battle of the, various false reports respect-  
ing the, 340
- Brancas, Count de, his absence of mind, 77, 78
- Brazil, Indians of, their repasts, 64
- Brébeuf, the French epigrammatist, 114
- Bréches, changes of fashion in, 83
- Birch, Dr., an indefatigable collector of MSS.,  
518, 519
- Bridgewater, Duke of, a suppressor of manu-  
scripts, 344
- Brother Juniper, 35
- Broughton, Hugh, on Scripture chronology, 113
- Browne, Arthur, discovers the site of the ancient  
Tempe, 527
- , Sir Thomas, on matrimony, 125
- Brulart, the French statesman, 307
- Buchanan, his literary labours during imprison-  
ment, 13
- Buckingham, Charles Villiers, Duke of, anecdotes  
of, 177; Prime Minister, Lord-admiral, and  
Lord-general of England, 308; biographical and  
historical notices of, 309 et seq.; fate of, con-  
trasted with that of his great rival Richelieu, and  
threatened with prognostics of a fatal termina-  
tion, 311, 312; his increasing difficulties and  
dangers, 313; his Cadiz expedition, ib.; his  
assassination, 314; bitter epitaph on, ib.; King  
Charles's strong affection for his memory, ib.;  
his extravagant dress, 526; his political coquetry  
with the Puritans, 539; his impeachment, 543
- Budeus, literary wife of, 122
- Bulfinch, Francesca Turina, local descriptions of,  
380
- Buffon, amusements of, 15
- Buildings in the Metropolis, 510; evils of their  
increase, 511
- Burke, Mr., a masterly imitator, 98
- Butler, Bishop, prediction of, 477
- , Dr., the author of Hudibras, vindicated,  
359; his epitaph, 360
- Butler's Lives of the Saints, 36
- CALAMY's bloodless martyrology of ejected  
ministers, 466
- Calderon, an ingenious thought of, 27
- Caligraphy, literary notions of, 440 et seq.
- Caliph Omar, his destruction of the Alexandrian  
manuscripts, 18
- Calvin, his violent invectives, 116
- Camoens, poverty of, 11, literary controversy  
respecting, 113
- Campbell, Dr., singular blunder produced by  
"Hermippus Redivivus," 120
- Camus, the French physician, 351
- Camusat, bookseller of the French Academy, 29
- Caramuel, an architect of words, 407
- Cardan, accused of magic, 11; his work "De  
Subtilitate," 118
- Cardinals, titles of, 66
- Caricature of dress, 86
- Caricatures, national, 437
- Carthaginians, their discoveries in navigation and  
commerce, 72
- Caracci, history of the family, 325
- Carreri, Gemelli, literary imposture of, 50
- Cisaubon, a bitter critic, 118
- Castell, Dr. E., the indefatigable compiler of the  
Lexicon Heptaglotton, 13
- Castelvetto, the commentator on Aristotle, his  
manuscripts destroyed by fire, 21
- Catherine de Medicis, infatuated with the dreams  
of judicial astronomy, 504
- Catholic books, destruction of, 19
- Catholic and Protestant dreams, 279
- Catholic's refutation, a, 130
- Cato, pursuits of, 14, 37.
- Cause and pretext, 430; historical illustrations of,  
430, 431
- Caussin, Father, the king's confessor under Riche-  
lieu, 308; his melancholy fate, ib.
- Caxton, our earliest printer, 29
- Caylus, Count, amusements of, 14
- Cellini, Benvenuto, 37
- Censors of the press, 256; their ignorance and  
stupidity, 260
- Centos, composition of, 112
- Ceremonies, amicable, observed in various nations,  
180
- Cervantes, poverty of, 11; his literary labours  
during imprisonment, 13; an ingenious thought  
of, 27; literary notices of, 147; his Don  
Quixote, 219
- Ceylon, titles of the kings of, 67
- Chalmers, George, on the origin of newspapers, 58
- Chamber, John, his refutation of astrology, 105
- Chamillart, M. de, promotion of, 179
- Chaplain's unfortunate epic, 132
- "Chapter and verse" men, 535
- Characters described by musical notes, 56, 57
- Charades, 111
- Charles, Duke of Burgundy, his stern act of justice,  
432
- Charles I. of England produces his "Eikon  
Basiliæ" during imprisonment, 13; poverty of  
his queen, 68; historical notices of, 176; court  
ceremonies of, 322 n.; his love of the fine arts,  
297; his palaces, and extensive collections of  
works of art, 299; sold and dispersed by Parlia-

- ment, *ib.*; his queen Henrietta, and secret history of, 301 et seq.; his patronage of the duke of Buckingham, and his strong affection for him 311, 314; his proclamation, 515; secret history of his first parliaments, 541 et seq.
- Charles II., his traits of character, 66; literary blunder in the title applied to, 121; satirical libels on, 437; proclamation of, 515, 516
- Charles V., his sanguinary edicts against the Reformed of the Low Countries, 467
- Charles VII. of France, his poverty, 69
- Charles IX. of France, the instigator of the St. Bartholomew massacre, 472; his communications to the English court coldly received, 472, 473; his miserable death, 178
- Charles Martel, 337
- Chaucer, his "Canterbury Tales," 37; deficient in conversation, 40
- Chemistry of the modern times, product of the golden visions of the alchymists, 100
- Cheshire proverb on marriage, 399
- Chess, an intellectual game, 65
- Chevreaux's "History of the World," 113
- Chidock Titchbourne, 238; biographical notices of, 239, 240; letter written by, 241; verses by 242
- China, early printing in, 28
- Chinese, their repasts, 64; peculiarities and difficulties of their language, 100, 101; their personal salutations, 181
- Chocolate, introduction of, 294; first brought from Mexico, 297
- Christians, their destruction of books, 17; their barbarous ravages on the works of art during the thirteenth century, 18; received their first lessons from the Arabians, 22
- Christmas festivities, 273
- Chronograms, literary folly of, 111
- Ciampini, literary blunder in a work written in praise of, 120
- Cicero, adverse criticism on, 10; pedantic imitations of, 25; his treatise "De Republica" once extant in this country, 8; his two books on *Glory*, *ib.*; puns of, 26; personal characteristics of, *ib.*; viewed as a collector, 324; his work on *Divination*, 474; study of the works of, 501
- Civil wars of Charles I., destruction of libraries during the, 19; false reports respecting the, 340; in France and England, caricatures on the, 438; state of religion at a particular period of, 535
- Clarendon, Henry, Earl of, diary of, 255; his "History of his own Life," *ib.*
- Clarendon-house, magnificence of, 447, 448
- Clarion, Madlle., the French actress, 94
- Clarke, Samuel, amusements of, 15; his nuptial state, 124
- Classical ancients, their works destroyed by the bigoted monks, 18
- Classics, errata committed in printing the, 30; attempts to produce them immaculate, 31
- Clerical habits, 84
- Cocchi, Dr., on the marriage of literary men, 125
- Cock-fighting in Ceylon, 71
- Coffee, introduction of, 294; invectives against, 296; satirical poem on, *ib.*; women's petition against, *ib.*
- Coffee-houses, custom of frequenting, 297
- Coke, Sir E., domestic history of, 369; his conjugal quarrels, 371-3; his style and conduct, 373; his violent discussion with Rawleigh, 374; his exceptions against the High Sheriff's oath, 541
- Colardeau burns his mss., 21
- Collins, Anthony, secret history of his mss., 384, 385; death of, 385; correspondence respecting, 386, 387
- , Mrs. E., her correspondence with Des Maizeaux, 387
- Colonna, Francis, author of the "Dream of Theophilus," 112
- Comedies, extempore, 224
- Comedy of a madman, 193; of proverbs, 394
- Comfit-boxes, ridiculous use of, 83
- Comines, his character of Edward IV. of England, 98; insulted by the Duke of Burgundy, 99
- Commire, Pere, ingenious thought of, 27; a masterly imitator, 98
- Commodity, confusion of the term, 407
- Compilers, literary notices of, 149
- Conception and expression, 33
- Condemned poets, 289, 290
- Conformists and Non-conformists, 466
- Confusion of words, 403
- Conquerors, destroyed the national records of the conquered people, 18
- Conrad ab Uffenbach, his amusements, 14; a collector of portraits, 17
- Conversation, men of genius deficient in, 39
- Cookery and cooks, of ancient times, 267
- Copenhagen, the great library at, founded by Henry Rantzau, 2
- Corinnus, ancient poem of, 9
- Cornelle, Peter, the French poet, his poverty, 12; a poet first by accident, 32; genius of, 39; deficient in conversation, *ib.*; his "Cid," 53; the acrimony of literary imitation felt by, 119; biographical and literary notices of, 159, 160
- Cornelius Agrippa, persecution of, 11
- Cornezzano, Antonio, the sonneteer, 114
- Correctors of the press, their early importance, 29
- Cortesias, of Spain, 66
- Cosmetics, golden period of, 85
- Costume of the middle age, 84; of a lower period, 84, 85
- Cotton, Sir Robert, discovers an original Magna Charta, 8
- Coucy, Lord de, romantic story of, 88
- Country life, passages relating to, 15
- Coventry, Geoffrey Lord of, compels his wife to ride naked through the town, 70
- Cowley, a poet first by accident, 32
- Cox, Robert, the dramatist, 282, 283
- Cranmer, Thomas, Abbé Barral's character of, 140
- Crebillion, the French tragic poet, 151
- "Critical sagacity," 138
- Criticism, sketches of, 9; harshness of, 10
- Critics, noblemen turned, 50; literary notices of, 151
- Cromwell, historical speculations on, 338
- Crown, author of "City Politiques," 193
- Crusades, Arabic chronicle of the, 72
- Cutler, Mary, Shenstone's character of, 413
- D
- DAGUESSEAU, Chancellor of France, literary relaxations of, 11
- Damberger's Travels a literary imposition, 50
- "Dance of Death," by Holbein, 455

D'Andilly, the translator of Josephus, amusements of, 14; a patron of Port-Royal, 36  
 Dante, anecdote of, 198; origin of his "Inferno," 333; two lives of, 529  
 D'Aquin's "Memoir on the Preparation of Bark," literary blunder in, 120  
 Darwin, Dr., beauties of his poem, 127  
 Davenant, Sir William, his poem of Gondibert, written in prison, 14  
 David, King, Jewish legend of, 46  
 Davies, Myles, his "Critical History of Pamphlets," 128, 129; his opinion on the advantages of little books, 130  
 Death, Book of, 451; anecdotes of, 452; pictures of, 452, 453; history of the skeleton of, 454; Holbein's "Dance of," 456  
 Dedications, literary notices of, 126, 127; price for the dedication of a play, 126  
 Dee, Dr., discovery of his singular mss., 9  
 De Foe, began his Review while in prison, 14  
 Degge, Sir Simon, ingenious dedication by, 127  
 De Grassis, literary hoax of, 489  
 De la Rive, Abbe, the bibliographer, 502, 503; terms invented by, 503  
 De Limiers, 385 n.  
 Democritus, Plato envious of his celebrity, 9  
 Demosthenes, adverse criticism on, 10  
 Descartes, horrible persecution of, 11; amusements of, 14; deficient in conversation, 39; his letter to Balzac, 43  
 De Serres, work of, on the Art of raising Silkworms, 232  
 Des Fontaines, wit and malice of, 113  
 Des Maizeaux, and the secret history of Anthony Collins's manuscripts, 384; correspondence respecting, 386, 387; biographical and literary notices of, 384, 385; his correspondence with Mrs. Collins, 387  
 Desmarets, a mystical fanatic, 193  
 Dethroned monarchs, 68  
 "Devil and Dr. Faustus," origin of the tradition, 29  
 D'Ewes, Sir Symonds, anecdote of, 234, 254, 261  
 Diamond seal of Charles I., 297  
 Diaries, moral, historical, and critical, 252; the age of, 254  
 Dice, gambling with, 71  
 Dictionary of Trevoux, 462  
 Dilapidators of manuscripts, 341  
 Dod's "Church History," 465  
 Diodorus Siculus, his works partly lost, 21  
 Dion Cassius, reproachful criticisms on, 10; works of, partly lost, 21  
 Dionysius Halicarnassus, his censures of Herodotus, 10; works of, partly lost, 21  
 "Divina Commedia" of Dante, 333  
 Divination, Cicero's treatise on, 474  
 "Douglas," tragedy of, condemned by the presbytery of Glasgow, 74  
 Dowsing, the Puritan, his wholesale destruction of works of art, 19  
 Drakes, John, anecdote of, 82  
 Drama, origin of the, 131; early attempts of the, in various nations, 190, 191; taste for the, and private acting, 284  
 Dramas, Catholic and Protestant, 279  
 Dramatic dialogue, a contrivance in, 193  
 Dramatists condemned, 289, 290  
 Dreams at the dawn of philosophy, 481

Dress of the Middle Age, 84; of a lower period, 84, 85; caricatures of, 86  
 Drinking customs in England, 284; different terms associated with, 285, 286  
 Drolleries, acting of, 283  
 Drunkenness, statutes against, 285; different kinds of, 287  
 Dryden, his sale of ten thousand verses, 12; deficient in conversation, 40; his dedications, 127  
 Durer, Albert, his wife a shrew, 124, 125  
 Du Ruyter, the French poet, poverty of, 12  
 Dutch, literary notices of the, 150

## E

"EARLY English Metrical Romances," 166  
 Ebn Saad, anecdote of, 25  
 Echo verses, 261, 264  
 "Ecloga de Clavis," 110  
 Edgar, character of, in "Lear," 293  
 Edward IV., character of, 98; his voluptuous life, ib.  
 Edward VI., diary of, 253; proclamation of, 514  
 Eisenmenger, Dr., German professor of Oriental languages, 46  
 Elective monastery, secret history of, a political sketch, 502  
 Elizabeth, Queen, poems written by, during her imprisonment, 13; her traits of character, 98; anecdotes of, 100; taught to write by Roger Ascham, ib.; original letter of, 172; her parliament, 242; letter to, regarding her proposed marriage, 243; satirical medals directed against, 436; secret history of the death of, 497; account of her last words about her successor, 498; proclamation of, 514  
 Elliot, Sir John, the great English patriot, 541; his bold speeches in parliament, 543 et seq., 550, 553  
 England, curious customs of, 189, 190; domestic life of a nobleman of, ib.; drinking customs in, 284, 285  
 English Academy of Literature, 238  
 English poetry, Quadrio's account of, 463  
 Engraving of memorable events, 184  
 Erasmus, amusements of, 15; dialogue of, 118  
 Erasmus and Budæus, parallel between, 533  
 Errata, their first introduction and use, 29; curious instances of, 30; furious controversy respecting, ib.; committed by Sixtus V., ib.; number of, in Leigh's treatise on Religion and Learning, 31  
 Ethiopians, salutations of, 180  
 Etiquette of the Spanish court, 73  
 European manners, anecdotes of, 187  
 Evelyn, literary wife of, 122; his literary compositions, 209; the learned author of the "Sylva," 232  
 Events which have not happened, history of, 336  
 Evermond, Saint, portrait of, delineated by himself, 39  
 Excellence, title of, 66  
 Exotic flowers and fruits, introducers of, 131  
 Expression different from conception, 33  
 Extempore comedies, 224

## F

FABRETTI, an abusive critic, 148  
 Fac-simile, explanation of the, 217  
 Faction as capricious as fortune, 411

Fairfax family, anecdotes of the, 348  
 Fairy, recipe for manufacturing one, 483  
 False political reports, 339, in ancient as well as modern times, 341  
 Fame contemned, 24  
 Faminus Strada, a masterly imitator, 98  
 Fanatics, their persecution of the drama, 282 4  
 Fanshaw, Sir R., an ode by, 512  
 Farces, &c., 131 et seq., 134  
 Fashion, anecdotes of, 81, great changes of, 82, stanzas on, addressed to Laura, 87  
 Fashions of literature, 218  
 Fathers of the Church, proficient in the art of abuse, 116, writings of the, 153  
 Feast of Asves, 187  
 Feast of Pools, 187  
 Feltham, literary notices of, 142, 143  
 Felton, the political assassin, 314 his repentance, 315, 316, poetical effusions addressed to, 317  
 Female beauty and ornaments, 79  
 Fenelon's *Telemachus*, 139  
 Festivities of the Middle Age, 273, 274  
 Feudal customs, origin and history of, 69, their barbarities, 69, 70, still existing, 70  
 Feudal servitude, examples of, 70  
 Figeac, Abbot of, feudal custom exacted by, 70  
 Filbert, derivation of, 234 n  
 Fine arts, love of Charles I for the, 297  
 Finett, Sir John, biographical and literary notices of, 249 252  
 Fire, the ordeal of, the great purifier of books and men, 11, worship of, 182, uses of, ib  
 Fireworks, origin and history of, 182  
 Fitzsermon, an Irish Jesuit, 116  
 Flamsteed, an astronomer first from accident, 33  
 Flavigny, literary anecdote of, 39  
 Flea, Pasquier's epigrams on a, 114  
 Fleta, a law work, written during imprisonment, 13  
 Florence, literary residences at, 523  
 Flowers, exotic, introducers of, 131  
 Fly orchis, the, 92  
 Follies of literature, 110  
 Follies of science, the six, 24  
 Forest trees, Evelyn's Discourse on, 232  
 Forgeries of Antediluvian times, 113, connected with literature, 486, 487  
 Forgeries, literary, 489  
 Forgeries and fictions, political, 431  
 Formosa, island of, a literary imposture, 492  
 Foscolo, Ugo, 359  
 Fox's "Acts and Monuments," 465  
 France, her libraries and literary treasures, 3, curious custom of the ancient monarchs of, 65, early customs of, 188, 189, pretext for the famous league in, 431  
 Francis I., saying of, 180  
 Francis, Saint, ridiculous legends of, 35  
 Franco, Nicholas, the satirical sonneteer, 114  
 Franklin, Dr., the bent of his genius first arose from accident, 33; his discovery of the identity of lightning and electricity, 528  
 Frederic, Elector, a great collector of relics, 91  
 French Academy, names of the members written on a portrait of Richelieu, 114, a glance into the, 154  
 French fashions under Charles II, 86  
 French revolution, predictions of the, 478  
 Freret, imprisonment of, 14

Fresnoy, Lenglet du, 459  
 Friendship, curious demonstrations of, among savage nations, 64, 65  
 Fruits, exotic, introducers of, 131  
 Fuggers, family of the, their accumulation of literary treasures, 3  
 Fuller's sketches of Spenser, Jonson, and Shakspeare, 141  
 Fust, the early printer, 29, persecuted for supposed magic, ib

## G

GALILEO, persecutions of, 10, lost manuscript of, discovered, 342, his early literary life, 342 et seq  
 Gallois, Abbe, literary journals of, 5, 6  
 Gamester and cheater, synonymous terms, 71  
 Gaming, a universal passion, 70, Eckeloo's treatise on, 71, different implements of, ib, curious picture of a gambling house, ib, strong propensity for, by different nations, ib  
 Garland of Julia, 93, sale of, ib  
 Gayton, a poor literate, 52  
 Geese, Jewish legends of, 47  
 Gemara, of the Talmud, 43, 44  
 Genius, inequalities of, 33, men of, deficient in conversation, 39, natural or acquired? 349  
 Geographical fiction, 34, historical associations connected with, ib  
 Gerbert, Pope, persecutions of, 10  
 Gerbier, Sir Bathazar, manuscript memoir of, 310  
 German, the writing master, 441  
 Germans, literary notices of the, 150  
 Gesner's *Bibliotheca*, literary blunder in, 120  
 Gethin, Lady Grace, monument of, 276, Reliquiæ Gethinianæ of, ib  
 Giannone, the Italian historian, 445, his martyrdom, 446  
 Gibbon, an author first by accident, 32, his solitude in London, 43, his literary compositions, 209  
 Gigli of Sienna, politics of, 449  
 Gildon, the poetical critic, 114  
 Ghosts, on the existence of, 483  
 Glove, money, meaning of, 90  
 Glover's nuptial state, 124  
 Gloves, perfumed, 85, history of, 88, have been employed on several solemn occasions, 89, custom of blessing at the coronation of the kings of France, ib, employed in various ceremonies, ib, singular anecdote of, ib, high prices given for, 90  
 Gindians, their destruction of books, 17  
 Goat, festival of the, in France, 190  
 Godfrey de Bouillon, 72  
 Godwin, Earl, anecdote of his death, 61  
 Gold, speculations on the existence of, in this country, 486  
 Golden legend, 34, specimens of the, 35  
 Goltzius, a masterly imitator, 98  
 Gongora, the Spanish poet, 28  
 Gosson, the anti-dramatist, 281  
 Goth, the name of, proverbial for barbarity, 19  
 Goths, their funeral honours to deceased sovereigns, 74  
 Gough, the antiquary, hoax upon, 489  
 Gower, John, the English poet, 464  
 Gozzi, Gasparo, the jocular preacher, 96

Grace, Your, title of, 66  
 Grammatical deaths, 155, 156  
 Grammont, De, anecdote of, 15  
 Grunvelle, Cardinal, discovery of his curious MSS, 8  
 Gray, poetical imitations of, 211, 212, his suppressed MSS, 344, his persevering study of the geography of India and Persia, 527  
 Great Mogul, flattery of the, 68  
 Green, Robert, a primeval dealer in English literature, 52  
 Gregoim, Abbe, literary blunder of, 121  
 Gregory VII, Pope, his blind bigotry, 19  
 Grimaldi, Constantino, persecuted by the Jesuits, 117  
 Gronovius, a malevolent critic, 110  
 Grotius, biographical notices of, 49, his various literary productions, ib, his death, 50  
 Guarini, the Italian poet, literary blunder connected with, 120  
 Guarino Veronese, his manuscripts shipwrecked, 21  
 Guelfs and Ghibellines, factions of the, 401  
 Guibert, the French writer, his prediction, 478  
 Guicciardini, the Italian historian, 444  
 Guilt, trials and proofs of, in superstitious ages, 60  
 Guise, Duke of, memoirs of the, 409  
 Gull, the victim of usurers and gamblers, 237  
 Gustavus Adolphus, historical speculations on, 338

## H

HAIR, an object of fashion in all ages, 82, 83  
 Hales, relic at, 91  
 Halifax, Lord, his critique on Pope's *Iliad*, 50  
 Haller, Baron, literary wife of, 122  
 Halley's version of an Arabic MS, 528  
 Hamilton, Elizabeth, sentimental biography projected by, 532  
 Handwriting, art of judging character from, 438, distinctness of character in several of our sovereigns, 439, literary notices of, 440 et seq.  
 Hans Carvel, story of the ring of, 42  
 Hanseatic Union, formation of the, 70  
 Happy conjecture, 138  
 Hardoun, his pretended discovery of literary forgeries, 490  
 Harleian manuscript, leaves torn out of the, 342  
 Harlequin, the, 222  
 Hartley, Dr, his predictions, 479  
 Harvey, his discovery of the circulation of the blood, 528, persecutions of, 10  
 Hatton, Lady, domestic history of, 371, 372; memorial to, 371, her conjugal quarrels, 371-3  
 Hell, Oldham's Satires on, 76, monkish description of, ib, all the illustrious pagans condemned to the eternal torments of, 77  
 Henrietta, queen of Charles I, secret history of, 301 et seq.  
 Henry, Prince, son of James I, anecdotes of, when a child, 245, his lamented death, 253  
 Henry III of England, his devotion to relics, 91  
 Henry IV, Emperor, dethroned, 68  
 Henry VI a believer in alchemy, 107  
 Henry VIII, Luther's invectives against, 115; proclamation of, 514  
 Heracitus, persecutions of, 10  
 Heretics, catalogue of, 130  
 ——— characterised as beasts, 116

"Hermippus Redivivus" of Dr Campbell, singular blunder of, 120  
 Herodotus, reproachful criticisms on, 10  
 Heylin, the rival biographers of, 457, his history of the Puritans and Presbyterians, 466  
 Heywood, John, proverbs collected by, 393  
 High Sheriff, Sir E. Coke's exceptions against his oath, 541  
 Highness, title of, 66, objection to, 67  
 Hill, Sir John, his literary knavery, 52  
 Hippocrates, followers of, 17  
 Historians treated by Pliny as narrators of fables, 9, of Italy, 443  
 Historical proverbs, 401  
 Historical study, plan of, 210  
 Histories of ancient nations partly lost, 21, belonging to proverbs, 400  
 History, loss of, never to be repaired, 22, frequent perversion of, 72, crises of, frequently a close resemblance to each other, 476, philosophy of, 480  
 "History of the World," literary fantasies respecting the, 113  
 Holstein, amusements of, 15  
 Homer, criticisms on, 9, literary fantasies respecting, 113, French controversy respecting the works of, 119  
 Homilies, explanation of, 22  
 Horace, criticism on, 9  
 Howell, author of "Familiar Letters," imprisonment of, 14  
 Howell, Sir John, advocates the Inquisition, 63  
 Hudde, the Chinese scholar, his manuscript collections shipwrecked, 21  
 Hudibras, on the hero of, 359  
 Huguenots of France, 435  
 Hurd, Bishop, literary notices of, 532, 533  
 Hutchison, Mrs, her account of the "Kump," 556  
 Huns, their funeral honours to deceased sovereigns, 74

## I

IBERTHA, daughter of Charlemagne, 34  
 "Icon Basilike," historical speculations on, 338  
 Icon libellorum, of Myles Davies, 128  
 Iconologia, a favourite book of the age, 115  
 Ignatius, St, dirty habits of, 35  
 Iliad of Homer in a nutshell, 103, possibility of demonstrated, 104  
 Illustrious, title of, 66  
 Imitations and similitudes in the poets, 210 et seq.  
 Imitators, follies of, 25, masterly, 97  
 Imprisonment of the learned, 13, favourable to their pursuits, 13, 14  
 Inchbald, Mrs, destroys her MSS, 21  
 Inchoffer, Melchior, the Jesuit, 137  
 Indalece, St, translation of the body of, 90  
 Indexes, utility of, 27  
 Indexes of prohibited books, 256, 257  
 Ingenious thoughts, 27  
 Inghirami family, literary forgery connected with the, 490  
 Inks, inferiority of, in modern times, 186; of various colours, 187  
 Innes, a literary impostor, 492  
 Innocent III. establishes the Inquisition, 62  
 Inquisition established by Innocent III., 62; its horrors and cruelties, 63, resisted in France, ib.;

praises bestowed on, 64; abolished in Spain and Portugal, *ib.*  
 Ireland, historical fantasies respecting, 113  
 Irish records, destruction of the, 18  
 Isabella, mother of Philip II. of Spain, her devotion to etiquette, 73  
 Isidore, false decretals of, 490  
 Isocrates, denunciations in public speaking, 40  
 Italian Academies, ridiculous titles assumed by the, 355  
 Italian historians, 443  
 Italian theatre, the, 227  
 Italic letter introduced by Aldus Manutius, 29  
 Italy, first public library in, 2; historical speculations on, as connected with the death of Lorenzo de' Medici, 339; proverbs of, 397  
 Ivory, battle of, false reports respecting the, 340

## J

JACQUES JACQUES, canon of Ambrun, facetious rhymes of, 456  
 James I., daughter of, reduced to poverty, 69; character of, 173; historical notices of, 174; his proclamation against authors and books, 259; his political difficulties under the administration of the Duke of Buckingham, 310; his character as a father and a husband, 499; his proclamation, 515  
 James II., diary of, 256  
 Jansenist Dictionary, 139  
 Jesuits, amusements of, 14; their destruction of the national literature of Bohemia, 19; their animosity against Port-Royal, 36; their contention with the Austin-Friars, 62; Oldham's satires on the, 76, 77; their lying and domineering spirit, 77; a senate of, 87  
 Jewish Talmud, copies of, destroyed, 18  
 Jews, their destruction of books, 17; sacred books of the, 43 et seq.; their ridiculous legends, 46, 47; of York, 204  
 Joan of Arc, historic doubts respecting, 70  
 Jocular preachers, 94  
 Johnson, Dr., 37; his hints for the life of Pope, 317, 318  
 Johnson, David, the writing-master, 441; his calligraphic contests, 442  
 Jones, Sir William, his literary compositions, 209  
 Jonson, Benjamin, literary productions of, destroyed, 20; Fuller's sketch of, 141; literary notices of, 142; his remarks on translation, 362  
 Joseph, Father, the confidential adviser of Cardinal Richelieu, 307; his death, *ib.*  
 Josephus, adverse criticism on, 10  
 "Journal Britannique," 6; exhibits a view of English literature from 1750 to 1755, *ib.*  
 "Journal Littéraire," 6  
 Jovius, Paul, his residence at the lake of Como, 522, 523  
 Judging, talent of, 152  
 Judicial astrology, one of the follies of science, 24  
 Judicial combat practised among the Jews, 61  
 Julia, poetical garland of, 93  
 Justinian's code, original ms. of, discovered, 8

## K

KAMCHATKANS, ridiculous customs of the, 65  
 Kelton, Arthur, the English poet, 464

Kings, peculiar characteristics of, 65; their socialities, 65, 66; various titles of, 66, 67  
 Kissing hands, on the custom of, 206  
 Kitchen, Dr., Bishop of Llandaff, 74  
 Koonhert, his late studies, 37  
 Korans consigned to the flames by Cardinal Ximenes, 18

## L

L'Abbé, Louise, elegant Moralities composed by, 135  
 Labour, a continuity of, deadens the soul, 14; in politics a confusion of the term, 407  
 La Casa, letter of, 38  
 Laconisms of the Lacedæmonians, 393  
 L'Académie Française, origin of, 329  
 "Lady Arabella," loves of the, 363 et seq.; married to William Seymour Duke of Somerset, 365  
 La Fontaine, a poet first from accident, 32; deficient in conversation, 40  
 Lambe, Dr., "the devil" of the Duke of Buckingham, assassinated, 312  
 Lamps, perpetual, of the ancients, 91  
 Langear, M. de, accused of diabolical communication, 11  
 Lasphrise, Capitaine, the self-taught, 112  
 Laura, stanzas addressed to, 87  
 Lazzi, character of, 223  
 Learned, persecutions of the, 10; poverty of the, 11; imprisonment of the, 13; amusement of the, 14  
 "Leasowes," of Shenstone, 414  
 Le Brun, his pedantic imitations of classical authors, 25  
 —, the French artist, 32  
 Le Clerc, the literary reviewer, 6  
 Legends, their origin and history, 34; belonging to proverbs, 400  
 Leibnitz's philosophical reasonings, 528  
 Le Kain, the French actor, 94  
 Le Maitre, founder of the Port-Royal Society, 36  
 L'Enfant, the literary reviewer, 6  
 Lenglet du Fresnoy and his "Méthode pour étudier l'Histoire," 459; historical notices of, 459 et seq.  
 Leo, his projected alliance against the Turks, 430; pretext of, *ib.*  
 Leonardi da Vinci, manuscripts of, neglected, 20  
 La Rue, the jocular preacher, 97  
 Le Sage, the novelist, his poverty, 13  
 L'Estrange, Sir Roger, a perfect model of political writing, 60  
 Leti, Gregorio, a literary impostor, 50  
 Letters known to Adam, a delirium of the learned, 113  
 Libels first published as pamphlets, 128  
 Liber, used for writing on, 186  
 Libraries, literary and historical notices of, 1; of Egypt, *ib.*; of Rome, 1, 2; of Italy, 2; of Denmark, *ib.*; of France, 3; of England and Germany, *ib.*; their destruction on the dissolution of monasteries, 19  
 Licensers of the press, 256; their ignorance and stupidity, 260  
 Lilly the astrologer, 105; his defence of astrology, 106

Lipsius, Justin, literary notices of, 471  
 Literary anecdotes, 288; Dr. Johnson's defence of, ib.; sometimes trifling, 288, 289  
 Literary antiquary, life and habits of a, 558; Oldys and his MSS., 559 et seq.; life of a, 560  
 Literary blunders, 119-122  
 Literary Bobadils, 119  
 Literary composition, 207; critical notices and anecdotes of, 208, 209  
 Literary controversies, 115; their bitterness, 115 et seq.; of the Nominalists and the Realists, 117, on subjects of private literature, 118  
 Literary Dutch, 150  
 Literary fashions, 218  
 Literary filchers, 493  
 Literary follies, 110 et seq.  
 Literary forgeries, 113, 486, 487-489; introduced into bibliography, 491  
 Literary friendships, 196  
 Literary impostures, 50  
 Literary Institutions of Italy, ridiculous titles assumed by the, 355  
 Literary journals, 4, 11; invention of reviews by Denis de Sailo, 5; by Abbe Gaillois, ib.; by Bayle, ib.; by Le Clerc, 6; by Beausobre and L'Enfant, ib.; Dr. Maty's *Journal Britannique*, ib.; *Memoires de Trevoux*, ib.; English journals, ib.; difficulty of forming, ib.; character of a perfect one, a mere ideal portrait, ib.  
 Literary men, nuptial state of, exposed to many chagrins, 124  
 Literary parallels, 532  
 Literary residences, 521  
 Literary sinner, good advice of an old one, 131  
 Literary unions, 426  
 Literary wives, disquisition on, 122 et seq.; conubial shrews, 124  
 Literature, poetical imitations and similitudes in, 210 et seq.; English Academy of, 328  
 Little books, advantages of, 130  
 Littleton, the Latinist, a punster, 114  
 Livy, second decade of, discovered, 8; reproachful criticisms on, 9; his history partly lost, 21; historical views of, 336  
 Loango, curious custom of the king of, 65  
 Local descriptions, 379  
 Lombard, Peter, styled the "Master of Sentences," 23  
 Longueville, Duchess of, a patroness of Port-Royal, 36, 37  
 Lopes de Vega, the Spanish poet, 38  
 "Lord of Misrule," 274, 275  
 Lost works, notices of, 21  
 Louis XII. of France, his literary labours during imprisonment, 13  
 Louis XIV., literary notices of, 344  
 Love and folly, an ancient morality, 135  
 Lover's heart, story of the, 88  
 Loves of "the Lady Arabella," 363 et seq.  
 Loyola, Ignatius, the founder of the Jesuits from accident, 32  
 Luther, Martin, his violent invectives against the Pope and the Papists, 115; Abbe Barral's character of, 140; historical speculations on, 337; satirical medals directed against, 436  
 Luynes, Duke of, his promotion, 179  
 Lydiat, wrote his Annotations on the *Parian Chronicle* while in prison, 14  
 Lypogrammatists of ancient Greece, 170

## M

MABILLON'S exposure of a pious blunder, 120, 121  
 Macaire, St., miserable superstition of, 35  
 Macedo, his praises of the Inquisition, 64; a literary Bobadil, 119  
 Machiavel, the Italian historian, 444  
 Machiavelli, his publication of Plutarch's *Apophthegms of the Ancients*, 8  
 Mackenzie, Sir George, discovery of his secret history, 9  
 Macklin, the actor, 201  
 Madman, comedy of a, 319  
 Majeau, St., translation of the relics of, 90  
 Maggi, the Italian scholar, imprisonment of, 14  
 Magic, accusations of, dispersed by the lights of philosophy, 11; one of the follies of science, 24  
 Magicians of past ages, 482  
 Magius, Charles, travels and adventures of, 428; pictures of his life, 429; his return to Venice, and reception, 430  
 Magliabechi, literary notices of, 147, 148  
 Magna Charta, an original one discovered, 8  
 Maiden-rights, shameful institution of, 69  
 Maillard, Oliver, the jocular preacher, 95  
 Malagrida, Gabriel, burnt for heretical notions, 63  
 Malebranche, an author first by accident, 32  
 Malherbe, 38; the father of French poetry, 208  
 Malice, disguised, employed by certain writers, 119  
 Malignant, nickname of, 410  
 Malvidian islanders, their custom of eating alone, 64  
 Man of one book, 501  
 Mandrake, playful operations of nature in the, 93  
 Manetho's History of Egypt, a few fragments only preserved, 21  
 Manfred, Lord of Fuenza, 401  
 Manna, Rabbinical notions of, 47, 48  
 Mansfield, Earl, destruction of his MSS., 19  
 Manuscripts, on the recovery of, 7; important articles of commerce during the Middle Ages, ib.; great efforts made for the recovery of, on the revival of letters, ib.; discovered in the obscurest recesses of monasteries, ib.; the high estimation in which they were once held, ib.; destruction of, ib.; historical notices of, 140; suppressors and dilapidators of, 341; immense collections of, since the institution of national libraries, 517  
 Manuti, the printers of Italy, 29  
 Marana, J. P., the writer of the "Turkish Spy," 141  
 Margaret, Queen of Henry IV. of France, her literary labours during imprisonment, 13  
 Marlborough, Duke of, building of Blenheim-house for, 416; his great wealth, 418  
 Marlborough, Duchess of, her quarrel with Vanbrugh, 418; her malignity, 419  
 Marolles, Abbe de, amusements of, 14; an egregious scribbler, 131; an author who ruined his bookseller, 376  
 Marot, Clement, "the prince of poets," 353; universal reception of his *Psalms*, 354  
 Marriage, feudal customs attendant on, 69  
 Marriage of the Arts, 191, 192  
 Martial's 186th epigram, 15  
 Marvell, literary abuse of, 119  
 Marvellous, bustle of the, 486  
 Marville, anecdotes of, and his opinions, 16, 17



- Mary, Queen of England, satirical medals directed against, 436; proclamation of, 511  
 Mary, Queen of Scots, poems written by, during imprisonment, 13; historical speculations connected with the death of, 339  
 Mary, Queen of William III., secret history of, 520  
 Mary of Medicis, queen-mother of France, de-throned, 68  
 Mason, Mr., manuscripts suppressed by, 344  
 Masques, literary and historical notices of, 379 et seq.; "The Night and the Hours," 382, 383; moveable scenery of, 383  
 Massacre of St. Bartholemew's at Paris, 472  
 Massey, the writing-master, 440  
 Massillon, the jocular preacher, 97  
 Massinger and the Italian theatre, 227  
 Master of the ceremonies, diary of a, 248  
 Masterly imitators, 97  
 Matrimony, aversion of the learned to, 125  
 Maty's "Journal Britannique," 6  
 Maynard, moral sentiment of, 38  
 "Measure for Measure," taken from Cinthio's Novels, 121  
 Metal-engraving, revival of, in Europe, 435; used for satirical purposes, 436  
 Medical music, 101  
 Medici, Lorenzo de', historical speculations on the death of, 339  
 Medicine and morals, science of, 349  
 Medina Condé, a literary impostor, 51  
 Meibomius, literary anecdote of, 121  
 Melusina, romance of, 167  
 "Mémoires de Trevoux," written by the Jesuits, 6  
 "Memoirs of Literature," 6  
 Menage, an ingenious thought of, 27  
 Menander, a few fragments of, preserved, 22  
 Menot, Michael, the jocular preacher, 95; his versatile talents, 96  
 "Mercuries," first publication of, 59  
 Metaphysics of the ancients, 23  
 Metastasio, sonnet of, 198  
 Metempsychosis, doctrine of, 72; its great antiquity, and almost universal prevalence, ib.; its ridiculous vagaries, 73  
 Metrical Psalms of Sternhold, a puritanic introduction, 352  
 Metropolis, buildings in the, 510; the student in the, 42  
 Mexican theatre, early origin of the, 191  
 Mexico, destruction of her records, 18  
 Michael Angelo's house at Florence, 523  
 Mickle, the translator of Camoens, his ill-treatment, 31  
 Mignard, Peter, a masterly imitator, 97  
 Milton, his literary contests with Salmasius, 57; vituperations against, 58; poetical imitations of, 212, 213; literary fate of, 259, 260  
 Milton and the Italian theatre, 227  
 Milton's "Paradise Lost," strange translation of, 114; Dr. Bentley's edition of, 138  
 Mimi of the Romans, 220, 221  
 Mind, abstraction of the, 197; its analogies with the body, 352; productions of the, not seizable by creditors, 151  
 Ministers, palaces built by, 446  
 Minute writing, 105  
 Miracles performed by the relics of saints, 90, 91  
 Mishna of the Talmud, 43, 44  
 Modern literature, commencement of, 319  
 Molière, a dramatist first by accident, 32  
 Monaldesco, Ludovico, 37  
 Monarchs, strange peculiarities of, 65; of Poland, ib.; number of dethroned, 68  
 Monarchy, elective, secret history of, 504  
 Monasteries, manuscripts found in the obscurest recesses of, 7  
 Mondory, the tragic actor, 94  
 Money, value of in England, temp. Edward VI., 190; confusion of the term, 407  
 Monk, General, and his wife, 175  
 Monks, their horror of profane writers, 7; works of the ancients destroyed at their instigation, 18  
 Monomotapa, title of the king of, 67  
 Montagu, Lady Mary Wortley, discovery of her letters, 9; many of them destroyed, 20; her manuscripts and letters, 344  
 Montaigne's Journals of his travels in Italy discovered, 9  
 Montfleury, the tragic actor, 93  
 "Monthly Review," the, 6  
 Montluc, the political negotiator, 505, 506  
 Moore, Dr., the Platonist, 208  
 Moral, historical, and critical diaries, 252  
 Moral predictions on individuals, 477  
 Moralities, farces, etc., 131 et seq., 134; the most elegant of, composed by Louise L'Abé, 135  
 Morals, science of, 349; art of curing disorders of, 350; anciently combined with medicine, 484  
 More, the writing-master, 441  
 —, Dr., a modern Platonist, 81  
 —, Sir Thos., his nuptial annoyances, 124  
 Moreland, Sir S., a pretended magician, 485  
 Morellet, Abbé, the political economist, 557  
 Multiplication of the cubes one of the follies of science, 24  
 Muretus deceives Joseph Scaliger, 98  
 Museum, British, first newspaper deposited there, 59  
 Music, medical powers attributed to, 101; influence of, on animals, 102  
 Musical notes, characters described by, 56, 57  
 Mysteries, moralities, etc., 131 et seq.
- N
- NAKED breast and shoulders, the fashion of, 86  
 Names, influence of, 200; superstition often interferes in the choice of, 203  
 Naples, the Oziosi academy established at, 158  
 Nardi, the Italian historian, 445  
 Nash, Tom, his amusing invectives against Gabriel Harvey, 110; the play-writer, 281  
 Natchez, title of the chief of, 67  
 Natural productions resembling artificial compositions, 92  
 Naude, Gabriel, 11  
 Neale's History of the Puritans and Presbyterians, 466  
 Needham, Marchamont, the great patriarch of newspaper writers, 59  
 Negroes, lovers of farcical salutations, 180  
 Neology, literary notices of, 588  
 Nerli, Philip, the Italian historian, 445  
 New France, savages of, 181  
 Newcastle, Margaret Duchess of, a literary wife, 123, 124; authorship of her husband, ib.  
 Newspapers, origin and history of, 58; only one daily paper in the reign of Queen Anne, 60

Newton, Adam, tutor of Prince Henry, son of James I., 246.  
 —, Sir I., his great discoveries first arose from accident, 32; his hints and discoveries, 528  
 Neydon, Sir C., his defence of astrology, 105, 106  
 Nicetas Choniates on the ravages committed by the Christians of the thirteenth century, 18  
 Nicknames among the Hebrews, 204; political, 408  
 "Night and the Hours," a masque, 382, 383  
 Nobility, historical notices of, 180  
 Noblemen turned critics, 50  
 Nominalists, their literary controversies, 117, 407  
 Nonsense verses, 112  
 Norfolk, Duke, his letter to Queen Elizabeth, 243  
 Nouvelles, religious, 135  
 Novels, literary notices of, 168  
 Numerical figures of Indian origin, 104; use of Roman numerals previous to the use of Arabic figures, *ib*; clerical errors in the use of, *ib*.

## O

Ockley, Simon, the oriental scholar, his poverty, 12  
 Ogilby, translator of Homer and Virgil, 37  
 Old age, progress of, in new studies, 37; remarkable instances of, 37, 38  
 Oldys, the literary antiquary, and his manuscripts, 558, 559 *et seq.*; appointed Norroy King of Arms, 559; anecdote of, *ib. n.*; character of, 563; the minuteness of his antiquarian researches, 565; anecdote of, in connection with Pope, 566; the existence of his mss. of an ambiguous nature, *ib*.  
 Opinion, suppressed, expression of, 434  
 "Olivetian Bible," 435  
 Ordeals, superstition of, 61, 62  
 Orobio, his imprisonment in the cells of the Inquisition, 63  
 Orthography of proper names, 264  
 Otahitians, their repasts, 64  
 Otto Venius, strange inventions of, 115  
 Oxford, Edward Earl of, secret history of, 266  
 Oziosi, academy of the, at Naples, 358

## P

PAINTING, with different kinds of ink, 185; school of, at Bologna, 325; promoted by the Caraccis, 326 *et seq.*  
 Palaces built by ministers, 446  
 Palatine Apollo, library of, committed to the flames, 19  
 Palavicini's History of the Council of Trent, a singular blunder connected with, 120  
 Paley, amusements of, 15  
 Palingenesis, theory of, 483  
 Palmer, Mr., of Sussex, fined 1000*l.* for not residing in the country, 512  
 Pamphlets, critical history of, 128; derivation of, 129  
 Pantomimi of the Romans, 220, 221; of the Italians, 223  
 Pantomimical characters, 219  
 Paper, of great antiquity for writing on, 186; modern superiority of, *ib.*; manufacture of, *ib*.  
 Papists, their controversial bitterness, 116  
 Papyrus, Europe deprived of the use of, on the conquest of Egypt by the Saracens, 7; used for writing, 186

Paracelsus, his recipe for manufacturing a fairy, 483  
 Parchment substituted for papyrus, 7  
 Parisian massacre, apology for the, 472  
 Parliament, proceedings in, interdicted at the Restoration, 60; its contests with Charles I., 541 *et seq.*  
 Parodies, literary notices of, 345; taste for, prevalent with the Greeks, 346; dramatic parodies in modern literature, 347  
 Parties, political, nicknames of, 411  
 Paschal, historiographer of France, a literary impostor, 50  
 Paschal's application to his "Provincial Letters," 208  
 Pas d'armes, a kind of festival, 524  
 Pasquier and Marforio, 78; origin of the name of Pasquier, *ib*.  
 Pasquier's nuptial state, 124  
 Patrons, their treatment of authors, 31  
 "Paveant illi, non paveam ego," ridiculous construction of, 120  
 Paulus Manutius, his pedantic imitations, 25  
 Paulus Jovius, literary notices of, 17  
 Pearl Bibles, and six thousand errata, 533  
 Peiresc, the French antiquary, discoveries of, 527; amusements of, 14; destruction of his letters, 20; the learned introducer of exotic flowers, *etc.*, 132  
 Pelisson, strange amusement of, when confined in the Bastille, 102  
 Pens, use of, in writing, 185  
 People, songs for the, 228  
 Perceforest, romance of, 166  
 Pergamus, used for writing, 186  
 Periodical papers, their early history, 59; their different titles, *ib*.  
 Perpetual lamps of the ancients, 91  
 Perpetual motion, one of the follies of science, 24, 25  
 Persia, records and literary works of, destroyed, 18; titles of the kings of, 67  
 "Persian Tales," 166  
 Petitioners, nickname of, 411  
 Petiver, James, a famous botanist, 126  
 Petrarch, persecuted by the priesthood, 11  
 Petronius, purity and impurity of, 27  
 Pettus, Sir John, his literary labours during imprisonment, 13  
 Philip Augustus placed under an interdict, 207  
 Philip of Spain and Mary Queen of England, 175; historical notices of, 175, 176  
 Philip III. of Spain, the victim of etiquette, 73; a weak bigot, *ib.*; satire on, 74; trial of, 180  
 Philippines, islanders of the, their sociable customs, 64  
 Philosophers charged with magic, and persecuted by the priesthood, 11; made by accident, 32  
 Philosophical descriptive poems, 127; principal writers on, 127, 128  
 Philosophical stone, one of the follies of science, 24, 25  
 Philosophy, dreams at the dawn of, 481  
 Philosophy of history, 480  
 Philosophy of proverbs, 391 (*see* Proverbs.)  
 Physiognomical anecdotes, 56  
 Physiognomy, physiological definition of, 56  
 Picart, Bernard, a masterly imitator, 97  
 Pichon, an ingenious thought of, 27  
 Fierius Valerianus, amusements of, 15  
 Pinellian library, destruction of the, 21

- Pious maidens, story of two, 35  
 Plagiarism and obscurity, professors of, 149  
 Plantin, eminent as a printer, 29  
 Plato, ancient criticisms on, 9; envious of the celebrity of Democritus, *ib.*; his genius and characteristics, 53, 54; paralleled with Aristotle, 54; a contest between, *ib.*  
 Platonism, modern, 80  
 Plautus, a few only of his comedies preserved, 22; coarse humours of, 9  
 Players, persecutions of the, 282, 283; their petition to parliament, 283  
 Pliny, his adverse criticisms on historians, 9  
 Pliny's Natural History, adverse criticisms on, 9  
 Pliny's works, partly lost, 22  
 Plot, Dr., his travelling speculations, 485  
 Plutarch, reproachful criticisms on, 10  
 Plutarch's Apophthegms of the Ancients, discovery of, 8  
 Poems published as pamphlets, 128  
 Poet, domestic life of, 411  
 Poetical works of the ancients, loss of, 22  
 Poetical and grammatical deaths, 155, 156  
 Poems, philosophical and descriptive, 127; the principal writers, 127, 128  
 Poetical imitations and similarities, 210 et seq.  
 Poets made by accident, 32; possess the greatest genius with the least industry, 33; historical and literary notices of, 161-5; their poetical similarities, 211 et seq.; condemned, 289, 290; very busy with the proverbs of Europe, 395  
 Poets Laureate, sketch of the history of, 170  
 Poggio's discovery of a copy of Quintilian, 7, 8  
 Poland, ruin of, when sunk into an elective monarchy, 504 et seq.; manœuvring in the disposal of the crown of, 509, 510  
 Polignac, Cardinal, his Anti-Lucretius, 14  
 Polish monarchs, strange peculiarities of, 65  
 Polite literature, controversies on, 118  
 Politian, amusements of, 14  
 Political forgeries and fictions, 431  
 Political nicknames, 408  
 Political religionism, 405  
 Polybius, adverse criticism on, 10; history of, partly lost, 21  
 Polyglot bible of Dr. Castell, dedications of, 127  
 Pomponius Lætus, poverty of, 12  
 Pope, Alexander, critiques of Lord Halifax on his Iliad of Homer, 50; violence of controversial invectives against, 115; literary notices of, 128; poetical imitations of, 213; manuscript versions of his Iliad preserved in the British Museum, 217; Dr. Johnson's hints for the life of, 317, 318; anecdote of, in connection with Oldys' the antiquary, 566  
 Popes, peculiar customs of the, 207; their infallibility, *ib.*; effect of their interdiction, *ib.*  
 Port-royal, Society of, 36; its origin and dissolution, *ib.*; its constitution and rules, *ib.*; its illustrious patrons, *ib.*; animosity of the Jesuits, *ib.*  
 Portraits of authors, 15; comments of celebrated writers on, 16; of illustrious men, *ib.*; literature indebted to arranged collections of, 17; some of them spurious, 19  
 Poverty of the learned, 11; critical history of, 74; state of, among the Jews, Greeks, and Romans, 76; after the establishment of Christianity, *ib.*  
 Prayer-book of Columbus a forgery, 491  
 Prayers, book of, 135  
 Prediction, treatise on, 474; instances of, among the ancients, 475; in modern times, 476 et seq.; often false, 478, 479  
 Predictions, moral, on individuals, 477; philosophical, 479; political, 480  
 Prefaces, on the writing of, 26; ought to be dated, 27  
 Presbyterians, their politico-religious contests, 466  
 Press, licensers of the, 256  
 Pretext different from the cause, 430, 431  
 Price, Robert, a Welsh lawyer, 531  
 Printing, its early origin, 28; practised in China and in Rome, *ib.*; early practice of, in England, *ib.*; practised throughout Europe from 1440 to 1500, 29; Caxton and Fust, *ib.*  
 Prints, satirical, 437  
 Priscians, nickname of, 410  
 Priscillian and his followers, condemnation of, 471  
 Profane learning, origin of the term, 19  
 Proclamations, royal, 513; of Henry VIII., 514; of Mary, *ib.*; of Edward VI., *ib.*; of Elizabeth, *ib.*; of James I., 515; of Charles I., *ib.*; of Charles II., 515, 516  
 Promotions, royal, 179  
 Proper names, orthography of, 264  
 Protestant and Catholic dramas, 279  
 Proverbs, philosophy of, 391; have been long in disuse, *ib.*; historical and literary notices of, 392 et seq.; their influence over the mind, 392; of Spain and Italy, 397, 399; vast number of, among the nations of Europe, 402  
 Frynne, the anti-dramatist, 281; an author who ruined his booksellers, 375  
 Psalm-singing, a portion of the history of the Reformation, 352  
 Paslmanazar, George, his literary impostures, 52, 491  
 Puck the commentator, 486; Gifford's designation of George Steevens, 487  
 "Pugna Porcorum," 110  
 Pumice-stone, a writing material of the ancients, 185  
 Puns of Cicero, 26  
 Purchas, his poverty and imprisonment, 12  
 Purgatory, Bellarmine's description of, 77  
 Puritans of England, their destructive fanaticism, 19; nickname of, 410; their politico-religious contests, 466; Buckingham's political coquetry with the, 539  
 Pyrotechnics, invention of, 182
- Q
- QUADRATURE of the circle, one of the follies of science, 24, 25  
 Quadrio's account of English poetry, 463; his failures, 464, 465  
 Queen-apple, derivation of, 234 n.  
 Quince, derivation of, 234 n.  
 Quintilian, manuscript of, discovered, 8; works of, partly lost, 31  
 Quintus Curtius, adverse criticism on, 9; reproachful criticisms on, 10  
 Quiteria, title of the king of, 67  
 Quodlibets, 22  
 Quotation, use and abuse of, 331, 332

## R

- RABBINICAL stories and legends, 46, "their folly, 47  
 Racine educated at Port-Royal, 36  
 Raleigh, Sir Walter, his great "History of the World" written during his imprisonment, 13, his promotion, 179, secret history of, 419, authentic narrative of his last hours, 424, his "History of the World," and Vasari's Lives, 426, splendour of his dress, 526  
 Randolph, literary notices of, 142, 143  
 Rins des Vaches, its influence over the Swiss, 103  
 Rantzen, Henry, the founder of the great library at Copenhagen, 2  
 Rawleigh, orthography of the name, 264, his violent discussion with Sir E. Coke, 374, (see Raleigh, Sir Walter)  
 Raynaud, the Jesuit, 116, an author who ruined his bookseller, 378, his various works, and their different subjects, 378, 379  
 Reading, on the course of, 501  
 Realists, their literary controversies, 117, 407  
 Reciprocal verses, 112  
 Reformation, destruction of books and works of art at the period, 19, controversial invectives of its supporters and opponents, 116, historical speculations on, 338, its origin, 431, expression of suppressed opinion at the, 435  
 Regnier, Abbe, a masterly imitator, 98  
 Relics of saints, 90, miracles performed by, 90, 91, sale of, 91, strange collection of, 1b  
 Religion, polemics of, 22, speculations in the history of, 338, a new demon of discord in a metaphysical garb, 353  
 Religionism, political, 465  
 Religions, different sects of, 130  
 Religious books, concealment of the authors' names, 24  
 Religious nouvelles, 135  
 Religious sects, their antagonism and animosities, 469 et seq  
 Religious wars of Europe, 466, 467  
 Reliquæ Gethinianæ, 276  
 "Remains, appetite for," on the increase, 517, 521  
 Repasts, singularities observed by various nations in their, 64  
 Reports, false, 339, in ancient as well as modern times, 341  
 Reptiles influenced by music, 103  
 Residences in the country, 510, proclamations for enforcing, 511, 512, ode on, 512  
 Restoration, secret history of the, 519  
 Reviews, invention of, 5, constitute a great portion of literary history, 1b (see Literary Journals)  
 Reynolds, Sir J., an artist first by accident, 32  
 ———, Dr, the anti-dramatist, 281  
 Rhymes, punning, 111, 112  
 Riccoboni, Louis, an accomplished actor and a literary man, 227  
 Richardson, writings of, 199  
 Richelieu, Cardinal de, amusements of, 15; anecdotes of, 52; his literary jealousies, 52, 53, his tragedy of "Europe," 53; its rejection, 1b, a great politician, 1b.; instituted the French Academy, 1b.; literary dedications to, 127; his hatred of the Duke of Buckingham, 178; the greatest of statesmen, 306; secret history of, 506 et seq.; his apology to the Duke of Buckingham, 311  
 Richesource, a miserable declaimer, 149, 150  
 Ripa, Cesare di, author of Iconologia, 115  
 Robinson Crusoe, 278; the work of De Foe, 1b.  
 Rochefoucault, characteristics of, 42  
 Rohault, amusements of, 14, his wife, 124  
 Roman emperors, flattery of, 67, 68  
 Roman manuscripts, destruction of, 7  
 Roman numerals, origin and use of, 104  
 Romances, historical and literary notices of, 165 et seq., the offspring of fiction and love, 165  
 Romans, their manuscripts and libraries, 1, 2, their destruction of books, 17, of modern times, feelingly alive to their obscured glory, 357  
 Romney, the painter, a credulous alchemist, 107  
 Rosciad, the, 140  
 Roscrucius, lamp of, 92  
 Rousseau, the first efforts of his genius, 32  
 Royal divinities, 67  
 Royal families of conquered countries, their descendants found among the dregs of the people, 69  
 Royal proclamations, 513, 514  
 Royal promotions, 179  
 Royal Society, establishment of the, 330  
 Rubens house at Antwerp, 523  
 Ruffles, fashion of wearing, 85  
 Ruin one's self, whether allowable to, 523  
 Rump Parliament, ludicrous nickname of the, 554, its origin and history, 554, 555  
 Rump songs, 556  
 Rumpers, their disorganizing features observed in the French Sans culottes, 557, their war against property, 1b  
 "Run a muck," application of the term, 71  
 Rushworth, author of "Historical Recollections," his poverty and death, 12  
 Rymer, the historiographer, his poverty, 12

## S

- SAINTS, lives of the, 34, many of them apocryphal, 34, 36, ridiculous legends of the, 35, their ridiculous habits and customs, 1b.; (see Ignatius Francis, etc.), legendary history of, 61, relics of, 90  
 St. Aulaire, Marquis de, 37  
 St. Austin, anecdote of his mother, 116  
 St. Bartholomew, massacre of, 472  
 St. Gilles, count de, 72  
 St. Isidore's missal, curious anecdote of, 18  
 St. Paul's Epistle, Ethiopian version of, full of blunders, 30  
 St. Ursula and her virgins, a literary blunder, 121  
 Sallengre, amusements of, 15  
 Sallo, Denis de, the originator of numerous literary journals, 5, severity of his criticisms, 1b  
 Sallust, adverse criticism on, 10, pedantic imitations of, 25  
 Salmasius, his vituperations against Milton, 57, 58, death of, 58, his termagant wife, 124  
 Salutation, modes of, observed in various nations, 180  
 Saluting, custom of, after sneezing, 48  
 Sanconianth's history of Phœnicia, a few fragments only preserved, 21  
 Sannazarus, his pedantic imitations of classical authorities, 25  
 Sanulo, 221

- Sans-culottes, their disorganizing principles, 557  
 Saracens, their conquest of Egypt deprived Europe of the loss of the papyrus, 7; their various conquests, 337  
 Saragossa, tomb of a famous inquisitor in the cathedral of, 63  
 Satires, the expression of suppressed opinion, 434, 435; directed against the most distinguished personages, 436, 437  
 Satirists, 105; of the 17th century, 293  
 Saturnalia, ancient and modern, 271; of the Romans, 273; extinction of, in modern times, 276; of the ancients, 434  
 Sauntering, pleasure of, 66  
 Scaliger, deceived by Muretus, 98; his "Defence of Cicero," 118  
 Scarron, the burlesque poet, anecdote of, 29; literary notices of, 157, 158; his illness and death, 159; literary specimens of, ib.  
 Scholars, persecutions of the most eminent, 11; accused of diabolical communication, ib.  
 Scholastic disquisitions, 22, 23; their unhappy effects on the progress of the human mind, 24  
 School divinity, sketch of, 22  
 "Schoolmistress" of Shenstone, 360; history of, 361  
 Scioppius, a bitter critic, 118  
 Science, the six follies of, 24  
 Science and genius, persecutions of, during the middle ages, 11  
 Scuderies, family of the, and their literary productions, 40, 41  
 Scudery, George, his fertile genius and character, 41; a literary Bobadil, 119  
 Scythian provinces, their customs in war, 181  
 Seas, sovereignty of the, 205  
 Secluded men, discoveries of, 527  
 Secret history, true sources of, 516; the supplement of history itself, ib.; usefulness illustrated by a public event—the Restoration—and a public character—that of Mary, queen of William III., 519  
 Segni, Bernardo, the Italian historian, 445  
 Selden, imprisonment of, 14  
 Senate of Jesuits, 87; their destruction, ib.  
 Seneca, adverse criticism on, 10; his treatise on the amusements of the learned, 15; his amusements, ib.; his anecdote of Arruntius, 25; an ingenious thought of, 27  
 Sentimental biography, 529  
 Serassi, discoverer of the lost manuscript of Galileo, 342  
 Settlement, Act of, confusion of words respecting the, 406  
 Seven Sleepers, memorable fable of the, 34  
 Seymour, Wm., created Duke of Somerset, and married to "Lady Arabella," 363  
 Shakespeare, a dramatist first by accident, 32; Fuller's sketch of, 141, 142; orthography of the name, 264  
 Sharp, Granville, his amusements, 14  
 Sharpe, Dr., his apology for Sir Lewis Stucley, 424  
 Shelley, George, the writing-master, disputes of, 440  
 Shenstone, "Schoolmistress," 360; history of, 361; vindication of, 411; biographical and literary notices of the author, 412 et seq.; the anxieties of a poetical life experienced by him, 413-416  
 Shrewsbury, Earl of, his nuptial state, 124  
 Sigonius, a masterly imitator, 98  
 Silhouette, meaning of, 409  
 Silk stockings, first worn by Queen Elizabeth, 85  
 Silkworms, De Serres on the art of raising, 232  
 Simon, Richard, curious literary anecdote of, 260  
 Sixtus V., his editorial blunders, 30  
 Skeleton of death, history of the, 454  
 Sneezing, custom of saluting after, 48; with the ancients was ominous, ib.  
 Socrates, adverse criticisms on, 9; punishment of, 10; amusements of, 14  
 Soderini, anecdote of, 50  
 Solitude, treatises on, 194; anecdotes of, 195, 196  
 Solomon, King, an Arabian legend of, 46  
 Solomon and Sheba, pleasant story of, 76  
 Somerset, Wm. Seymour, Duke of, 365; married to "Lady Arabella," ib.  
 Songs of trades, or for the people, 228, 229  
 Sonnah, the traditions of the Turkish prophets, 43  
 Sophocles brought to trial as a lunatic, 9  
 Sotties, etc., 131 et seq., 134  
 Sovereigns, different titles of, 67  
 Sovereignty of the seas, 205  
 Spain, Inquisition established in, 63; proverbs of, 397  
 Spanish etiquette, 73; its ridiculous fooleries, ib.  
 Spanish kings, titles of, 66  
 Spanish madrigal, translation of a, 39  
 Spanish poetry, characteristics of, 38  
 Spartans, wars of the, 181  
 Spelman, Sir Henry, 37  
 Spenser, the poet, his poverty, 13; Fuller's sketch of, 141  
 Spider, effect of music on a, 102  
 Spinosa, amusements of, 14  
 "Spiritual Calendar," the, 137  
 Spon, literary blunder of, 121  
 Stage-plays, historical and critical remarks on, 281, 282; literary opponents of, ib.  
 Stamping of impressions, practised by the ancients, 16  
 Starching, origin of, 85  
 Stationers' Hall, bibliographical purgation of, 19  
 Steevens, George, literary notices of, 487; characterized as "the Puck of commentators," ib.; his inventions and forgeries, ib.; his hoax upon Gough the antiquary, 489  
 Stephens, Robert, one of the early printers, 29  
 Sterck, Joachim, 38  
 Stones representing distinct figures, 92  
 Stories, chiefly derived from the East, 42  
 Streets, names of our, 265  
 Stuart, Lady Arabella, literary notices of, 363; married to Wm. Seymour, Duke of Somerset, 365; her correspondence, 366, 367; her imprisonment, 367; her romantic escape and recapture, 368; her unhappy end, 368, 369  
 Student, the, in the metropolis, 42  
 Students, pleasures of, 3; illustrious ones, ib.  
 Study, on the methods of, 501  
 Stukeley, Dr., literary blunder of, 121  
 Stylus, for writing with, 185  
 Superstitious ages, trials and proofs of guilt in, 60  
 Suppressed opinion, expression of, 433  
 Suppressors of manuscripts, 341

Swift, Dean, amusements of, 15; ludicrous translation of, 121  
 Syagrus, a poet anterior to Homer, 9  
 Sycdenham, the translator of Plato, his poverty, 13  
 Synesius, amusements of, 15

## T

TABLES of wood, etc., writing on, 185  
 Tacitus, copy of, discovered, 8; censures of, 10; works of, partly lost, 21  
 Talmud of the Jews, 43; a collection of Jewish laws and traditions, 44, 45; their classification and order, ib.  
 Tasso, poverty of, 11; an ingenious thought of, 28; literary notices of, 144, 145  
 "Tatler," characteristic simplicity of the title, 108  
 "Taxation no tyranny," 448; historical notices, 449, 450  
 Taylor, Thomas, a professor of polytheism, 81  
 Tea, coffee, and chocolate, introduction of, 294  
 Textotamia, comedy of, 192  
 Theological style, 200  
 Theatre, history of the, during its suppression, 280; female characters personated by men, 281; persecution of the, 281, 282  
 Theatrical representations, origin of, 131  
 Theofroy, abbot of Epternac, on the relics of saints, 90  
 Thomas, Mrs., the victim of her belief in alchemy, 106  
 Thucydides, adverse criticism on, 10  
 Tilleman, a Lutheran minister, abuse of, 116  
 Tintoret, Carraccio's remark on, 33  
 Titles of *Illustrious*, *Highness*, and *Excellence*, 66; a book of, for Spanish kings, ib.; of the grand signior, ib.; of different sovereigns, 67  
 Titles of books, 108; difficulties attending, ib.; of Oriental authors, ib.; of Greek writers, ib.; adopted by modern fanatics, 109; obscurity and absurdity of, ib.  
 Titus, Jewish tradition of, 48  
 Toleration, strictures on, 468; abuse of, ib.; historical notices of, 469 et seq.  
 Tom o' Bedlams, a race of travelling mendicants, 292; song of, 293  
 Tomkins, the writing-master, 441  
 Tomstall, Bishop of London, anecdote of, 257  
 Torquemada, establishes the Inquisition in Spain, 63  
 Torture, confessions extorted by, 63, 64  
 Tory, a political nickname, 411  
 Toulouse, the Inquisition established at, 62  
 Tower, records of the, threatened with destruction, 20  
 Trades, songs of, 228  
 Tragic actors, 93  
 Translation, ludicrous mistakes in, 121, 122; Ben Jonson on, 362  
 Translators, literary notices of, 149  
 Travellers, literary compositions of, 50  
 Travels of Rabbi Benjamin apocryphal, 51  
 Trellon, Claude, a poetical soldier, 119  
 Trevoux, dictionary of, 462  
 Tristram Shandy, the sermon in, 140  
 Tudela, Rabbi Benjamin of, his literary impostures, 51  
 "Turkish Spy," the, 141; Marana, the writer of the, ib.

Tusser, proverbs arranged by, 393  
 Twelve tables of the Romans, 185  
 Tycho Brahe, amusements of, 14  
 Types, number of, in a printed sheet, 31

## U

UNIVERSALS, application of the term, 23  
 Urban Grandier, persecution of, 11  
 Urceus, Anthony, melancholy fate of, 20  
 Usurers of the 17th century, 234  
 Utopia of Sir Thomas More, literary controversy respecting, 120

## V

VALERIANA, literary blunder in the, 121  
 Valerius, a Latin writer, 8  
 Van Effen, the Dutch writer, 385 n.  
 Vanbrugh, the architect of Blenheim, 417; his quarrel with the Duchess of Marlborough, 418; pecuniary difficulties encountered by, ib.; defeats the law proceedings of the Duchess of Marlborough, 419  
 Vanillas, the critic, literary impostures of, 50, 138  
 Varro, a collector of portraits, 16; works of, partly lost, 22  
 Vasari's Lives, 427  
 Vaucanson, his genius first arose from accident, 32  
 Vaugelas, the French translator of Quintus Curtius, 12; his poverty, ib.; his translation, 208  
 Vella, Joseph, a literary impostor, 51  
 Velleius Paterculus, reproachful criticisms on, 10; works of, partly lost, 21  
 Venice, first newspaper at, 58; vocality and melody of the inhabitants, 145  
 Verbal critics, acrimony of, 118  
 Vergil, Polydore, 342  
 Verses twisted into fantastic forms, 110, 111  
 Vicars, Thomas, on the "Madness of Astrologers," 106  
 Vicars of Bray, 74  
 Vida, Jerome, anecdote of, 40  
 Villegas, the Spanish poet, 38  
 Villiers, George, promotion of, 179  
 Violet, lines on the, 93  
 Virgil, adverse criticisms on, 9; deficient in conversation, 40  
 Virgilius, Bishop of Salzburg, punishment of, 10  
 Virgin Mary, Oldham's satires on, 76; pretended letter of, 137; life of the, ib.; worship paid to her in Spain, ib.  
 Virginité, a favourite subject with the Fathers, 153  
 Viviani's house at Florence, 523  
 Volpone, nickname of, applied to the Earl of Godwin, 411  
 Voltaire, his *Henriade* partly written during his imprisonment, 13, 14; his satire on dethroned monarchs, 68; abuse of his adversaries, 119  
 Volume, derivation of, 186  
 Vondel, the Dutch Shakspeare, 11, 150; poverty of, 11  
 Vorstius, the Dutch professor, 431

## W

WAKEFIELD, Gilbert, literary blunders of, 120  
 Walker, Clement, the bitter antagonist of the Rump, 555

- Walker's account of the persecuted clergy of the Church of England, 466
- Walpole, Horace, literary fabrications of, 488
- , Sir Robert, magnificent buildings of, 448
- Walsingham, Sir F., his negotiation in the French court, 473; his death and poverty, 448
- War, singularities of, 181; the morals of the people corrupted by, *ib.*; false reports, the stratagems of, 340
- Wardship, custom of, in feudal times, 69
- Warton, Thomas, literary blunder of, 122
- Wax-work, curious specimens of, 78
- Whig and Tory, political nicknames, 411
- Whitelock's "Memorials," 255
- Wicquefort, his work on "Ambassadors" written while in prison, 14
- Wilford, Captain, literary imposition practised on, 52
- Wilkins, Bishop, a pretended magician, 485; his museum visited by Evelyn, *ib.*
- Winkelman's literary compositions, 209
- "Wits, the," 282 *n.*
- Wives, literary, disquisition on, 122 et seq.; conubial shrews, 124
- Wolsey, Cardinal, his magnificent palaces, 446
- Worcester, Marquis of, his useful inventions and poverty, 12
- Words, history of new ones, 388; confusion of, 403
- Works of the ancients, partly lost, 21
- "Write like an angel," origin of the phrase, 443
- Writing, minute specimens of, 103; origin of the materials of, 184
- Writing-masters, history of, 439; their various contests, 441, 442
- Wycherley, William, the English poet, 464
- X
- XENOPHON, reproachful criticisms on, 10
- Xinoris, an apocryphal saint, 34
- Xylander, poverty of, 11
- Y
- YORK, Jews of, 204
- Z
- ZANY, the, 221
- "Zodiacus vitæ," of Stellatus, 112



# Books for All Readers,

PUBLISHED BY

**George Routledge & Sons,**

BROADWAY, LUDGATE HILL.

## History.

**FROISSART'S CHRONICLES OF ENGLAND, FRANCE, and SPAIN, &c.** New Edition, from the text of COLONEL JOHNES. With Notes, a Life of the Author, an Essay on his Works, and a criticism on his History. Embellished with 120 beautiful Woodcuts, illustrative of the Manners, Customs, &c. 2 Vols. Super-royal 8vo. Cloth. Price, 28s.

**MONSTRELET'S CHRONICLES OF ENGLAND AND FRANCE,** from the text of COLONEL JOHNES. With Notes, and upwards of 100 Woodcuts (uniform with Froissart). 2 Vols. Super-royal 8vo. Cloth. Price 24s.

## Library Editions.

**THE HISTORY OF THE REIGN OF FERDINAND AND ISABELLA, THE CATHOLIC, OF SPAIN.** By WILLIAM H. PRESCOTT. Embellished with Steel engraved Portraits. 2 Vols. 8vo. Cloth. Price 21s.

**HISTORY OF THE CONQUEST OF MEXICO, WITH A PRELIMINARY VIEW OF THE ANCIENT MEXICAN CIVILISATION, AND THE LIFE OF THE CONQUEROR, FERNANDO CORTES.** By WILLIAM H. PRESCOTT. Embellished with Portraits, splendidly engraved on Steel. 2 Vols. 8vo. Cloth. Price 21s.

**HISTORY OF THE CONQUEST OF PERU, WITH A PRELIMINARY VIEW OF THE CIVILISATION OF THE INCAS.** By WILLIAM H. PRESCOTT. With Steel engraved Portraits. 2 Vols. 8vo. Cloth. Price 21s.

**HISTORY OF THE REIGN OF PHILIP THE SECOND, KING OF SPAIN.** By WILLIAM H. PRESCOTT. With beautiful Steel engraved Portraits. 3 Vols. 8vo. Cloth. Price 42s.

**HISTORY OF THE REIGN OF CHARLES THE FIFTH.** By WILLIAM ROBERTSON, D.D. With an account of the Emperor's life, after his abdication. By WILLIAM H. PRESCOTT. With Portraits. 2 Vols. 8vo. Cloth. Price 21s.

## Cabinet Edition of Prescott's Works.

**FERDINAND AND ISABELLA.** With Portraits. 3 Vols. Post 8vo. Cloth. Price 15s.

**THE CONQUEST OF MEXICO.** With Portraits. 3 Vols. Post 8vo. Cloth. Price 15s.

**THE CONQUEST OF PERU.** With Portraits. 3 Vols. Post 8vo. Cloth. Price 15s.

**THE HISTORY OF PHILIP II., KING OF SPAIN.** 3 Vols. With Portrait. Price 15s.

**HISTORY OF THE REIGN OF CHARLES THE FIFTH.** With Portraits. 2 Vols. Post 8vo. Cloth. Price 10s.

**HISTORICAL AND CRITICAL ESSAYS.** With Portrait. 1 Vol. Post 8vo. Cloth. Price 5s.

## ONE VOLUME EDITIONS.

**FERDINAND AND ISABELLA.** 5s.

**CONQUEST OF MEXICO.** 5s.

**CONQUEST OF PERU.** 5s.

**HISTORY OF PHILIP II.** 5s.

**HISTORY OF CHARLES V.** 5s.

## THE PEOPLE'S EDITION.

**FERDINAND AND ISABELLA.** 2 Vols. Fcp. 8vo. Boards. 4s.

**HISTORY OF THE CONQUEST OF MEXICO.** 2 Vols. Fcp. 8vo. Boards. 4s.

**HISTORY OF THE CONQUEST OF PERU.** 2 Vols. Fcp. 8vo. Boards. 4s.

**HISTORY OF PHILIP THE SECOND.** 3 Vols. Fcp. 8vo. Boards. 6s.

**HISTORY OF CHARLES THE FIFTH.** By DR. ROBERTSON and WILLIAM H. PRESCOTT. 2 Vols. Fcp. 8vo. Boards. 4s.

**HISTORICAL AND CRITICAL ESSAYS.** Fcp. 8vo. Boards. 2s.

BROADWAY, LUDGATE HILL.



## Books for All Readers—Continued.

### THE RISE OF THE DUTCH REPUBLIC.

By JOHN LOTHROP MOTLEY. A New Edition. Complete in one Volume. Crown 8vo. Cloth. Gilt edges. Price only 6s.

### A HISTORY OF ENGLAND, FROM THE

EARLIEST TIMES TO THE YEAR 1858. By the Rev. JAMES WHITE. Author of 'Landmarks of the Histories of Greece,' and 'of England,' &c. 1 Vol. Crown 8vo. Cloth. Price 7s. 6d.

### RUSSELL'S HISTORY OF MODERN

EUROPE. With continuation by GEORGE TOWNSEND. 4 Vols. 8vo. Price 21s.

### RUSSELL'S HISTORY OF MODERN

EUROPE, EPI TOMIZED; or, A COMPLETE TEXT BOOK OF MODERN HISTORY, for the use of Schools and Students. By GEORGE TOWNSEND. 1 Vol. Crown 8vo. Half-bound. Price 5s.

### THE FALL OF ROME, AND THE RISE

OF THE NEW NATIONALITIES. By DR. SHEPPARD. Crown 8vo. Cloth. Price 7s. 6d.

### THE STORY OF THE REFORMATION

OF THE SIXTEENTH CENTURY. By the Rev. J. H. MERLE D'AUBIGNÉ, D.D. Translation by the Rev. JOHN GILL. Crown 8vo. Cloth. Price 5s.

### THE HISTORY OF EGYPT FROM THE

EARLIEST TIMES TILL THE CONQUEST OF THE ARABS. By SAMUEL SHARPE. With several hundred Illustrations. 2 Vols. 8vo. Cloth. Price 10s. 6d.

### BANCROFT'S HISTORY OF THE UNITED

STATES FROM THE DISCOVERY OF THE AMERICAN CONTINENT TO THE DECLARATION OF INDEPENDENCE. By GEORGE BANCROFT. 7 Vols. Fcap. 8vo. Cloth. Price 21s.

### The Old Poets.

#### SPENSER'S WORKS. With a Glossarial

Index and Life. By the Rev. HENRY TODD. With Steel engraved Portrait and Vignette. Royal 8vo. Cloth. Price 10s. 6d.

#### CHAUCE'S POETICAL WORKS. With

Notes and Glossary. By THOMAS TYR-WHITT. With Portrait and Vignette. Royal 8vo. Cloth. Price 10s. 6d.

#### THE POETICAL WORKS OF JOHN

DRYDEN. With Notes by the Rev. JOSEPH WARTON, D.D. With Steel engraved Portrait and Vignette. Royal 8vo. Cloth. Price 10s. 6d.

#### POPE'S POETICAL WORKS. Edited, with

a Life, by CAREY, and Steel engraved Portrait and Vignette. Royal 8vo. Cloth. Price 10s.

### The Old Dramatists.

#### SHAKESPEARE'S WORKS. Edited, with

a Life, by THOMAS CAMPBELL, and a highly engraved Portrait and Vignette. Royal 8vo. Cloth. Price 12s.

#### BEN JONSON'S DRAMATIC WORKS.

With a Memoir by GIFFORD, and Portrait and Vignette. Royal 8vo. Cloth. Price 16s.

#### BEAUMONT AND FLETCHER'S DRA-

MATIC WORKS. With an Introduction by GEORGE DARLEY, and Steel Portrait and Vignette. 2 Vols. Royal 8vo. Cloth. Price 32s.

#### MASSINGER AND FORD'S DRAMATIC

WORKS. With an Introduction by HARTLEY COLERIDGE, and Steel Portrait and Vignette. Royal 8vo. Cloth. Price 16s.

#### WYCHERLEY, CONGREVE, VANBRUGH,

AND FARQUHAR'S DRAMATIC WORKS. With Biographical and Critical Notices by LEIGH HUNT, and Steel Portrait and Vignette. Royal 8vo. Cloth. Price 16s.

#### WEBSTER'S (JOHN) DRAMATIC WORKS.

With some account of the Author, and Notes by the Rev. ALEXANDER DYCE. Royal 8vo. Cloth. Price 12s.

#### MARLOWE'S (CHRISTOPHER) WORKS.

With Notes, &c., by the Rev. ALEXANDER DYCE, and Steel Portrait and Vignette. Royal 8vo. Cloth. Price 12s.

#### GREENE AND PEELE'S DRAMATIC

AND POETICAL WORKS. Edited by the Rev. ALEXANDER DYCE. Royal 8vo. Cloth. Price 16s.

### The Modern Drama.

#### THE DRAMATIC WORKS OF LORD

LYTTON. With Steel engraved Portrait and Vignette. Fcap. 8vo. Cloth. Price 6s.

#### THE DRAMATIC WORKS OF JAMES

SHERIDAN KNOWLES. With Portrait. One thick Vol. Post 8vo. Cloth. Price 7s. 6d.

#### THE JOURNAL OF A LONDON PLAY-

GOER. By HENRY MORLEY, Professor of English Literature in University College, London. Fcap. 8vo. Cloth. Price 5s.

#### THE LIFE OF CHARLES MATTHEWS

(THE ELDER). By Mrs. MATTHEWS, and edited by EDMUND YATES. With Portrait. Post 8vo. Cloth. Price 3s. 6d.

#### THE LIFE OF ROBERT ELLISTON THE

COMEDIAN. By GEORGE RAYMOND. Crown 8vo. Cloth. Price 3s. 6d.

## Books for All Readers—Continued.

**SHIFTING SCENES OF THEATRICAL LIFE.** By MRS. WINSTANLEY. Fcap. 8vo. Boards. Price 1s. 6d.

**THE LIFE OF JOE GRIMALDI THE CELEBRATED CLOWN.** Edited by CHARLES DICKENS, and illustrated by GEORGE CRUIKSHANK. Fcap. 8vo. Boards. Price 2s.

### Standard Editions.

**THE ARABIAN NIGHTS' ENTERTAINMENTS.** With Illustrations by W. HARVEY. The cheapest complete Edition ever published. Post 8vo. Cloth. (750 pages). Price 3s. 6d.

**GIL BLAS (THE ADVENTURES OF).** With beautiful Illustrations. Crown 8vo. Cloth. Price 3s. 6d.

**DON QUIXOTE.** Illustrated by JOHN GILBERT. Crown 8vo. Cloth. Price 3s. 6d.

**DISRAELI'S CURIOSITIES OF LITERATURE.** With a beautiful Portrait of the Author; and a well-prepared Index by DR. NUTTALL. Crown 8vo. Cloth. Price 3s. 6d.

**THE ARABIAN NIGHTS' ENTERTAINMENTS.** A new Translation from the Arabic by E. W. LANE. With many hundreds of Wood-engravings, from original designs by WILLIAM HARVEY. 3 Vols. Royal 8vo. Cloth. Price 30s.

**BOSWELL'S LIFE OF DR. JOHNSON.** With Illustrations. 4 Vols. Post 8vo. Cloth. Price 10s.

**BOSWELL'S TOUR TO THE HEBRIDES.** With Illustrations. Post 8vo. Cloth. Price 3s.

**SPECTATOR (THE).** By ADDISON and STEELE. A New Edition in 2 thick Volumes. Crown 8vo. Cloth. Price 12s.

**MEN OF THE TIME: A DICTIONARY OF CONTEMPORARY BIOGRAPHY OF EMINENT LIVING CHARACTERS OF BOTH SEXES.** A New Edition thoroughly revised, and brought down to the present time. 1 thick Vol. Crown 8vo. Half-bound. Price 12s. 6d.

**STERNE'S WORKS:** including TRISTRAM SHANDY, A SENTIMENTAL JOURNEY, &c. With a Portrait. 8vo. Cloth. Price 7s. 6d.

**THE PLEASURES OF LITERATURE.** By the REV. R. A. WILLMOTT. Fcap. 8vo. Cloth. Price 2s.

**WALTON AND COTTON'S COMPLETE ANGLER.** A New Edition, thoroughly revised by EPHEMERA. With numerous Illustrations. Crown 8vo. Cloth. Price 2s. 6d.

**WHITE'S NATURAL HISTORY OF SELBORNE.** Edited by the REV. J. G. WOOD. With 200 Illustrations. Fcap. 8vo. Cloth. Price 3s. 6d.

**BARRY CORNWALL'S DRAMATIC AND POETICAL WORKS.** Illustrated by BIRKET FOSTER and others. Crown 8vo. Cloth. Gilt edges. Price 7s. 6d.

**THE BOOK OF BRITISH BALLADS.** Edited by S. C. HALL. Every page Illustrated by Eminent Artists. 8vo. Cloth. Gilt edg. 21s.

**THE BOOK OF TRADES, AND THE TOOLS USED IN THEM.** By one of the Authors of 'ENGLAND'S WORKSHOPS.' With numerous Illustrations. Small 4to. Cloth. 5s.

**BONNÉCHOSE'S HISTORY OF FRANCE.** Translated by WILLIAM ROBSON. Crown 8vo. Cloth. (750 pages). 5s.

**BUNYAN'S PILGRIM'S PROGRESS.** Edited by GEORGE OFFOR, and Illustrated with Portrait and 110 Illustrations by J. D. WATSON. 4to. Cloth Elegant. Gilt edges. 12s. 6d.

**BUNY N'S PILGRIM'S PROGRESS.** Edited by ARCHDEACON ALLEN. Illustrated by JOHN GILBERT, &c. Crown 8vo. Cloth. 2s. 6d.

**CAMPBELL'S (THOMAS) POETICAL WORKS.** With Notes and Life of the Author by the REV. W. A. HILL, M.A. Illustrated by twenty Engravings from designs by J. M. W. T. JERNER, R.A. 8vo. Cloth. Elegant. 16s.

**EVE INGS AT HOME.** By AIKIN and BARBAULD. Edited by CECIL HARTLEY. With Illustrations. Fcap. 8vo. Cloth. 3s. 6d.

**FOX'S BOOK OF MARTYRS.** With Frontispiece. Fcap. 8vo. Cloth. 2s. 6d.

**GOL SMITH'S HISTORY OF ENGLAND,** with Continuation to the Present Time, and Questions for Examination at the end of each Chapter. Fcap. 8vo. Cloth. 2s.

**HAWKER'S DAILY PORTION.** Fcap. 8vo. Cloth. 3s. 6d.

**HOYLE'S GAMES MODERNIZED.** By PARDON. 16mo. Cloth. 2s. 6d.

**KEAT'S POETICAL WORKS.** Edited, with Life, by LORD HOUGHTON, and numerous Illustrations by GEORGE SCHARF. 8 o. Cloth. Gilt edges. 10s. 6d.

**THE POEMS OF ALFRED TENNYSON,** Poet Laureate. Illustrated by MULREADY, STANFIELD, MILLAIS, CRESWICK, &c. 4to. Cloth. Gilt edges. 21s.

## Books for All Readers—Continued.

**THE PRINCESS.** By ALFRED TENNYSON.  
Illustrated by D. MACLISE, R.A. Small 4to.  
Cloth. Elegant. 16s. 6d.

**JENK'S PRAYERS AND OFFICES OF DEVOTION.** With an Introductory Essay on Prayer by the Rev. ALBERT BARNES. Fcap. 8vo. Cloth. 2s.

**SANDFORD AND MERTON.** By DAY.  
And Illustrated by JOHN GILBERT. Fcap. 8vo. Cloth. 3s. 6d.

**THE SWISS FAMILY ROBINSON.**  
With 16 splendid Illustrations by JOHN GILBERT. Fcap. 8vo. Cloth. 3s. 6d.

**EDGEWORTH'S (MISS) POPULAR TALES.**  
With Illustrations. Fcap. 8vo. Cloth. Gilt edges. 3s. 6d.

**EDGEWORTH'S (MISS) MORAL TALES.**  
With Illustrations. Fcap. 8vo. Cloth. 3s. 6d.

**EDGEWORTH'S (MISS) PARENTS' ASSISTANT.** With Illustrations. Fcap. 8vo. Cloth. 3s. 6d.

**EDGEWORTH'S (MISS) EARLY LESSONS.** With Illustrations. Fcap. 8vo. Cloth. 3s. 6d.

**LAMB'S (CHARLES) TALES FROM SHAKESPEARE.** With Coloured Illustrations from the Designs of JOHN GILBERT. Fcap. 8vo. Cloth. 3s. 6d.

**LAW'S (DR.) CALL TO A SERIOUS AND HOLY LIFE.** With a Preface by ARCHDEACON ALLEN. Fcap. 8vo. Cloth. 2s.

**BOGATZKY'S GOLDEN TREASURY.**  
Printed in a new large type. Fcap. 8vo. Cloth. 2s.

**WATTS' (DR.) WORLD TO COME.** Fcap. 8vo. Cloth. 2s.

**WATTS' (DR.) SCRIPTURE HISTORY.**  
With a Map. Fcap. 8vo. Cloth. 2s.

**ROBINSON CRUSOE.** By DEFOE. With 100 Illustrations by J. D. WATSON. 4to. Cloth. Gilt edges. 21s.

**TAYLOR'S (JEREMY) LIFE OF CHRIST, OUR GREAT EXEMPLAR.** A New Edition, revised by the Rev. T. A. BUCKLEY. Fcap. 8vo. Cloth. 714 pages. 4s. 6d.

**TODD'S STUDENT'S MANUAL.** Edited, with Life, by the Rev. T. BINNEY. Fcap. 8vo. Cloth. 2s.

### Illustrated Works.

**GOLDSMITH'S POETICAL WORKS.**  
Edited, with Life, by the Rev. R. A. WILLMOTT. Beautifully printed in Colours from Designs by BIRKET FOSTER. Super-royal 8vo. Cloth. Gilt edges. 21s.

**SUMMER TIME IN THE COUNTRY.**  
By the Rev. R. A. WILLMOTT. Superbly Illustrated by BIRKET FOSTER and others. Super-royal 8vo. Cloth. Gilt edges. 10s. 6d.

**BEATTIE'S MINSTREL.** With 35 charming Illustrations by BIRKET FOSTER. Super-royal 8vo. Cloth. Gilt edges. 5s.

**COMUS.** By MILTON. And Illustrated with 30 Illustrations by BIRKET FOSTER, CORBOULD, and others. Super-royal 8vo. Cloth. 5s.

**VOICES OF THE NIGHT. BALLADS AND POEMS.** By LONGFELLOW. With numerous Illustrations by JOHN GILBERT. Super-royal 8vo. Cloth, gilt edges. 5s.

**THE DESERTED COTTAGE.** By WILLIAM WORDSWORTH. Illustrated by JOHN GILBERT and BIRKET FOSTER. Super-royal 8vo. Cloth. 5s.

**MILES STANDISH, AND OTHER POEMS.**  
Illustrated by JOHN GILBERT. Super-royal 8vo. Cloth, gilt edges. 5s.

**WAYSIDE FLOWERS.** By THOMAS MILLER. Printed in colours, from designs by BIRKET FOSTER. 4to. Elegantly bound, gilt edges. 15s.

**ELIZA COOK'S POEMS.** Illustrated by JOHN GILBERT, BIRKET FOSTER, and others. 4to. Elegantly bound, with gilt edges. 21s.

**BARNARD'S LANDSCAPE PAINTING IN WATER COLOURS.** With Coloured Illustrations. 4to. Cloth, gilt edges. 21s.

**ENGLISH SACRED POETRY.** Selected by the Rev. R. A. WILLMOTT, and superbly Illustrated by JOHN GILBERT and others. 4to. Cloth, gilt edges. 21s.

**SIR GUY DE GUY.** By RATTLEBRAIN. With 80 Original Illustrations by PHIZ. Small 4to. Cloth, gilt edges. 3s. 6d.

**THE MILLER'S DAUGHTER.** By ALFRED TENNYSON. With Steel Engravings on every page. 4to. Cloth, gilt edges. 7s. 6d.

**MILTON'S L'ALLEGRO, AND IL PEN- SEROSO.** Illustrated with Steel Plates, from designs by BIRKET FOSTER. Super-royal. Cloth, gilt edges. 7s. 6d.

## Books for All Readers—Continued.

**HOME AFFECTIONS PORTRAYED BY THE POETS.** Selected and Edited by DR. MACKAY. With upwards of 100 Illustrations, by JOHN GILBERT, BIRKET FOSTER, MILLAIS, &c. 4to. Cloth, gilt edges. 12s. 6d.

**WORDSWORTH'S POEMS.** With 100 Illustrations, by WOLF, GILBERT, and BIRKET FOSTER. 4to. Cloth, gilt edges. 21s.

**BIRKET FOSTER'S PICTURES OF ENGLISH LANDSCAPE.** With 30 full-paged Illustrations, elaborately engraved by the BROTHERS DALZIEL. Edited by TOM TAYLOR. 4to. Cloth, gilt edges. 21s.

**HOME THOUGHTS AND HOME SCENES.** In 35 Original Poems, by the most eminent Writers, and superbly illustrated by HOUGHTON. 4to. Cloth, gilt edges.

**A ROUND OF DAYS.** Containing 40 Original Poems. By JEAN INGELow, the Hon. Mrs. NORTON, and others. With 70 Illustrations, by WATSON, F. WALKER, and others. 4to. Cloth elegant, gilt edges. 21s.

### Natural History.

**WOOD'S ILLUSTRATED NATURAL HISTORY.** With 1700 Illustrations, by WOLF, WEIR, ZWICHER, WOOD, COLEMAN, HARVEY, SOWERBY, and TUFFEN WEST. 3 Vols. Royal 8vo. Cloth. 2l. 14s.

**OUR GARDEN FRIENDS AND FOES.** By the Rev. J. G. WOOD. Illustrated by T. W. WOOD, SMITH, COLEMAN, &c. Crown 8vo. Cloth. 7s. 6d.

**A NATURAL HISTORY BOOK.** By the Rev. J. G. WOOD, M.A., F.L.S. With 480 Original Designs, by WILLIAM HARVEY. Crown 8vo. Cloth, gilt edges. 6s.

**A POPULAR NATURAL HISTORY.** Adapted for Young Readers. By the Rev. J. G. WOOD. With 700 Illustrations, by WOLF, WEIR, &c. 4to. Cloth, gilt edges. 12s. 6d.

**SKETCHES AND ANECDOTES OF ANIMAL LIFE.** By the Rev. J. G. WOOD. Illustrated by HARRISON WEIR. Fcap. 8vo. Cloth. 3s. 6d.

**ANIMAL TRAITS AND CHARACTERISTICS; OR, SKETCHES AND ANECDOTES OF ANIMAL LIFE.** By the Rev. J. G. WOOD. With Illustrations. Fcap. 8vo. Cloth. 3s. 6d.

**MY FEATHERED FRIENDS.** By the Rev. J. G. WOOD. Illustrated by HARRISON WEIR. Fcap. 8vo. Cloth. 3s. 6d.

**DOGS AND THEIR WAYS.** Illustrated by Numerous Anecdotes, compiled from Authentic Sources. By the Rev. CHARLES WILLIAMS. With Illustrations. Fcap. 8vo. Cloth. 3s. 6d.

**A NATURAL HISTORY PICTURE BOOK OF BIRDS.** Adapted for Young Readers. By the Rev. J. G. WOOD. With 242 Illustrations, by WOLF, WEIR, and others. 4to. Cloth. 5s.

**A NATURAL HISTORY PICTURE BOOK OF BEASTS.** Adapted for Young Readers. By the Rev. J. G. WOOD. With 240 Illustrations, by WOLF, WEIR, and others. 4to. Cloth. 5s.

**A NATURAL HISTORY PICTURE BOOK OF REPTILES, FISHES, INSECTS.** By the Rev. J. G. WOOD. With 240 Illustrations. 4to. Cloth. 5s.

**BRITISH BIRDS' EGGS.** By R. LAISHEY. 20 Plates. 5s.

**HISTORY OF BRITISH CRUSTACEA.** By ADAM WHITE, F.L.S. 20 Plates. 5s.

**POPULAR GREENHOUSE BOTANY.** By AGNES CATLOW. 20 Plates. 5s.

**POPULAR FIELD BOTANY.** By AGNES CATLOW. 20 Plates. 5s.

**POPULAR GEOGRAPHY OF PLANTS.** Edited by DR. DAUBENY. 20 Plates. 5s.

**HISTORY OF BRITISH MOSSES.** By R. M. STARK. 20 Plates. 5s.

**HISTORY OF PALMS.** By DR. B. SEEMANN, F.L.S. 20 Plates. 5s.

**HISTORY OF BRITISH SEAWEEDS.** By DR. LANDBOROUGH. 20 Plates. 5s.

**POPULAR BRITISH CONCHOLOGY.** By G. B. SOWERBY, F.L.S. 20 Plates. 5s.

**HISTORY OF THE MAMMALIA.** By ADAM WHITE, F.L.S. 16 Plates. 5s.

**POPULAR MINERALOGY.** By HENRY SOWERBY. 20 Plates. 5s.

**HISTORY OF THE AQUARIUM.** By G. B. SOWERBY, F.L.S. 20 Plates. 5s.

**HISTORY OF MOLLUSCA.** By MARY ROBERTS. 18 Plates. 5s.

**POPULAR GARDEN BOTANY.** By AGNES CATLOW. 20 Plates. 5s.

# Books for All Readers—Continued.

POPULAR ECONOMIC BOTANY. By T. C. ARCHER. 20 Plates. 5s.

HISTORY OF BRITISH FERNS. By T. MOORE, F.L.S. 22 Plates. 7s. 6d.

HISTORY OF BRITISH LICHENS. By W. L. LINDSAY, M.D. 22 Plates. 5s.

POPULAR PHYSICAL GEOLOGY. By J. B. JUKES, F.R.S. 20 Plates. 5s.

HISTORY OF ZOOPHYTES. By DR. LANDSBOROUGH. 20 Plates. 5s.

POPULAR BRITISH ENTOMOLOGY. By MARIA E. CATLOW. 16 Plates. 5s.

POPULAR HISTORY OF BIRDS. By ADAM WHITE, F.L.S. 20 Plates. 5s.

POPULAR SCRIPTURE ZOOLOGY. By MARIA E. CATLOW. 16 Plates. 5s.

'A series exceedingly well adapted for winning the sympathies and directing the observation towards natural objects.'—*Athenæum*

'A popular series of scientific treatises, which, from the simplicity of their style, and the artistic excellence and correctness of their numerous illustrations, has acquired a celebrity beyond that of any other series of modern cheap works.'—*Standard*.

## Poetry.

THE POETICAL WORKS OF LORD LYTTON. With Portrait and Vignette. Fcap. 8vo. Cloth. 7s. 6d.

CAMPBELL'S POETICAL WORKS. 5s.

SPENSER'S FAERIE QUEENE. 5s.

CHAUCEER'S CANTERBURY TALES. 5s.

KIRKE WHITE'S POETICAL WORKS. Edited by SOUTHEY. 5s.

DRYDEN'S POETICAL WORKS. 5s.

POPE'S POETICAL WORKS. Edited by CARY. 5s.

MILTON'S POETICAL WORKS. 5s.

PERCY'S RELIQUES OF ENGLISH POETRY. 5s.

LEIGH HUNT'S POETICAL WORKS. 5s.

HERBERT'S POETICAL WORKS. Edited by Rev. R. A. WILLMOTT. 5s.

FAIRFAX'S TASSO'S JERUSALEM DELIVERED. 5s.

BURNS' POETICAL WORKS. 5s.

ELIZA COOK'S POEMS. 5s.

NEW ECHOES AND OTHER POEMS. By ELIZA COOK. With a Portrait. 5s.

LONGFELLOW'S POETICAL WORKS. 5s.

WORDSWORTH'S POETICAL WORKS. 5s.

BYRON'S POETICAL WORKS. 5s.

## Labels.

### BY LORD LYTTON.

Fcap. 8vo., boards.

PELHAM. 2s.

PAUL CLIFFORD. 2s.

EUGENE ARAM. 2s.

LAST DAYS OF POMPEII. 2s.

RIENZI. 2s.

LAST OF THE BARONS. 2s.

ERNEST MALTRAVERS. 2s.

ALICE. 2s.

NIGHT AND MORNING. 2s.

DISOWNED. 2s.

DEVEREUX. 2s.

THE CAXTONS. 2s.

MY NOVEL, Vol. I. 2s.

" Vol. II. 2s.

LUCRETIA. 2s.

HAROLD. 2s.

WHAT WILL HE DO WITH IT? Vol. I. 2s.

" Vol. II. 2s.

STRANGE STORY. 2s.

*Or in cloth gilt, with frontispiece, price 2s. 6d. each.*

### JAMES GRANT.

ROMANCE OF WAR; OR, THE HIGH-LANDERS IN SPAIN. 2s.

AIDE DE CAMP. 2s.

SCOTTISH CAVALIERS. 2s.

BOTHWELL. 2s.

JANE SETON; OR, THE QUEEN'S ADVOCATE. 2s.

PHILLIP ROLLO. 2s.

LEGENDS OF THE BLACK WATCH. 2s.

MARY OF LORRAINE. 2s.

OLIVER ELLIS; OR, THE FUSILEERS, 2s.

# Books for All Readers—Continued.

LUCY ARDEN; OR, HOLLYWOOD HALL. 2s.  
FRANK HILTON; OR, THE QUEEN'S OWN. 2s.  
THE YELLOW FRIGATE. 2s.  
HARRY OGILVIE; OR, THE BLACK DRAGOONS. 2s.  
ARTHUR BLANE. 2s.  
LAURA EVERINGHAM; OR, THE HIGHLANDERS OF GLENORA. 2s.  
THE CAPTAIN OF THE GUARD. 2s.  
LETTY HYDE'S LOVERS. 2s.  
THE CAVALIERS OF FORTUNE. 2s.  
SECOND TO NONE. 2s.  
THE PHANTOM REGIMENT. 2s.  
THE CONSTABLE OF FRANCE. 2s.

*The above in cloth gilt, 2s. 6d. each.*

## ALEXANDRE DUMAS.

THREE MUSKETEERS. 2s.  
HALF BROTHERS. 2s.  
TWENTY YEARS AFTER. 2s.  
MARGUERITE DE VALOIS. 2s.

*In cloth gilt, 2s. 6d. each.*

## ALBERT SMITH.

ADVENTURES OF MR. LEDBURY. 2s.  
SCATTERGOOD FAMILY. 2s.  
CHRISTOPHER TADPOLE. 2s.  
POTTLETON LEGACY. 2s.

*In cloth gilt, 2s. 6d. each.*

## CAPTAIN MARRYAT.

PETER SIMPLE. 1s.  
KING'S OWN. 1s.  
MIDSHIPMAN EASY. 1s.  
RATTLIN THE REEFER. 1s.  
PACHA OF MANY TALES. 1s.  
NEWTON FORSTER. 1s.  
JACOB FAITHFUL. 1s.  
DOG FIEND. 1s.  
JAPHET IN SEARCH OF A FATHER. 1s.  
POACHER. 1s.  
PHANTOM SHIP. 1s.  
PERCIVAL KEENE. 1s.  
VALERIE. 1s.

FRANK MILD MAY. 1s.  
MONSIEUR VIOLET. 1s.  
OLLA PODRIDA. 1s.

## W. H. AINSWORTH.

WINDSOR CASTLE. 1s.  
TOWER OF LONDON. 1s.  
MISER'S DAUGHTER. 1s.  
ROOKWOOD. 1s.  
OLD ST. PAUL'S. 1s.  
CRICHTON. 1s.  
GUY FAWKES. 1s.  
SPENDTHRIFT. 1s.  
JAMES THE SECOND. 1s.  
STAR CHAMBER. 1s.  
FLITCH OF BACON. 1s.  
LANCASHIRE WITCHES. 1s.  
MERVYN CLITHEROE. 1s.  
OVINGDEAN GRANGE. 1s.  
ST. JAMES'. 1s.  
AURIOL. 1s.  
JACK SHEPPARD. 1s.

## VARIOUS AUTHORS.

JASPER LYLE. 2s. MRS. WARD.  
SUSAN HOPLEY. 2s. MRS. CROWE.  
SCOTTISH CHIEFS. 2s. JANE PORTER.  
PASTOR'S FIRESIDE. 2s. JANE PORTER.  
PRAIRIE BIRD. 2s. HON. C. A. MURRAY.  
PETTICOAT GOVERNMENT. 2s.  
MRS. TROLLOPE.  
HECTOR O'HALLORAN. 2s.  
W. H. MAXWELL.  
COUNTRY CURATE. 2s. G. R. GLEIG.  
RORY O'MORE. 2s. SAMUEL LOVER.  
MANŒUVRING MOTHER. 2s.  
*Author of 'The Flirt.'*  
TOP SAIL SHEET BLOCKS. 2s.  
OLD SAILOR.  
PIRATE OF THE MEDITERRANEAN. 2s.  
KINGSTON.  
THE QUADROON. 2s. MAYNE REID.  
THE WAR TRAIL. 2s. MAYNE REID.  
GILBERT GURNEY. 2s.  
THEODORE HOOK.  
TREVELYAN. 2s. LADY SCOTT.  
THE PRIDE OF LIFE. 2s. LADY SCOTT.

**Books for All Readers—Continued.**

WHO IS TO HAVE IT? 2s. ANONYMOUS.  
DEEDS, NOT WORDS. 2s. M. M. BELL.  
THE SECRET OF A LIFE. 2s.

M. M. BELL.  
CALEBSTUEKELY. 2s. SAMUEL PHILLIPS.  
LONGWOODS OF THE GRANGE. 2s.  
*Author of 'Adelaide Lindsay.'*

THE IRON COUSIN. 2s.  
Mrs. C. CLARKE.

PERCY EFFINGHAM. 2s. COCKTON.  
VALENTINE VOX. 2s. COCKTON.

SIR ROLAND ASHTON. 2s.  
LADY C. LONG.

THE GREATEST PLAGUE OF LIFE. 2s.  
MAYHEW.

SAM SLICK IN ENGLAND. 2s.  
SAM SLICK.

THE YOUNG CURATE. 2s. ANONYMOUS.  
MATRIMONIAL SHIPWRECKS. 2s.

Mrs. MAILLARD.  
HAJJI BABA OF ISPAHAN. 2s.

MORIER.  
ADVENTURES OF A BEAUTY. 2s.

Mrs. CROWE.  
LEWELL PASTURES. 2s. KETTLE.

ZOHRAH THE HOSTAGE. 2s. MORIER.  
THE OLD HELMET. 2s.

*Author of 'Wide, Wide World.'*  
THE TWO BARONETS. 2s.

LADY CHARLOTTE BURY.  
WILL HE MARRY HER? 2s. LANG.

THE EX-WIFE. 2s. LANG.  
MELBOURNE HOUSE. 2s. WETHRELL.

EMILY CHESTER. 2s.

**Author of 'Whitefriars.'**

WHITEFRIARS. 2s.  
WHITEHALL. 2s.  
CÆSAR BORGIA. 2s.  
OWEN TUDOR. 2s.  
CITY BANKER. 2s.  
MAULEVERER'S DIVORCE. 2s.  
WESTMINSTER ABBEY. 2s.

**GERSTÆCKER.**

A WIFE TO ORDER. 2s.  
TWO CONVICTS. 2s.  
EACH FOR HIMSELF. 2s.

**MRS. GORE.**

SOLDIER OF LYONS. 2s.  
MOTHERS AND DAUGHTERS. 2s.  
CECIL. 2s.  
THE DEBUTANTE. 2s.

**J. FENIMORE COOPER.**

PILOT. 1s.  
MOHICANS. 1s.  
PIONEERS. 1s.  
SPY. 1s.  
LIONEL LINCOLN. 1s.  
DEERSLAYER. 1s.  
PATHFINDER. 1s.  
BRAVO. 1s.  
WATERWITCH. 1s.  
TWO ADMIRALS. 1s.  
RED ROVER. 1s.  
SATANSTOE. 1s.  
AFLOAT AND ASHORE. 1s.  
WYANDOTTE. 1s.  
EVE EFFINGHAM. 1s.  
MILES WALLINGFORD. 1s.  
HEADSMAN. 1s.  
PRAIRIE. 1s.  
HOMEWARD BOUND. 1s.  
BORDERERS. 1s.  
SEA LIONS. 1s.  
PRECAUTION. 1s.  
OAK OPENINGS. 1s.  
MARK'S REEF. 1s.  
NED MYERS. 1s.  
HEIDENMAUER. 1s.

PILGRIMS OF THE RHINE. 1s.  
LORD LYTON.  
LEILA. 1s. LORD LYTON.  
STORIES OF WATERLOO. 1s.  
W. H. MAXWELL.  
COLLEEN BAWN; OR, THE COL-  
LEGIANS. 1s. GERALD GRIFFIN.  
THE DARK LADY. 1s. W. H. MAXWELL.  
VIOLET, THE DANSEUSE. 1s.  
ANONYMOUS.  
ROYAL FAVOURITE. 1s. MRS. GORE.  
KINDNESS IN WOMEN. 1s. BAYLY.

**Books for All Readers—Continued.**

- GHOST HUNTER. 1s. BANIM.  
 AMBASSADOR'S WIFE. 1s. MRS. GORE.  
 OLD COMMODORE. 1s.  
*By the Author of 'Rattlin the Reefer.'*  
 WANDERINGS OF A BEAUTY. 1s.  
 MRS. EDWIN JAMES.  
 THE GREEN HAND. 1s. CUPPLES.  
 THE ALBATROSS. 1s. KINGSTON.  
 CINQ MARS. 1s. DE VIGNY.  
 ZINGRA, THE GIPSY. 1s.  
 MRS. MAILLARD.  
 LADDER OF LIFE. 1s.  
 AMELIA B. EDWARDS.  
 MY BROTHER'S WIFE. 1s.  
 AMELIA B. EDWARDS.  
 PRIDE OF THE MESS. 1s.  
*Author of 'Cavendish.'*  
 MY BROTHER'S KEEPER.  
 MISS WETHERELL.  
 SCARLET LETTER. 1s. HAWTHORNE.  
 HOUSE OF THE SEVEN GABLES. 1s.  
 HAWTHORNE.  
 TOUGH YARNS. 1s. THE OLD SAILOR.  
 WHOM TO MARRY, ETC. 1s. MAYHEW.  
 LILLY DAWSON. 1s. MRS. CROWE.  
 RITA; AN AUTOBIOGRAPHY. 1s.  
 HENPECKED HUSBAND. 1s.  
 LADY SCOTT.  
 LITTLE WIFE. 1s. MRS. GREY.  
 ADELAIDE LINDSAY. 1s.  
 'EMELIA WYNDHAM.'  
 FAMILY FEUD. 1s. THOMAS COOPER.  
 NOTHING BUT MONEY. T. S. ARTHUR.
- Books for the Country.**  
 WITH NUMEROUS ILLUSTRATIONS.  
 THE COMMON OBJECTS OF THE SEASHORE. By the Rev. J. G. WOOD, F.R.S., with numerous Coloured Illustrations. Fcap. 8vo. Cloth. 2s. 6d.  
 THE COMMON OBJECTS OF THE COUNTRY. By the Rev. J. G. WOOD. With Coloured Illustrations. Fcap. 8vo. Cloth. 2s. 6d.  
 BRITISH FERNS AND ALLIED PLANTS. By THOMAS MOORE. With numerous Coloured Illustrations. Fcap. 8vo. Cloth. 2s. 6d.
- BRITISH BIRDS' EGGS AND NESTS. By the Rev. J. C. ATKINSON. With Coloured Illustrations. Fcap. 8vo. Cloth. 2s. 6d.  
 WILD FLOWERS. By DR. SPENCER THOMSON. With Coloured Illustrations, by NOEL HUMPHREYS. Fcap. 8vo. Cloth. 2s. 6d.  
 THE COMMON OBJECTS OF THE MICROSCOPE. By the Rev. J. G. WOOD. With Coloured Illustrations, from the designs of TUFFEN WEST. Fcap. 8vo. Cloth. 2s. 6d.  
 HAUNTS OF THE WILD FLOWERS. By ANNE PRATT. With Coloured Illustrations. Fcap. 8vo. Cloth. 2s. 6d.  
 BRITISH BUTTERFLIES, with 200 Coloured Specimens, by the Author, J. COLEMAN. Fcap. 8vo. Cloth. 2s. 6d.  
 WILD FLOWERS; WHERE TO FIND AND HOW TO KNOW THEM. By SPENCER THOMSON. Illustrated. 2s.  
 CATTLE; THEIR HISTORY AND VARIOUS BREEDS, MANAGEMENT, TREATMENT, AND DISEASE. By W. C. L. MARTIN. Revised by W. and H. RANNBIRD. 1s. 6d.  
 AGRICULTURAL CHEMISTRY. By SIBSON and VOELCKER. 1s. 6d.  
 THE RAT, WITH ANECDOTES. By UNCLE JAMES. 1s. 6d.  
 DOGS; THEIR MANAGEMENT IN HEALTH AND DISEASE. By EDWARD MAYHEW, M.R.C.V.S. With Illustrations. 1s. 6d.  
 BRITISH TIMBER TREES. By JOHN BLENKARN. 1s. 6d.  
 HAUNTS OF THE WILD FLOWERS. By ANNE PRATT. Illustrated by NOEL HUMPHREYS. Boards. 1s. 6d.  
 SCIENTIFIC FARMING MADE EASY. By T. C. FLETCHER, Agricultural and Analytical Chemist. Fcap. 8vo. 1s. 6d.  
 HORSE-TAMING, HORSEMANSHIP, AND HUNTING. RAREY and SIDNEY. 1s. 6d.  
 ANGLING, AND WHERE TO GO. By ROBERT BLAKEY. 1s.  
 PIGEONS AND RABBITS, IN THEIR WILD, DOMESTIC, AND CAPTIVE STATE. By E. SEBASTIAN DELAMER. With Illustrations by WEIR. 1s.  
 SHOOTING. By BLAKEY. Illustrated by HARRISON WEIR. 1s.  
 THE SHEEP, OUR DOMESTIC BREEDS, AND THEIR TREATMENT. By W. C. L. MARTIN. Illustrations by HARVEY. 1s.



Books for All Readers—Continued.

AND REEF, ITS CULTURE AND  
POPULATION. By E. S. DELAMER.  
12s. 6d.

THE COUNTRY YARD, COMPRISING  
THE MANAGEMENT OF FOWLS. By E.  
S. DELAMER. Illustrated by H. WEIR. 15s.

THE PIG; HOW TO CHOOSE, BREED,  
REAR, KEEP, AND CURE. By SAMUEL  
SIDNEY. 12s.

THE HORSE. By CECIL and YOUATT.  
Illustrated by WELLS. 12s.

BEEES: THEIR HABITS, MANAGEMENT,  
AND TREATMENT, ETC. By the Rev. J.  
G. WOOD. 12s.

CAGE AND SINGING BIRDS. By H. G.  
ADAMS. 12s.

SMALL FARMS, AND HOW THEY  
OUGHT TO BE MANAGED. By M. DOYLE.  
12s.

THE KITCHEN GARDEN. By E. SE-  
BASTIAN DELAMER. 12s.

THE FLOWER GARDEN. By E. SEBAS-  
TIAN DELAMER. 12s.

THE COMMON OBJECTS OF THE SEA-  
SHORE. Boards. Illustrated. 12s.

THE COMMON OBJECTS OF THE  
COUNTRY. Boards. Illustrated. 12s.

WOODLANDS, HEATHS, AND HEDGES.  
By W. S. COLEMAN. Boards. 12s.

BRITISH FERNS. By THOMAS MOORE,  
F.L.S. Boards. Illustrated. 12s.

FAVOURITE FLOWERS; HOW TO GROW  
THEM. By A. G. SUTTON. 12s.

BRITISH BUTTERFLIES. By COLEMAN.  
With 200 Illustrations. Boards. 12s.

HINTS FOR FARMERS. By R. SCOTT  
BURN. 12s.

BRITISH BIRDS' EGGS AND NESTS.  
By the Rev. J. C. ATKINSON. Illustrations  
by W. S. COLEMAN. Boards. 12s.

LIFE OF A NAG HORSE. By F. TAY-  
LOR. Fcap. 8vo. Boards. 12s.

A FIELD FULL OF WONDER. Illus-  
trated. Boards. By C. S. CHELTNAM. 12s.

FOOD, FEEDING, AND MANURE. By  
ALFRED SIBSON. 12s.

**ROUTLEDGE'S USEFUL LIBRARY.**

(Including the Shilling Law Boo's.)

In fcap. 8vo., cloth limp, or cloth boards,  
(postage 2d.)

LADY'S AND GENTLEMAN'S LETTER  
WRITER, CONTAINING LETTERS ON THE  
SIMPLEST MATTERS OF LIFE, WITH AP-  
PLICATIONS FOR SITUATIONS, AND A  
COPIOUS APPENDIX OF FORMS OF AD-  
DRESS, ETC. 12s.

THE LADY'S AND THE GENTLEMAN'S  
LETTER WRITER, in Separate Books. 6d.  
each.

HOUSEHOLD ECONOMY; OR, DOMESTIC  
HINTS FOR PERSONS OF MODERATE IN-  
COME. 12s. ANNE BOWMAN.

MARTIN DOYLE'S THINGS WORTH  
KNOWING. A Book of General Practical  
Utility. 12s.

LANDLORD AND TENANT (THE LAW  
OF), WITH AN APPENDIX OF USEFUL  
FORMS, GLOSSARY OF LAW TERMS. 12s.  
W. A. HOLDSWORTH.

HISTORY OF FRANCE, FROM THE  
EARLIEST PERIOD TO THE PEACE OF  
PARIS, 1856. 12s. AMELIA EDWARDS.

LANDMARKS OF THE HISTORY OF  
ENGLAND. 12s. 6d. REV. JAMES WHITE.

WILLS, EXECUTORS, AND ADMINIS-  
TRATORS (THE LAW OF), WITH USEFUL  
FORMS. 12s. W. A. HOLDSWORTH.

RUNDELL'S DOMESTIC COOKERY, un-  
abridged, With Illustrations. W. T. COLE-  
MAN, M.D. 12s.

NOTES ON HEALTH: HOW TO PRE-  
SERVE OR REGAIN IT. 12s.

COMMON OBJECTS OF THE MICRO-  
SCOPE, with 400 Illustrations by TUFFEN  
WEST. 12s. REV. J. G. WOOD.

LAW OF BANKRUPTCY. 12s. W. A.  
HOLDSWORTH.

ONE THOUSAND HINTS FOR THE  
TABLE, INCLUDING WINES. 12s.

HOW TO MAKE MONEY. 12s. FREED-  
LEY.

THE COUNTY COURT GUIDE, WITH  
FORMS. 12s. W. A. HOLDSWORTH.

GEOLOGY FOR THE MILLION. By M.  
FLUES. Edited by REV. J. G. WOOD. 12s.

HANDY BOOK OF CRIMINAL LAW. 12s.  
W. A. HOLDSWORTH.

LICENSED VICTUALLER'S HANDBOOK.  
12s. W. A. HOLDSWORTH.

LANDMARKS OF THE HISTORY OF  
GREECE. With a Map. 12s. 6d. REV. JAMES  
WHITE.





